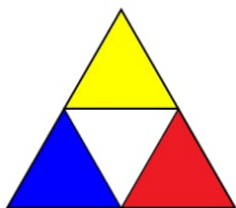


SYLLABUS 2026-27



COLLEGE OF ART

Government of NCT of Delhi

20-22, TILAK MARG, NEW DELHI- 110 001

“क्षण-क्षणेयन्नवतामुपैति
तदेवरूपं रमणीयतायाः ।
”

(माघ (शिशुपाल वध) से पद्मश्री अशोक चक्रधर द्वारा
प्रदत्त।)

अनुवाद: क्षण-क्षण में जो नवीनता को प्राप्त करता है, वही तो
रमणीयता का मूल स्वरूप है।

Translation: He who receives novelty from moment to moment, that is the
essence of beauty.

MASTER OF FINE ART ACADEMIC SESSION 2026-27

POST GRADUATE DEGREE COURSES

Specialization offered for Postgraduate Degree courses are

- (a) Applied Art**
- (b) Painting**
- (c) Printmaking**
- (d) Sculpture and**
- (e) Visual communication**

With Emphasis on studio practical's, prescribed theory subjects and research in selected fields.
The Master in Fine Arts Courses are full time and of two years duration.

ELIGIBILITY FOR ADMISSION

1. The admission to post graduate (MFA) courses are merit-based that is, based on marks scored in **CUET 50% & Practical Test/Viva Voce 50%**.

- **The applicants are advised to regularly check the Admission Portal of University of Delhi i.e. <http://pgcuetsamarth.ac.in> for the Academic Year 2024-2025, for details/contents on the online Admission Form and uploading of the Form along with relevant/Compulsory Documents.**
- **College will not be responsible for any mistake/ error by the applicant (General and Reserved candidates) in the application form submitted online.**

PROCEDURE FOR ADMISSION

Admission to Postgraduate MFA will be based on the merit score that will be calculated by considering the combined 'CUET score (50% weightage) and PRACTICAL-BASED ENTRANCE TEST score (50% weightage)' applicants must appear in both CUET and the PRACTICAL-BASED ENTRANCE TEST and for final admission he/she must score 50% total in aggregate i.e. adding 50% of CUET Score + 50% of Practical Score = 50% total aggregate to become eligible to get admission **with compulsory condition that the applicants has to score minimum 50% in PRACTICAL BASED ENTRANCE TEST to get the merit calculated. Only the applicants securing 50% or more marks in the PRACTICAL-BASED ENTRANCE TEST will be considered for Admission.**

Applicant's needs to pay Fee of Rs. 400/- through online mode through the link provided on the College Website <http://colart.delhi.gov.in> at the time of applying for CSAS. Further, once application form fee is paid, no fee will be refunded by the College of Art whether the application forms is submitted/accepted or not.

Note:-

- **Any student seeking admission in Postgraduate (MFA) must have the Undergraduate (BFA) degree in relevant discipline.**
- **Any student seeking admission on wrong information in respect of age, percentage of marks and category etc. will have his/her registration/admission cancelled at any time during the Course when it comes to the notice of the College/University. Appropriate action will also be taken against him/her.**

List of Documents to be verified at the time of Practical Test and Viva Voce.

1. **BFA Degree in relevant discipline and mark sheet of all semesters.**

2. **2 Self Attested Photographs and photocopy of the documents.**
3. **Proposed programme of minimum 1000 words.**

RESERVATION POLICY

Relaxation in Eligibility

Note: Relaxation of any kind, as mentioned above and elsewhere in this Admission Brochure, will be granted to only those candidates, who are able to produce necessary relevant supporting documents as per the Admission Procedure before the Academic Cell, College of Art for Document Verification for Admission. Therefore, for seeking these relaxation/s, necessary documents must be obtained in advance by all candidates from the Competent Authority as prescribed.

RESERVATIONS

For Delhi

85% of the sanctioned intake shall be allocated for Delhi Region where in reservation of seats shall be as under and shall be filled up by the candidates who have passed the qualifying examination from school located in Delhi:

SC - 15% ST - 7.5% OBC- 27% EWS - 10%

For Out Side Delhi

15% of the sanctioned intake shall be allocated for outside Delhi Region where in reservation of seats shall be as under and shall be filled up by the candidates passing the qualifying examination from school located outside Delhi and NCR:

SC - 15% ST - 7.5% OBC- 27% EWS - 10%

For institutions located in NCR, the bifurcation of seats (85% for Delhi Candidates and 15% for outside Delhi Candidates) is as per the policy received from Govt. of NCTD applicable for academic session 2026-27 if there is any change in this policy before the commencement of admissions in the current academic session, the same shall be applicable.

NOTE:

1. The candidate seeking admission under reserved categories/classes has to mandatorily produce the caste/category certificate in his/her name at the time of admission. The certificate in name of either of the parent (Mother/Father) is not acceptable and the candidate shall not be entitled/eligible for admission against reserved seat, even on the basis of any undertaking.
2. The reservation certificate should be issued from the respective state/region in which the reservation is claimed e.g. in case any candidate claims for the seat reserved for SC/ST/OBC/EWS category then He/ She has to bring SC/ST/OBC/ EWS certificate issued by the competent authority.
3. EWS Certificate should be issued after 31st March, 2024 stating valid for year 2026-27.
4. If qualifying examination is passed from outside Delhi and Reservation certificate issued from anywhere in India. Including Delhi for SC/ST categories, then admission is permissible under Outside Delhi Reserved category. If qualifying examination is passed from Delhi and Reservation Certificate issued from Outside Delhi for SC/ST categories, then admission is permissible only under Delhi General Category for institutions where admission are done on all-India basis, these candidates shall be eligible to claim All India SC/ST/OBC reservation.

SCHEDULED CASTES AND SCHEDULED TRIBES (SC/ST)

15% seat of total sanctioned intake in each specialization of the college will be reserved for candidates belonging to scheduled castes.

7.5% seat of total sanctioned intake in each specialization of the college will be reserved for candidates belonging to scheduled tribes.

A list of approved Competent Authorities for the issuance of Scheduled Caste and Scheduled Tribe certificates is as under:-

District Magistrate, Additional District Magistrate, Deputy Commissioner, Collector, Additional Deputy Commissioner, Deputy Collector, 1st Class Stipendiary Magistrate, City Magistrate (not below the rank of 1st class Stipendiary Magistrate), Sub-Divisional Magistrate, Taluk Magistrate, Executive Magistrate and Extra Assistant Commissioner; Chief Presidency Magistrate, Additional Chief Presidency Magistrate and Presidency Magistrate; Revenue Officer not below the rank of Tehsildar; Administrator, Secretary to the Administrator or the Development Officer (Lakshdweep & Minicoy Islands).

NOTE:

1. The required certificate(s) for reserved categories/classes will be essential at the time of the admission and no provisional admission shall be admissible for want of caste/category certificate from the local competent authority. Further, the caste/category certificate should invariably be in the name of candidate himself/herself and not in favour of respective parents/guardians.
2. In case of married woman, applying to any course under reserved category, the applicant has to produce the caste certificate in her name. Certificate in the name of husband/mother/father is not acceptable.

OTHER BACKWARD CASTES (OBC)

27% seats of the total sanctioned intake quota in each specialization in each of Delhi and outside Delhi quota for admission are reserved for OBC candidates belonging to NON-CREAMY LAYER. The non-creamy layer certificate should be issued after 31st March, 2024.

NOTE 1:

1. For admission to a seat reserved for Scheduled Castes/Scheduled Tribes/ EWS/ OBCs, the candidate should produce a certificate in original at the time of admission from the approved district authority, indicating the Scheduled Caste/Tribe/OBC/EWS, to which the candidate belongs.
2. All reservations relating to SC/ST/OBC/CW/EWS etc. shall be applicable for Delhi and Outside Delhi students separately in respect of each discipline.
3. Reservation category certificate of candidate claiming reservation under Delhi category seats will be from the competent authority of Delhi jurisdiction. Certificate of candidates claiming reservation against seats allocated for outside Delhi candidates, will have to furnish the certificate from the competent authority to establish their eligibility for reservation under the concerned reservation category.

A list of approved authorities is given below:

District Magistrate/ Additional District Magistrate / Deputy Commissioner /Collector/
Additional Deputy Commissioner Deputy Collector / 1st Class Stipendiary Magistrate
/ City Magistrate (not below the rank of 1st Class Stipendiary Magistrate), Sub- Divisional
Magistrate / Taluka Magistrate / Executive Magistrate / Assistant
Commissioner.ChiefPresidencyMagistrate/AdditionalChiefPresidencyMagistrate/ Presidency
Magistrate. Revenue Officer not below the rank of Tehsildar; Administrator/ Secretary to
Administrator / Development Officer (Lakshadweep & Minicoy Island).

NOTE 2:

1. Caste certificate in the name of the applicant from competent authority will have to be produced at the time of admission failing which the candidate will be considered under general category.
2. For availing reservation under OBC category in Delhi State, Delhi OBC list shall be considered. Candidates passing qualifying examination from institutes located in Delhi and having OBC certificate from Outside Delhi shall be considered as Delhi General Candidate.

3. The creamy layer amongst OBCs has been excluded from benefit of reservation from OBC category (O.M. No. 36033/1/2013-Estt.(Res.) dated 13.09.2017-subsequently the per annum creamy layer income cap for OBCs is raised to Rs 8 Lakh. The order issued by DOPT.
4. For availing reservation under OBC category candidate is required to bring OBC certificate from competent authority clearly indicating that he/she belongs to non – creamy layer. The non-creamy layer certificate should be issued after 31st March, 2024.

ECONOMICALLY WEAKER SECTION (EWS)

Implementation of 10% reservation of Economically Weaker Sections, as per letter no.F.DHE.1(119)/Estt./2018-19/2549-76 dated 17.06.2019 in terms of OM No. F No. 12-4/2019-U1 dated 17.01.2019 issued by the Ministry of Human Resource Development, Department of Higher Education in this respect to give effect to the provision of the Constitution (One Hundred and third Amendment) Act,2019 for all higher educational institutions funded/aided, directly, or indirectly, by the Government of NCT of Delhi. The candidates shall be granted admission in EWS category subject to fulfillment of all the conditions as per rules of Government.

1. Reservation for EWS category is applicable for General Category Candidate only. Candidates claiming reservation for SC/ST/OBC Category will not be considered for reservation under EWS Category.
2. EWS Certificate should be issued after 31st March, 2024 stating valid for year 2026-27.

DEFENCE CATEGORY (CW)

The Defence reservation of 5% shall be applicable as horizontal reservation across all category of reservation (that is, across general/open category, SC/ST category etc. except PWD). The term “Defence” shall mean Army, Airforce, and Navy only. The reservation for Defence Category will be in the following order of priority:-

PRIORITY I – Widows/ wards of Defence Personnel/ Para Military Personnel killed in action. Required Certificate: Proof in Original.

PRIORITY II - Wards of Defence personnel and ex-servicemen/ Para Military Personnel disabled in action and boarded out from service with disability attributed to military service. Required Certificate: Original disability certificate clearly indicating the disability is attributable to Military Services in action and was boarded out.

PRIORITY III - Widows/ wards of Defence Personnel/ Para Military Personnel who died in peace time with death attributable to Military Service. Required Certificate: Original death certificate clearly indicating the cause of death is attributable to Military Services.

PRIORITY IV - Wards of Defence Personnel / Para Military Personnel disabled in service and boarded out from service with disability attributed to military service. Required Certificate: Original disability certificate clearly indicating the disability is attributable to Military Services and was boarded out.

PRIORITY V - Wards of serving Defence personnel and ex-servicemen / Para-Military /Police Personnel who are in receipt of Gallantry Awards. Required Certificate: Proof in Original. Only the following Gallantry Awards shall be considered:

1. ParamVir Chakra
2. Ashok Chakra
3. Mahavir Chakra
4. Kirti Chakra
5. Vir Chakra
6. Shaurya Chakra
7. President's Police Medal for Gallantry/ President's fire service medal for Gallantry.
8. Sena, Nau Sena, Vayu Sena Medal
9. Mention-in-Despatches

10. Police Medal for Gallantry/ Gallantry medal for fire services/ Fire service medal for Gallantry.

PRIORITY VI - Wards of Ex-serviceman (Defence Personnel only). Required Certificate: Original ex-servicemen Identity Card/ discharge book/ PPO (Pension Payment Order).

PRIORITY VII – Wives of: defence personnel disabled in action and bounded out with disability attributed to military service. Defence personnel disabled in service and boarded out with disability attributed to military service. Ex- servicemen and serving personnel who are in receipt of Gallantry Awards.

PRIORITY VIII - Wards of serving personnel (Defence Personnel only). Required Certificate: Original Service Identity Card and Dependent Card/ Certificate issued by the Competent Authority.

PRIORITY IX - Wives of serving personnel (Defence Personnel only). Required Certificate: Original Service Identity Card and Dependent Card/ Certificate issued by the Competent Authority.

For claiming reservation on a seat reserved for Defence Category, entitlement card in original issued by the Record Officer of the concerned unit or the regiment of the armed forces in case of personnel of the armed forces is to be produced as proof for claiming reservation in a particular category at the time of admission. In addition to original entitlement card/ document as referred above, the candidate will also have to bring the relevant format as per Appendix 1 (PART B of the Brochure) duly completed in original and signed by the competent authority which will become part of the Admission file.

NOTE:

1. Sena/ NauSena/ VayuSena Medal: This Medal is awarded for Gallantry as well as for distinguished service. Accordingly, it is notified in correspondence as under:-i. Sena Medal (G)/ NauSena Medal (G)/ VayuSena Medal (G) for the medal awarded for Gallantry.ii. Sena Medal (D)/ NauSena Medal (D)/ VayuSena Medal (D) for the medal awarded for Distinguished Service. However, for the purpose of reservation, only notification which states that the Sena Medal has been awarded for Gallantry will be accepted and the Sena Medal for Distinguished Services will not be considered.
2. The expansion of the defence category to paramilitary (for priority I to priority V) and the inclusion of police personnel for priority V is as per the policy of the Govt. of NCT of Delhi, notified through the order No.F 6(32)/CC/2012-13/166 dated 11-04-2013.
3. For admission to a seat reserved for Defence Category: i. Entitlement card in original issued by the Record Officer of the Unit/ Regiment of Armed Personnel of the Armed Forces in case of Armed Personnel or from the Home Ministry in case of Para-Military forces. ii. The Children/ Widow of the officers and men of Armed forces including paramilitary personnel who died or disabled on duty must submit a certificate to that effect from the following authorities. i. Secretary, Kendriya Sainik Board. ii. Secretary, Rajya/ Zila Sainik Board.iii. Officer-in-Charge, Record Office. Note: A statement to the effect that “the death/ disability is attributed to military service” is required to be included in the certificate.

RESERVATION OF SEATS FOR PERSONS WITH BENCHMARK DISABILITIES (PwBD)

1. As per the provisions of Rights of Persons with Disabilities Act, 2016, not less than five percent (5%) seats are reserved for Persons with Benchmark Disabilities. -Person with benchmark disability means a person with not less than forty percent (40%) of a specified disability where specified disability has not been defined in measurable terms and includes a person with disability where specified disability has been defined in measurable terms, as certified by the certifying authority. It may be noted that the erstwhile Persons with Disability Act, 1995, under which reservation for Persons with Disabilities in admissions was provided earlier has now been

repealed.

2. Extra half an hour will also be given for the PRACTICAL BASED TEST to candidates of this reservation.
3. The following specified categories of disabilities as mentioned in the Schedule to the Rights of Persons with Disabilities Act, 2016 [See clause (c) of section 2 of Act of Rights of Persons with Disabilities Act, 2016] are eligible to get the benefit of the said reservation;
4. 1. Physical disability
5. A. Locomotor disability (a person's inability to execute distinctive activities associated with movement of self and objects resulting from affliction of musculoskeletal or nervous system or both), including-
6. (a) "leprosy cured person" means a person who has been cured of leprosy but is suffering from- (i) loss of sensation in hands or feet as well as loss of sensation and paresis in the eye and eye-lid but with no manifest deformity; (ii) manifest deformity and paresis but having sufficient mobility in their hands and feet to enable them to engage in normal economic activity; (iii) extreme physical deformity as well as advanced age which prevents him/her from undertaking any gainful occupation, and the expression "leprosy cured" shall be construed accordingly;
7. (b) "cerebral palsy" means a Group of non-progressive neurological condition affecting body movements and muscle coordination, caused by damage to one or more specific areas of the brain, usually occurring before, during or shortly after birth;
8. (c) "dwarfism" means a medical or genetic condition resulting in an adult height of 4 feet 10 inches (147 centimeters) or less;
9. (d) "Muscular dystrophy" means a group of hereditary genetic muscle disease that weakens the muscles that move the human body and persons with multiple dystrophy have incorrect and missing information in their genes, which prevents them from making the proteins they need for healthy muscles. It is characterized by progressive skeletal muscle weakness, defects in muscle proteins, and the death of muscle cells and tissue;
10. (e) "Acid attack victims" means a person disfigured due to violent assaults by throwing of acid or similar corrosive substance.
11. B. Hearing impairment-(a) "deaf" means persons having 70 DB hearing loss in speech frequencies in both ears;
12. (b) "hard of hearing" means person having 60 DB to 70 DB hearing loss in speech frequencies in both ears;
13. C. "Speech and language disability" means a permanent disability arising out of conditions such as laryngeal or aphasia affecting one or more components of speech and language due to organic or neurological causes. Intellectual disability, a condition characterized by significant limitation both in intellectual functioning (reasoning, learning, problem solving) and in adaptive behavior which covers a range of every day, social and practical skills, including-
14. (a) "specific learning disabilities" means a heterogeneous group of conditions wherein there is a deficit in processing language, spoken or written, that may manifest itself as a difficulty to comprehend, speak, read,
15. write, spell, or to do mathematical calculations and includes such conditions as perceptual disabilities, dyslexia, dysgraphia, dyscalculia, dyspraxia and developmental aphasia; (b) "autism spectrum disorder" means a neuro- developmental condition typically appearing in the first three years of life that significantly affects a person's ability to communicate, understand relationships and relate to others, and is frequently associated with unusual or stereotypical rituals or behaviours.
16. D. Mental behavior "mental illness" means a substantial disorder of thinking, mood, perception, orientation or memory that grossly impairs judgment, behaviour, capacity to recognise reality or

ability to meet the ordinary demands of life, but does not include retardation which is a condition of arrested or incomplete development of mind of a person, specially characterized by sub normality of (3) Chronic neurological conditions, such as- (i)"multiple sclerosis" means an intelligence.

17. 4. Disability caused due to –Chronic neurological conditions, such as- (i) “ multiple Sclerodis” means an inflammatory, nervous system disease in which the myelin sheaths around the axons of nerve cells of the brain and spinal cord are damaged, leading to demyelination and affecting the ability of nerve cells in the brain and spinal cord to communicate with each other,(ii)"Parkinson's disease" mean saprogressive disease of the nervous system marked by tremor, muscular rigidity, and slow, imprecise movement, chiefly affecting middle-aged and elderly people associated with degeneration of the basal ganglia of the brain and a deficiency of the neurotransmitterdopamine.
18. (b) Blood disorder (i) "hemophilia" means an inheritable disease, usually affecting only male but transmitted by women to their male children, characterized by loss or impairment of the normal clotting ability of blood so that a minor woundmay result in fatal bleeding; (ii) "Thalassemia" means a group of inherited disorders characterized by reduced or absent amounts of hemoglobin.
19. (iii) "Sickle cell disease" means a hemolytic disorder characterized by chronicanemia, painful events, and various complications due to associated tissue and organ damage; "hemolytic" refers to the destruction of the cell membrane of red blood cells resulting in the release of hemoglobin, (iv) Multiple Disabilities (more than one of the above specified disabilities)

JAMMU & KASHMIR MIGRANTS (SUPERNUMERARY SEAT) KM

One seat, which will be supernumerary in nature is earmarked for Kashmiri migrants in the college. A certificate of competent authority for availing admission against Kashmiri Migrant Quota is to be produced by the candidates at the time of admission. Since the seats of Kashmiri Migrant Quota are supernumerary, they will not be converted at all in any other category in case they remain unfilled.

FOREIGN NATIONALS (SUPERNUMERARY SEAT) (FN)

5 Seats, will be reserved exclusively for foreign students. The approved seats in each Specialization are Applied Art-1, Painting-1, Print Making-1, Sculpture-1, and Visual Communication-1

The Foreign National candidates seeking admission to MFA Course must have passed the Bachelor of Fine Art Degree (BFA - Regular Mode) in the relevant Specialization after 10+2 with 50% or more marks in the aggregate.

The Final selection of the candidates will be made strictly in order of merit.

POST DIPLOMA COURSE FOR (H&SI) HEARING AND SPEECH IMPAIRED (SUPERNUMERARY SEAT)

In order to provide education in Fine Art to Hearing and Speech Impaired students under the relevant Ordinance, a Postgraduate Diploma Course in Fine Art was instituted in College of Art from1994.

In respect of Post Diploma of Hearing and Speech Impaired (PDFA); the duly completed application form with documents of DFA (Diploma of Fine Arts for the Hearing and Speech Impaired) Final year (Total of semester VII and VIII) in the relevant specialization has to be uploaded on the admission portal.

The admission to this course will also be merit based in all specializations.

The admission to this Course is given for five seats only, one in each of the five Specializations of Applied Art, Painting, Printmaking, Sculpture and Visual Communication. These students will

study the practical subjects prescribed for the MFA Course but are exempted from the study of Theory subjects.

ELIGIBILITY IN POST DIPLOMA FOR (H&SI) HEARING AND SPEECHIMPAIRED

A candidate seeking admission to the Course must have passed the Diploma in Fine Arts in the relevant Specialization of the four-year duration of an examination recognized as equivalent. A Medical Certificate issued by Govt. Hospital notified by the National Commission for disabled person should be submitted/uploaded along with the Application Form. The Medical Certificate should have been issued three or less than three years before the admission date.

SEAT MATRIX

The candidate should understand the following codes before checking the seat matrix: Specialization and category – the first column and row states the specialization and category Categories are:

General- GN, Scheduled Tribe- ST, Scheduled Caste- SC, Other Backward Classes- OBC, Economically Weaker Section- EWS, Defence – CW, Kashmiri Migrant – KM, PWD-Persons with Disabilities and Hearing and Speech Impaired – H&SI

MFA Intake capacity (Category-wise- subject to guidelines/ instructions of the Government of NCT of Delhi) for the year 2026-27 for the five specializations is asunder:

MFA Intake capacity for Academic Session 2026-27

Students from the	Reservation/Percentage	MFA Seat Intake for Out Side Delhi
Delhi Region-85%	D-OBC(NCL)-27% DSC-15% DST-7.5%	40(Excluding EWS)
Outside Delhi-15%	ODSC-15% ODST-7.5%	10(Excluding EWS)

SEAT MATRIX FOR MFA-2026-27 (DELHI REGION)							
Cat.	Dept./ branch	Applied Art	Painting	Print Making	Sculpture	Visual Communication	Total Seats
GEN	GEN(D)	04	04	04	04	04	20
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
SC	SC(D)	01	01	01	01	01	05
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
ST	ST(D)	01	01	01	01	01	05
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
OBC	OBC(D)	02	02	02	02	02	10
	PwD(D)	00	00	00	00	00	00

	CW(D)	00	00	00	00	00	00
EWS	EWS(D)	01	01	01	01	01	05
	PwD(D)	00	00	00	00	00	00
	CW(D)	00	00	00	00	00	00
TOTAL SEATS (D)		9	9	9	9	9	45
PROPOSED SEAT MATRIX 2024-2025 FOR MFA (OUT SIDE DELHI REGION)							
Cat.	Dept./branch	Applied Art	Painting	Print Making	Sculpture	Visual Communication	Total Seats
GEN	GEN(OD)	02	02	02	02	02	10
	PwD(OD)	00	00	00	00	00	00
	CW(OD)	00	00	00	00	00	00
SC	SC(OD)	00	00	00	00	00	00
	PwD(OD)	00	00	00	00	00	00
	CW(OD)	00	00	00	00	00	00
ST	ST(OD)	00	00	00	00	00	00
	PwD(OD)	00	00	00	00	00	00
	CWO(OD)	00	00	00	00	00	00
EWS	EWS(OD)	00	00	00	00	00	00
	PwD(OD)	00	00	00	00	00	00
	CW(OD)	00	00	00	00	00	00
TOTAL SEATS(OD)		02	02	02	02	02	10
Total Delhi+ Outside Delhi Seat		11	11	11	11	11	55
1.	KM*	-	-	-	-	-	01
2.	F/N*	1	1	1	1	1	05
3.	H& SI	1	1	1	1	1	05
4.	Ward Quota	-	-	-	-	-	01
Grand Total(D+OD)		13	13	13	13	13	66

*** D- DELHI, * OD- OUT SIDE DELHI.**

12. CONVERSION OF SEATS:-

If the seats remain vacant in some specific category with no waiting list available in that category, the seat shall be converted as per the details given below.

Existing Seats	Seat are converted into
Persons with Disability in General/SC/ST/OBC categories	General/SC/ST/OBC category(i.e. in respective Categories)
OBC seats	General Category Seat
SC Seat	First to ST seat then to General Category
ST Seats	First to SC seat then to General Category
EWS Seat	General Category

A. After exhausting the complete list of registered candidates in PwD and CW subcategories, remaining vacant seats in these subcategories will be transferred to respective category (GEN/SC/ST/OBC/EWS).

B. After exhausting the complete list of registered SC, ST, OBC, and EWS candidates, the vacant seats will be treated as unreserved. The conversion of vacant Outside Delhi Region seats to Delhi Region seats and vice versa will be done as per the following procedure:

- I. If the complete list of registered ST Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of SC Delhi category candidates or vice versa.
- II. If the complete list of registered ST, Outside Delhi candidate exhausts, then the remaining vacant seats under this category will be filled from the list of SC, Outside Delhi category candidates or vice versa.
- III. If the complete list of registered SC/ST Delhi candidate exhausts, the remaining vacant seats under this category will be filled by creating equal number of seats in GEN, Delhi category.
- IV. If the complete list of registered SC/ST outside Delhi candidate exhausts, the remaining vacant seats under this category will be filled by creating equal number of seats in GEN, Outside Delhi category.
- V. If the complete list of registered EWS Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Delhi category candidates.
- VI. If the complete list of registered EWS outside Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Outside Delhi category candidates.
- VII. If the complete list of registered OBC Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Delhi category candidates.
- VIII. If the complete list of registered OBC outside Delhi candidate exhausts, the remaining vacant seats under this category will be filled from the list of GEN Outside Delhi category candidates.
- IX. If the complete list of registered GEN Delhi candidate exhausts, the remaining vacant Seats under this category will be filled from the list of GEN Outside Delhi category or vice versa.

NOTE:

- **Candidates are required to check the Seat Matrix before filling up the Application Form. Where the seat indicated is zero, the applicant is advised to apply in General Category.**
- **It is mandatory for each newly admitted student to fill in an affidavit on PROHIBITION OF RAGGING. The form of affidavit can be obtained from the Academic Cell of the college.**
- **Once the admission to the specified specialization is finalized, thereafter, no application for change of department/specialization will be entertained for any reason whatsoever till completion of the course.**
- **If at any stage original documents relating to the admission of an applicant are found to be fake / non-genuine or fabricated or in any other manner defective, the said applicant will not be admitted and if already admitted, admission will be cancelled without any prior notice in this regard. If the same is found after the completion of course, the applicant's degree will be cancelled and appropriate legal action will be taken against them.**

The above seats will increase/decrease subject to instructions/guidelines issued by the Govt. of NCT of Delhi.

FEES AND DEPOSITS (MFA 2026-27)

GOVERNMENT FEES

1. Tuition Fee	Rs. 6200/-
2. Institution Fee	Rs.9300/-
3. Security Deposit (Refundable)	Rs.5000/-

NON-GOVERNMENT FEES

1. Internal Examination Fee	Rs.1000/-
2. Co-curricular Activities	Rs.500/-
3. Training & Field Visits	Rs.500/-
4. Orientation for Placement for Better Employability	Rs.500/-

5. Extra-curricular Activities	Rs.500/-
6. Annual Gathering	Rs.500/-
7. Student Welfare	Rs.500/-
8. Institutional Development	Rs.750/-
9. Annual Art Exhibition	Rs 2500/-
10. Convocation	Rs 1000/-
11. Insurance (Mandatory by the AICTE)	Rs 250/-

UNIVERSITY FEE

i. University Student Welfare Fund	Rs.250/-
ii. University Development Fund (Hearing & Speech (H&SI) And Person with Benchmark Disabilities (PwBD) candidates are exempted)	Rs.1200/-
iii. University Facilities and service Charges	Rs.1250/-
iv. Economically Weaker Section Support University Fund	Rs.200/-
12. Miscellaneous	Rs.2000/-

FEES FOR NRI/FOREIGN STUDENTS

1. Tuition Fee/Institutional Fee	US \$ 2,500 (or equivalence in Indian Currency)
2. Non-Government (as above)	Rs.13000/-
3. Security Deposit (Refundable)	Rs.5000/-

FOREIGN STUDENTS REGISTRATION FEE

Payment of Foreign Students Registration Fee of US \$ 400 (or equivalence in Indian currency) for candidates seeking admission to Post Graduate Courses including Post Diploma Courses.

Total - 33,900/-

APPLIED ART SPECIALIZATION

OBJECTIVE

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full Advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling student with the capability of formulating expression in the digital media and with equal confidence through finished projects and exercises in the traditional medium.

MFA (APPLIED ART) SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs.			Credits	Hrs.		
CAMPAIGN PLANNING (PRINT MEDIA) - I DSC-1	4	120	0	0	4	120	BFA PASS	It is desirable that the student must have the knowledge of advertising camping
ILLUSTRATION & ANIMATION - I DSC-2	4	120	0	0	4	120	-Do-	It is desirable that the student must have the knowledge of advertising camping
DIGITAL MEDIA PLANNING - I DSC-3	2+2 = 4	60+60 =120	0	0	2+2 = 4	60+60 =120	-Do-	It is desirable that the student must have the knowledge of advertising camping
DSE – 1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
UX & UI (GRAPHIC DESIGN) / PHOTO COMMUNICATION DSE-1	2+2=4	60+60 =120	0	0	04	60+60 =120	-Do-	It is desirable that the student must have the knowledge of advertising camping

DSE– 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs.			Credits	Hrs.		
PROJECT BASED COURSE -1 (Report Viva-Voce (PPT Presentation-I) DSE-2	04	120	00	00	04	120	BFA PASS	Student must have studied advertising BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs.			
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 1	02	30	01	15	1	15	00	BFA PASS	Student must have studied advertising BFA
	Total 22								

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) - I DSC-1	40	40	80	160	4	18Hr
	ILLUSTRATION & ANIMATION - I DSC-2	40	40	80	160	4	18Hr
	DIGITAL MEDIA PLANNING - I DSC-3	40	40	80	160	4	18Hr

(DSE 1 & 2 ---DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA		TERM END	Total	Credits	Time
	UX & UI (GRAPHIC DESIGN) / PHOTO COMMUNICATION -I DSE-1	20+20=40	40		80	160	04	06Hr
Unique Paper Code	Paper Name	Continued Assessment	VIVA	PPT	SUBMISSION	Total	Credits	Time
	PROJECT BASED COURSE – I (APPLIED ART) (Academic Report-Viva-Voce & PPT Presentation) DSE – 2	40	30	10	80	160	04	06Hr

SBC (SKILL BASED COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	TERM END	Total	Credits	Time
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 1	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS

1. DSC – 1 TO 3 (DISCIPLINE SPECIFIC CORE COURSES)

12 Weeks – 120 Hours 480 Marks (Credits-04)

- **Campaign Planning (Print Media) Graphic Designing DSC-1:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- **Illustration and Animation DSC-2:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signage's, symbols, commercial advertisement trademarks, and short films etc.
- **Digital Media Planning DSC-3:** Brand awareness, lead generation, sales, engagement, through visuals. Demographics, psychographics, online behaviour, interests. Study competitors' campaigns, industry benchmarks, and trends. Usage of visuals on Social media, display ads, email, and influencer marketing, etc.

2. DSE - 1 (DISCIPLINE SPECIFIC ELECTIVE COURSE) CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks – 120 Hours 160 Marks (Credits-04)

- UX & UI (Graphic Design)
- Photo Communication

DSE - 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks – 120 Hours 160 Marks (Credits-04)

- **PROJECT BASED COURSE APPLIED ART -I** (Academic Report- Viva-Voce and PPT Presentation). The topic of report related to Advertising or communication design should be selected by student in consultation with the faculty in charge.
- **Note:** Students will be evaluated in Viva-Voce on the basis of work done in the semester. Student must present their own work in both HARD as well as SOFT (Digital) format.

THEORY SUBJECT

SBC (SKILL BASED COURSE)

02 Weeks – 30 Hours 80 Marks (Credits-02)

ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION – 1

16 Weeks - 32 Hours/80 Marks (2-Credits)

UNIT 1 (7 - Hours)

- Evolution of Advertising
- Function of Advertising
- Economics of Advertising

UNIT 2 (7 - Hours)

- Social Advertising and its Impact on the community
- Social Advertising and its Impact on the youth

UNIT 3 (7 - Hours)

- Importance of Research
- Products and Competition
- Market Research
- Marketing Strategies

UNIT 4 (9 - Hours)

- Study of Advertising growth and Personal selling.

SUGGESTED READING:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
3. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
4. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
5. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
6. Moriarty, Sandra E. (1990) .Creative Advertising: Theory & Practice. NJ USA. Prentice-Hall Publishing
7. Fletcher, A. D & Bowers, T.A. (1988). Fundamentals of Advertising Research. CA USA. Wadsworth Publishing co. inc
8. Sandage, Charles H, Fryburger, Vernon & Rotzoll, Kim. (1989). Advertising Theory & Practice UK. Longman Group Publishers
9. Schaum's Outline of Theory & Problems of Advertising by Herbert Holtje (1978). NY USA. McGraw Hill Publishing
10. Stead, William. (2010) .The Art of Advertising: Its Theory & Practice Fully Described Charleston USA. Nabu Press Publication

MFA (APPLIED ART) SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs.			Credits	Hrs.		
CAMPAIGN PLANNING (PRINT MEDIA) - II DSC-4	4	120	0	0	4	120	MFA Semester 1 Passed	Student must have studied the subject in MFA Semester 1
ILLUSTRATION & ANIMATION - II DSC-5	4	120	0	0	4	120	-Do-	Student must have studied the subject in MFA Semester 1
DIGITAL MEDIA PLANNING - II DSC-6	2+2 = 4	60+60 =120	0	0	2+2 = 4	60+60 =120	-Do-	Student must have studied the subject in MFA Semester 1
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
UX & UI (Graphic Design) / PHOTO COMMUNICATION -II DSE - 3	2+2=4	60+60 =120	0	0	04	120	-Do-	Student must have studied the subject in MFA Semester 1

DSE - 4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs.			Credits	Hrs.		
PROJECT BASED COURSE -II (Report Viva-Voce (PPT Presentation-I) DSE-2	04	120	00	00	04	120	BFA PASS	Student must have studied advertising BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 2	02	30	01	15	1	15	00	MFA Semester 1 Passed	Student must have studied Advertising and Market Research in Semester 1 MFA
	Total 22								

MARKING SCHEME

(DISCIPLINE SPECIFIC CORE COURSE) 4 to 6

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) - II DSC-4	40	40	80	160	4	18Hr
	DIGITAL MEDIA PLANNING - II DSC-5	40	40	80	160	4	18Hr
	ILLUSTRATION & ANIMATION - II DSC-6	40	40	80	160	4	18Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	UX & UI (Graphic Design) / PHOTO COMMUNICATION -II DSE - 3	20+20=40	20+20=80	40+40=80	160	04	18Hr
DSC-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – II (APPLIED ART) (Academic Report / Viva-Voce & PPT Presentation)	40	40	80	160	04	18Hr
SBC-2 (SKILL BASED COURSE)							
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION -2	20	0	60	80	02	09Hr

PRACTICAL SUBJECTS

3. DSC – 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSES)

04 Weeks – 120 Hours 480 Marks (Credits-04)

- **Campaign Planning (Print Media) Graphic Designing DSC-4:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- **Illustration and Animation DSC-5:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signage's, symbols, commercial advertisement trademarks, and short films etc.
- **Digital Media Planning DSC-6:** Brand awareness, lead generation, sales, engagement, through visuals. Demographics, psychographics, online behaviour, interests. Study competitors' campaigns, industry benchmarks, and trends. Usage of visuals on Social media, display ads, email, and influencer marketing, etc.

4. DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE) CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design) /
- Photo Communication

DSE - 4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks - 120 Hours/160 Marks (4-Credits)

- **PROJECT BASED COURSE APPLIED ART-II** (Academic Report- Viva-Voce and PPT Presentation. The topic of report related to Advertising or communication design should be selected by student in consultation with the faculty in charge.
- Continuation on the topic finalized for report in Semester-I. The report should be approximately of 2500-3000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic session and would be followed by a Viva-Voce before an appointed Jury.

THEORY SUBJECTS
SBC (SKILL BASED COURSE) - 2

ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II

15 Weeks - 30 Hours (2Hrs Per Week) 80 Marks (2-Creditss)

UNIT 1 (7 - Hours)

- Consumer Behaviour
- Concept and Mood Board
- Attitude and Preferences

UNIT 2 (7 - Hours)

- Communication Media

UNIT 3 (7 - Hours)

- Advertising agencies
- Clients
- Achievements

UNIT 4 (9 - Hours)

- Branding in Advertising
- Display Design in Advertising
- Packaging in Advertising

SUGGESTED READING:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Halve, Anand, and Anita Sarkar. "Adkatha: The Story of Indian Advertising." Goa: Centrum Charitable Trust (2011).
3. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
4. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
5. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
6. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
7. Menon, Arpita. Media Planning and Buying: Principles and Practice in the Indian Context. Tata McGraw Hill Education, 2010.
8. Campbell, Richard, Christopher Martin, and Bettina Fabos. Media essentials: A brief introduction. Bedford/St. Martin's, 2018.

MFA (APPLIED ART)

SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs.		
CAMPAIGN PLANNING (PRINT MEDIA) – III DSC-7	4	120	0	0	4	120	MFA II-Semester PASS	It is desirable that the student must have the knowledge of advertising camping
ILLUSTRATION AND ANIMATION - III DSC-8	4	120	0	0	4	120	MFA II-Semester PASS	It is desirable that the student must have the knowledge of advertising camping

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

UX & UI (GRAPHIC DESIGN) / PHOTO COMMUNICATION - III DSE-5	04	120	0	0	04	120	MFA II-Semester PASS	It is desirable that the student must have the knowledge of advertising camping
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DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs.	Credits	Hrs.	Credits	Hrs.			
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION – III DSE-6	04	90	03	45	01	15	00	MFA II-Semester PASS	Student must have studied Advertising in Semester 2 in MFA

PROJECT BASED ACADEMIC COURSE

Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
PROJECT BASED ACADEMIC COURSE APPLIED ART (DISSERTATION & VIVA VOCE & PPT PRESENTATION-I)	06	90	04	60	01	15	01	15	MFA II-Semester PASS	Student must have studied Advertising in Semester 2 in MFA
Total 22										

MARKING SCHEME

(DISCIPLINE SPECIFIC CORE COURSE) 7 & 8

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) – III DSC-7	40	40	80	160	4	18Hr
	ILLUSTRATION AND ANIMATION - III DSC-8	40	40	80	160	4	18Hr

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	UX &UI (GRAPHIC DESIGN) / PHOTO COMMUNICATION - III DSE-5	40	40	80	160	04	18 Hr	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION-III DSE-6	30	05	35	90	160	04	18 Hr
PROJECT BASED ACADEMIC COURSE								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	End Term Paper	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE APPLIED ART (DISSERTATION & VIVA-VOCE & PPT PRESENTATION -I)	60	20	40	120	240	06	26Hr

PRACTICAL SUBJECTS

DSC – 7 & 8 (DISCIPLINE SPECIFIC CORE COURSES)

04 Weeks – 120 Hours 480 Marks (Credits-04)

- **Campaign Planning (Print Media) Graphic Designing DSC-7:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- **Illustration and Animation DSC-8:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signage's, symbols, commercial advertisement trademarks, and short films etc.

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE) CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design)/
- Photo Communication

**DSE - 6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)(THEORY)
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION-III**

15 Weeks - 32 Hours (04 Hrs. Per Week) / 80 Marks (Credits 04)

UNIT 1 (7 - Hours)

- Advertising Management

UNIT 2 (7 - Hours)

- Modern Marketing
- Conceptualization
- Promotion of Product and Services

UNIT 3 (7 - Hours)

- Sales Promotion

UNIT 4 (9 - Hours)

- Advertising and Public Relation

PROJECT BASED ACADEMIC COURSE APPLIED ART

(DISSERTATION & VIVA-VOCE & PPT PRESENTATION-I)

15 Weeks - 90 Hours (06 Hrs per Week) / 80 Marks (Credits 04)

(DISSERTATION & VIVA-VOCE & PPT PRESENTATION-I) The topic of report related to Advertising or communication design should be selected by student in consultation with the faculty in charge.

Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester. Student must present their own work in both HARD as well as SOFT (Digital) format.

SUGGESTED READINGS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
4. Schütte, Hellmut, and Deanna Ciarlante. Consumer behaviour in Asia. Springer, 2016.
5. Dhar, Mainak. Brand Shastra: Use the power of marketing to transform your life. Penguin UK, 2016.
6. Belch, George E., and Michael A. Belch. Advertising and Promotion: An Integrated Marketing Communications Perspective 6th. New York: NY: McGraw-Hill, 2004.
7. Wind, Yoram Jerry, and Catharine Findiesen Hays. Beyond Advertising: Creating Value Through All Customer Touchpoints. John Wiley & Sons, 2016.
8. Barban, Arnold M., et al. Advertising: Its role in modern marketing. [Hinsdale, Ill.]: Dryden Press, 1978.
9. Davidson, Martin P. The consumerist manifesto: Advertising in postmodern times. Routledge, 2013.
10. Doueck, Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
11. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation Proposal. California. USA. SAGE Publication.INC

**MFA (APPLIED ART)
SEMESTER-IV**

DSC - 9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
CAMPAIGN PLANNING (PRINT MEDIA) – IV DSC-9	4	120	0		0		4	120	MFA III-Semester PASS	Student must have studied Campaign Planning in Semester-III
ILLUSTRATION AND ANIMATION - IV DSC-10	4	120	0		0		4	120	MFA III-Semester PASS	Student must have studied Illustration & animation in Semester-III

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

UX &UI (GRAPHIC DESIGN) / PHOTO COMMUNICATION - IV DSE-7	04	120	0		0		04	120	MFA III-Semester PASS	Student must have studied Campaign Planning in Semester-III
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs.	Credits	Hrs.	Credits	Hrs.			
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 4 DSE-8	04	60	03	45	01	15	00	MFA III-Semester PASS	Student must have studied advertising in Semester 3 in MFA

PROJECT BASED ACADEMIC COURSE

Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
PROJECT BASED ACADEMIC COURSE APPLIED ART (DISSERTATION & VIVAVOCE & PPT PRESENTATION-II)	06	90	04	60	01	15	01	15	MFA II-Semester PASS	Student must have studied advertising in Semester 3 in MFA
	Total	22								

MARKING SCHEME

(DISCIPLINE SPECIFIC CORE COURSE) 9 & 10

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) – IV DSC-9	40	40	80	160	4	18Hr
	ILLUSTRATION AND ANIMATION – IV DSC-10	40	40	80	160	4	18Hr

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	UX &UI (GRAPHIC DESIGN) / PHOTO COMMUNICATION - IV DSE-7	40	40	80	160	04	18Hr	
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION -4 DSC-8	30	05	35	90	160	04	18Hr
PROJECT BASED ACADEMIC COURSE								
Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	PROJECT BASED ACADEMIC COURSE APPLIED ART (DISSERTATION & VIVA VOCE & PPT PRESENTATION-II)	60	60	120	240	06	26Hr	

PRACTICAL SUBJECTS

DSC – 9 & 10 (DISCIPLINE SPECIFIC CORE COURSES)

12 Weeks – 120 Hours /480 Marks (Credits-12)

- **DSC-9 Campaign Planning (Print Media) -IV:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- **DSC 10 Illustration and Animation-IV:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signage's, symbols, commercial advertisement trademarks, and short films etc.

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE) - CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design)
- Photo Communication

DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE) -(THEORY) ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANISATION - IV

15 Weeks - 30 Hours (02 Hrs per Wee) 80 Marks (Credits 04)

UNIT 1 (7 - Hours)

- Consumer Supremacy

- Buying Motives
- Buying habits

UNIT 2 (7 - Hours)

- Image Building

UNIT 3 (7 - Hours)

- Trade Fairs and Exhibitions

UNIT 4 (9 - Hours)

- E-Advertising.

PROJECT BASED ACADEMIC PROJECT APPLIED ART (DISSERTATIONS & VIVA VOCE & PPT PRESENTATION- II)

15 Weeks - 90 Hours (6 Hrs. Per week) 160 Marks (Credits 06)

- Continuation on the topic finalized for Dissertation in Semester-III. The dissertation should be approximately of 3500-5000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the academic session and would be followed by a Viva-Voce before an appointed Jury.

SUGGESTED READING::

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
4. Turow, Joseph, and Matthew P. McAllister, Eds. The Advertising and consumer culture reader. New York, NY: Routledge, 2009.
5. Hansen, Flemming, and Sverre Riis Christensen. Emotions, Advertising and consumer choice. Copenhagen Business School Press DK, 2007.
6. Hansen, Flemming, and Lars Bech Christensen, eds. Branding and Advertising. Copenhagen Business School Press DK, 2003.
7. Arthur Rooney, Joseph. "Branding: a trend for today and tomorrow." Journal of product & brand management 4.4 (1995): 48-55.
8. Balmer, John MT, and Stephen A. Greyser, eds. Revealing the corporation: perspectives on identity, image, reputation, corporate branding, and corporate-level marketing: an anthology. Psychology Press, 2003.
9. Doueck. Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
10. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation
11. Proposal. California. USA. SAGE Publication.INC

PAINTING SPECIALIZATION

OBJECTIVE

The Curriculum is planned to further enhance the skills of the student while encouraging personal growth based on research in various styles of painting and the related technology. Building upon previous course work in creative working, student will develop a concept for a body of work. Abstraction, mixing of medium, stylization, using reality as basis of design based painting, employing form, distortion and simplification will be encouraged. The relevance of the scale of assessment will be considered on the basis of several studies. Final critiques and class discussions to develop individual artistic vocabulary and approach will be encouraged.

MFA (PAINTING) SEMESTER-I DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
VISUAL ARRANGEMENT-I DSC-1	4	120	0	0	4	120	BFA PASS	Student must have studied composition in BFA
CREATIVE PAINTING-I DSC-2	4	120	0	0	4	120	-Do-	Student must have studied Creative Painting/Composition in BFA
COMPOSITION-I DSC-3	4	120	0	0	4	120	-Do-	Student must have studied Creative Composition in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
VISUALIZATION - I	4	120	0	0	04	120	-Do-	Student must have studied Drawing in BFA

DSE 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs.			Credits	Hrs.		
PROJECT BASED ACADEMIC COURSE-1 (PAINTING) Academic Report/Viva voce and PPT Presentation	04	120	00	00	04	120	BFA PASS	Student must have studied Research Methodology in BFA

SBC-1 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
20 th CENTURY ART - 1	02	30	01	15	1	15	00	BFA PASS	Student must have studied Art History in BFA
	Total 22								

MARKING SCHEME

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-I DSC-1	40	40	80	160	4	6 Hrs
	CREATIVE PAINTING-I DSC-2	40	40	80	160	4	6 Hrs
	COMPOSITION-I DSC-3	40	40	80	160	4	6 Hrs

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

	VISUALIZATION - I	40	40	80	160	04	6 Hrs
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DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-1 (PAINTING) Academic Report/Viva voce and PPT Presentation	40	10	30	80	160	04	6 Hrs

SBC-1 (SKILL BASED COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial	End Term Paper	Total	Credits	Time
	20 th CENTURY ART - 1	20	0	60	80	2	02Hr

PRACTICAL SUBJECTS (CORE COURSES) (DSC-1 TO 3)

VISUAL ARRANGEMENT-I (DSC-1)

04 Weeks-120 Hours-160 Marks (4 Credit)

Advance studies of objective and analytical arrangement of visual forms in and around your surroundings, balance in link, space, colors form tone and texture.

CREATIVE PAINTING-I (DSC-2)

04 Weeks-120 Hours-160 Marks (4 Credit)

Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

COMPOSITION-I (DSC-3)

04 Weeks-120 Hours-160 Marks (4 Credit)

Exploration of various phases and contemporary composition in order to enhance a distinct personal style. Objective and Analytical study of various phases in the making of 20th century visual and plastic arts and related development in other areas. Deeper understanding of modern era as reflected in its art form to stimulate an increased awareness of the many possibilities of visual communications open to the contemporary artist. Lectures on various art movements with reference to theories in western philosophy and aesthetics.

Creating.....

VISUALIZATION – I (DSE-1) (DISCIPLINE SPECIFIC ELECTIVE COURSE)

PROJECT BASED ACADEMIC COURSE-1 (PAINTING)

Academic Report/Viva voce and PPT Presentation

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

15 Weeks - 120 Hours 160 Marks (4 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

SBC-1 (SKILL BASED COURSE) (Theory)

THEORY SUBJECT

15 Weeks - 30 Hours (2 Hrs. Per week) 80 Marks (2 Credit)

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism
- Cubism (Braque, Picasso)
- Expressionism (Munch, Nolde, Kandinsky, Klee)

UNIT 2 (8 - Hours)

- Futurism (Balla, Boccioni)
- Constructivism (Rodcheko, Gabo)

UNIT 3 (8 - Hours)

- Dadaism (Duchamp, Picabia)
- Surrealism (Chirico, Dali)

UNIT 4 (8 - Hours)

- Abstract Expressionism (Mondrian, Jackson Pollock, Mark Rothko & Others)
- Women Artists (Barbara Hepworth, Georgia O'Keefe, Frida Kahlo)
- POP Art (Duchamp, Robert Rauchenburg)
- POST Modernism (an introduction)

SUGGESTED READING:

1. Edvard Munch – Painting, Sketches & Studies Arne Eggum
2. Munch Thomas M. Messer
3. Klee Norbert Lynton
4. Paul Klee (with Grohmann) Alan Bowness
The Library of Great Painters
5. Naum Gabo of Divers Arts Patrick Waldberg
National gallery of Art, Washington
6. The Expressionists (Wolf Dieter Dube) Anna Moszynska
Thames and Hudson
7. The Documents of 20th century Art Futurists J.P.Hodin
Manifestos edited by mbro Apollonio
8. Artist of Art from the 14th to 20th century Anthony Everitt
Robert Goldwater and Marco Treves
9. The Artist in his Studio Werner Spies
James Thrall Soby
10. Joan Miro – Selected Writings and Interviews Maria luisaBorras
Margit Rowell
11. Surrealism – Theatre, Arts, Ideas Arturu Schwarz
12. De Chirico EdicionesPoligrafa
Labella Gar
13. Chagall (Werner Haftman) Robert short
The Library of Great Painters
14. Futurism Phaidon
Giovanni Lista
15. German Painting from Romanticism to Edward Lucie Smith
Ulrich Finke
- Expressionism Giovanni Lista
16. Modern European Art John D. Plante
17. Surrealism Eric Newton
18. Abstract Art Lalit Kala Akademi, New Delhi, 1984
19. Edvard Munch Lalit Kala Akademi, New Delhi, 1984
20. Abstract Expressionism
21. Max Ernst Loplop – The Artist in the Third Person
22. Picabia
23. The Complete works of Marcel Duchamp
24. Duchamp
25. Dada and Surrealism
26. Dictionary of Twentieth Century Art
27. Visual Arts in the 20th century
28. Futurism
29. Lives of the Great 20th century Artists
30. Modern Art – Painting, Sculpture, Architecture
31. Colour, Form and Composition
32. Space-Frame Experience in Art
33. Colour Pattern and Texture
34. Principles or Composition Photography
35. Asian Art
36. The Moment of Cubism
37. Monographs: Amrita Shegril,
38. Rabindranath Tagore, Jamini Roy:

SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
VISUAL ARRANGEMENT- II DSC-4	4	120	0	0	4	120	MFA I-Semester PASS	Student must have studied composition I-Semester
CREATIVE PAINTING-II DSC-5	4	120	0	0	4	120	MFA I-Semester PASS	Student must have studied Creative Painting/Composition in MFA I-Semester
COMPOSITION- II DSC-6	4	120	0	0	4	120	MFA I-Semester PASS	Student must have studied Creative Composition in MFA I-Semester
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
DRAWING – II DSE-3	04	120	0	0	04	120	MFA I-Semester PASS	Student must have studied Drawing in MFA I-Semester

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PROJECT BASED COURSE – II (PAINTING) Academic Report/Viva voce and PPT Presentation DSE-4	04	120	00	00	04	120	MFA-1 ST Sem Pass	Student must have studied Research Methodology MFA-1sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
20 th CENTURY ART – II	02	30	01	15	1	15	00	MFA-1 ST Sem Pass	Student must have studied 20 th Century Art in MFA-1sem
	Total 22								

MARKING SCHEME

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessme nt	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-II DSC-4	40	40	80	160	4	6 Hrs
	CREATIVE PAINTING-II DSC-5	40	40	80	160	4	6 Hrs

	COMPOSITION-II DSC-6	40	40	80	160	4	6 Hrs	
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – II DSE-3	40	40	80	160	04	6 Hrs	
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submis sion	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-II (PAINTING) Academic Report/Viva voce and PPT Presentation DSE-4	40	10	30	80	160	04	6 Hrs
SBC-2 (SKILL BASED COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial	End Term Paper	Total	Credits	Time	
	20 th CENTURY ART – II SBC-2	20	0	60	80	02	2 Hrs	

PRACTICAL SUBJECTS (CORE COURSES) (DSC-4 TO 6)

VISUAL ARRANGEMENT-II (DSC-4)

04 Weeks-120 Hours-160 Marks (4 Credit)

Advance studies of objective and analytical arrangement of visual forms in and around your surroundings, balance in link, space, colors form tone and texture.

CREATIVE PAINTING-I (DSC-5)

04 Weeks-120 Hours-160 Marks (4 Credit)

Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

COMPOSITION-I (DSC-6)

04 Weeks-120 Hours-160 Marks (4 Credit)

Exploration of various phases and contemporary composition in order to enhance a distinct personal style. Objective and Analytical study of various phases in the making of 20th century visual and plastic arts and related development in other areas. Deeper understanding of modern era as reflected in its art form to stimulate an increased awareness of the many possibilities of visual communications open to the contemporary artist. Lectures on various art movements with reference to theories in western philosophy and aesthetics.

VISUALIZATION – I (DSE-1) (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Creating.....

PROJECT BASED ACADEMIC COURSE-1 (PAINTING)
Academic Report/Viva voce and PPT Presentation
DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

15 Weeks - 120 Hours 160 Marks (4 Credit)

6. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
7. Develop a bibliography of related texts to generate the research.
8. Research in a specific topic and data collection.
9. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
10. A comprehensive presentation in the form of written text and visuals.

SBC-1 (SKILL BASED COURSE) (Theory)

THEORY SUBJECT

15 Weeks - 30 Hours (02 Hrs per week) 80 Marks (2 Credit)

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism
- Cubism (Braque, Picasso)
- Expressionism (Munch, Nolde, Kandinsky, Klee)

UNIT 2 (8 - Hours)

- Futurism (Balla, Boccioni)
- Constructivism (Rodcheko, Gabo)

UNIT 3 (8 - Hours)

- Dadaism (Duchamp, Picabia) .
- Surrealism (Chirico, Dali)

UNIT 4 (8 - Hours)

- Abstract Expressionism (Mondrian, Jackson Pollock, Mark Rothko & Others)
- Women Artists (Barbara Hepworth, Georgia O'Keefe, Frida Kahlo)
- POP Art (Duchamp, Robert Rauchenburg)
- POST Modernism (an introduction)

SUGGESTED READING:

- | | |
|---|---------------------------------|
| 1. Nalini Malani | Irish Museum of Modern Art |
| 2. AnupamSud Transgression in print- Four decades | AnupamSud |
| 3. Tyeb Mehta – Ideas Images Exchanges | Vadhera Art Gallery |
| 4. The Vertical Women reminiscences of B.C. Sanyal from 1947 to the present (Santo Datta) | National Gallery of Modern Art |
| 5. K.G. Subramanyan – a retrospective | National Gallery of Moderna Art |
| 6. The world of Satish Gujral in his own words | UBS Publishers |
| 7. K.G. Subramanyan (GeetaKapur) | Lalit Kala Akademi, New Delhi |
| 8. Anjolie Ela Menon – Paintings in private Collection Esasy by Isana Murti | Compiled by Indira Dayal |
| 9. Anjolie Ela Menon – Through the Patina text | IsanaMurti |
| 10. A Brush with life – An Autobiography | Satish Gujral |
| 11. Lalit Kala Contemporary | 18 th September 1974 |

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|---|---------------------------------|
| 12. Contemporary Indian Artists Series (Krishen Khanna) Images in my time | Mapin Publishing Lund Humphries |
| 13. The Flamed Mosaic – Indian Contemporary Painting | Neville Tuli |
| 14. A guide to 101 modern and contemporary Indian Artists | Amrita Jhaveri |
| 15. Your history gets in the way of my memory - Essays on Indian Artists | Geeti Sen |
| 16. My brush with art – An Anthology of Contemporary | Laksmi Lal |
| 17. Image and imagination – Five contemporary Artists In India | Geeti Sen |
| 18. Contemporary Art in Asia | Tensions |
| 19. Contemporary Art in India – A perspective | PranNathMago |
| 20. Indian Art – an overview | Gayatri Sinha |
| 21. Indian Art – The new International Sensation A Collector's Handbook | Dr.Alka Pandey |
| 22. Indian Contemporary Art post independence | Vadhera Art Gallery |
| 23. Expression and Evocations – Contemporary Women Artists of India | Gayatri Sinha |
| 24. Modern Art and India | William Archer. |
| 25. Abanidranath and the Art of his time | Jaya Appaswamy, New Delh, 1968 |
| 26. Four steps Modern Art | Lionello Venture. |
| 27. Art Appreciation made simple | Barbara Wheeton, Britain, 1970 |
| 28. Natya Shastra | Bharata, India, 1996 |
| 29. Principles of Chinese Painting | Lin Yatanq |
| 30. Art and Nationalism in Colonial Period | Parhto Mithra |

SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite	
	Credits	Hrs			Credits	Hrs			
VISUAL ARRANGEMENT-III DSC-7	4	120	0	0	4	120	MFA II-Semester PASS	Student must have studied composition in Semester-II	
CREATIVE PAINTING-III DSC-8	4	120	0	0	4	120	MFA II-Semester PASS	Student must have studied Creative Painting/Compositi on in Semester-II	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)									
CREATIVE COMPOSITION – III DSE-5	04	120	0	0	04	120	MFA II-Semester PASS	Student must have studied Drawing in Semester-II	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)									
Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
AESTHETICS & ART CRITISISM – I DSE-6	04	60	03	45	01	15	00	MFA II-Semester PASS	NIL
DISSERTATION/ACADEMIC PROJECT									
Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite	
	Credits	Hrs			Credits	Hrs			
PROJECT BASED COURSE – I (PAINTING) Academic Dissertation/Viva voce and PPT Presentation	06	90	00	00	06	90	MFA II-Semester PASS	Student must have studied Research Methodology MFA- II sem	
	Total 22								

MARKING SCHEME

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	VISUAL ARRANGEMENT-II DSC-7	40	40	80	160	4	6 Hrs	
	CREATIVE PAINTING-II DSC-8	40	40	80	160	4	6 Hrs	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – III and 3D PRINTING-III DSC- 5	40	40	80	160	04	6 Hrs	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credit	Time
	PROJECT BASED COURSE – I (PAINTING) Academic Dissertation/Viva voce and PPT Presentation	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

The process of the creative work needs to be emphasised. Students are encouraged to focus on a self-reflective process of engaging with process and making. It encourages students to explore an open-ended process of engaging with different tools of visual art particular, visual culture in general and generate an individual creative perspective.

1. VISUAL ARRANGEMENT-II
04 Weeks- 120 Hours 150 Marks (Credits 04)

Continuation of previous year programme, with emphasis on creative drawing and on the development of personal idiom.

2. **CREATIVE PAINTING - III**
04 Weeks- 120 Hours- 160 Marks (Credits 04)

CHOICE OF ANY ONE OF THE FOLLOWING TWO

Continuation of previous year programme with emphasis on colour composition and individual technique for working in any one of the following:

- a) **CREATIVE PAINTING:** Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.
- OR
- b) **PORTRAITURE:** Advanced studies from life models of different age group (male & female), to develop a personal style in figurative composition.

THEORY SUBJECTS

15 Weeks 60 Hours (4 Hrs per week) 160 Marks (Credits 04)

AESTHETICS & ART CRITISISM - I

UNIT 1 (7 - Hours)

- Importance and Necessity of Art Criticism
- Development of Art History as a Human discipline

UNIT 2 (7 - Hours)

- Role of Artist, Art critic and Art Connoisseur
- Psycho Analytical theory of art

UNIT 3 (7 - Hours)

- Plato
- Aristotle
- Kant
- Vasari
- Herbert Read (intro to basic thought)

UNIT 4 (9 - Hours)

- Critical examination of Indian Theories of Rasa
- Chitrasutra of Vishnu Dharmottra Purana
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

15 Weeks - 90 Hours (6 Hrs. Per week) 240 Marks (Credits 06)

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize based on the lectures on research methodology.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought. Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text.
6. Research on a specific topic and preparing dissertation.
7. PPT Presentation on the selected topic.

SUGGESTED READING:

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|--|-------------------------------------|
| 1. Comparative Aesthetics Vol 2 | Dr.Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr.Bishnupada Bhattacharya |
| 5. The Aesthetic experience according to Abhinavagupta | Raniero Gnoli |
| 6. Writer and Critic | Georg Lukacs |
| 7. Philosophy of the Arts | Gordon Graham |
| 8. Studies in Aesthetics | Prabas Jiban Chaudhury |
| 9. Elements of Indian Aesthetics | Dr. S.N. GhoshalSastri |
| 10. Aesthetics and Ethics | Jerrold Levinson |
| 11. Introductory readings in Aesthetics | John Hospers |
| 12. Beynd aesthetics philosophical essays | Noel carroll |
| 13. Rasa in Aesthetics | Priyadarshi Patnaik |
| 14. Aesthetics | Susan L Feagin& Patrick Maynard |
| 15. The concept of Rasa | S.C. Pande |
| 16. Abhinavagupta | Dr. Kanti Chandra Pandey |
| 17. Comparative Aesthetics: East and west | Prof. Anraj Chaudhary |
| 18. Natyashstra | AcharayRevaprasadDwivedi |
| 19. BhartiyaDarshan | Dr.Radhakrishnan |
| 20. DhvaniSiddhant | Dr.Rammurti Sharma |
| 21. Chinese Art and Culture | Robert L Thorp & Richard E Vinograd |
| 22. Natyashstram | Sh. Babulal Shukla Shastri |
| 23. The Arts of China | Michael Sullivan |

SEMESTER-IV

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
VISUAL ARRANGEMENT-IV DSC-9	4	120	0	0	4	120	MFA III-Semester PASS	Student must have studied composition in Semester-III
CREATIVE PAINTING-IV DSC-10	4	120	0	0	4	120	MFA III-Semester PASS	Student must have studied Creative Painting/Composition in Semester-III

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

CREATIVE COMPOSITION – IV DSE-7	04	120	0	0	04	120	MFA III-Semester PASS	Student must have studied Creative composition in Semester-III
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
AESTHETICS & ART CRITISISM – II DSE-8	04	60	03	45	01	15	00	MFA III-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-II

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PROJECT BASED COURSE – II (PAINTING) Academic Dissertation/Viva voce and PPT Presentation	06		00	00	06		MFA III-Semester PASS	Student must have studied Research Methodology MFA- III sem
	Total	22						

MARKING SCHEME

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-II DSC-9	40	40	80	160	4	6 Hrs
	CREATIVE PAINTING-II DSC-10	40	40	80	160	4	6 Hrs
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	CREATIVE COMPOSITION – IV DSE-7	40	40	80	160	04	6 Hrs

DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credit	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-8	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIV A	Submission	Total	Credit	Time
	PROJECT BASED COURSE – II (PAINTING) Academic Dissertation/Viva voce and PPT Presentation	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

The process of the creative work needs to be emphasised.

1. VISUAL ARRANGEMENT - IV

04 Weeks- 120 Hours-160 Marks (Credits 04)

Continuation of the previous year programme, with an emphasis on creative drawing and on the development of personal idiom.

2. PAINTING - IV

04 Weeks- 120 Hours- 160 Marks (Credits 01)

CHOICE OF ANY ONE OF THE FOLLOWING TWO

Continuation of previous year programme with emphasis on colour composition and individual technique for working in any one of the following:

- a) **CREATIVE PAINTING:** Composition (Thematic, Subjective or Abstract), Exploration of various phases of contemporary Painting and aesthetic principles in order to develop a distinct personal style.

OR

- b) **PORTRAITURE:** Advanced studies from life models of different age group (male & female), to develop a personal figurative style of creative composition.

THEORY SUBJECTS

15 Weeks- 60 Hours (04 Hrs per week) 160 Marks (Credits 04)

AESTHETICS & ART CRITISISM - II

UNIT 1 (7 - Hours)

- Evaluation of a Work of Art
- Symbolism in Art

UNIT 2 (7 - Hours)

- Aesthetics Judgement
- Anthropological view of Art

UNIT 3 (7 - Hours)

- Anandavardhan
- Pratimalakshana of Vishnu Dharmottra Purana

UNIT 4 (9 - Hours)

- Chinese Landscape
- Yin-Yang school of Chinese Art
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION & VIVA VOCE & PPT PRESENTATION - II

15 Weeks 90 Hours (6 hrs per week) 240 Marks (Credits 06)

1. Develop a research methodology to analyse, reflect and contextualize in a more clearer method on a topic already selected and worked on in the form of discussions and various writings in the previous semester based on the lectures on research methodology.
2. Develop a bibliography of related texts to generate the research.
3. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
4. A comprehensive presentation in the form of written text of no less than 10,000 words and visuals.

SUGGESTED READINGS:

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|--|-------------------------------------|
| 1. Comparative Aesthetics Vol 2 | Dr. Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr. Bishnupada Bhattacharya |
| 5. The Aesthetic experience according to Abhinavagupta | Raniero Gnoli |
| 6. Writer and Critic | Georg Lukacs |
| 7. Philosophy of the Arts | Gordon Graham |
| 8. Studies in Aesthetics | Prabas Jiban Chaudhury |
| 9. Elements of Indian Aesthetics | Dr. S.N. Ghoshal Sastri |
| 10. Aesthetics and Ethics | Jerrold Levinson |
| 11. Introductory readings in Aesthetics | John Hospers |
| 12. Beyond aesthetics philosophical essays | Noel Carroll |
| 13. Rasa in Aesthetics | Priyadarshi Patnaik |
| 14. Aesthetics | Susan L Feagin & Patrick Maynard |
| 15. The concept of Rasa | S.C. Pande |
| 16. Abhinavagupta | Dr. Kanti Chandra Pandey |
| 17. Comparative Aesthetics: East and west | Prof. Angraj Chaudhary |
| 18. Natyashastra | Acharay Revaprasad Dwivedi |
| 19. Bhartiya Darshan | Dr. Radhakrishnan |
| 20. Dhvani Siddhant | Dr. Rammurti Sharma |
| 21. Chinese Art and Culture | Robert L Thorp & Richard E Vinograd |
| 22. Natyashastra | Sh. Babulal Shukla Shastri |
| 23. The Arts of China | Michael Sullivan |

PRINTMAKING SPECIALIZATION

MFA SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs.			Credits	Hrs.		
CREATIVE INTAGLIO PRINTMAKING- I DSC-1	4	120	0	0	4	120	BFA PASS	Student must have studied portrait in BFA
CREATIVE LITHOGRAPHY PRINTMAKING - I DSC-2	4	120	0	0	4	120	-Do-	Student must have studied Creative sculpture in BFA
CREATIVE SERIGRAPHY PRINTMAKING - I DSC-3	4	120	0	0	4	120	-Do-	Student must have studied Composition in BFA

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

MIXED-MEDIA CREATIVE DRAWING-I DSE-1	4	120	0	0	04	120	-Do-	Student must have studied Drawing in BFA
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DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
ACADEMIC PROJECT BASE COURSE-1 (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-2	04	120	00	00	04	120	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
20 th CENTURY ART - 1	02	30	01	15	1	15	00	BFA PASS	Student must have studied Art History in BFA
	Total 22								

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIV A	End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING- I DSC-1	40	40	80	160	4	6 Hr
	CREATIVE LITHOGRAPHY PRINTMAKING -I DSC-2	40	40	80	160	4	6 Hr

	CREATIVE SERIGRAPHY PRINTMAKING - I DSC-3	40	40	80	160	4	6 Hr
	MIXED-MEDIA CREATIVE DRAWING-I DSE-1	40	40	80	160	4	6 Hr

Unique Paper Code	Paper Name	Continued Assessment	VIVA	P P T	Submission	Total	Credits	Time
	PROJECT BASED ACADMIC COURSE-I (PRINTMAKING) (Report and Viva- Voce and PPT Presentation) DSE-2	40	30	10	80	160	4	6Hr
Unique Paper Code	Paper Name	Internal Assessment	Tutorial	Term End		Total	Credits	Time
	20 th CENTURY ART - 1	20	00	60		80	02	2Hr

PRACTICAL SUBJECTS:-

1. CREATIVE INTAGLIO PRINTMAKING-I (DSC-1)

(Semester I: Foundation of Drawing-Driven Intaglio Practice)

04 Week -120 hours/ 160Marks (4- Credits)

Emphasises drawing as the primal generative force that structures form, rhythm, and visual intention within intaglio. Students translate lived experiences into etched and engraved matrices, discovering how line, tone, and gesture transform through the plate. Hard-ground, soft ground, simple aquatint, sugar-lift, open-bite, and collagraph offer early exposure to tonal and textural complexity. Close attention to plate preparation, grounds, biting, and proofing builds craft sensitivity. The studio nurtures controlled experimentation while instilling discipline in mark-making and print outcome. Students begin recognising intaglio as an extension of drawing translated into a new material language. By the semester end, they develop foundational competence and a growing personal visual vocabulary.

Preparation of compositional matrix through various experiments with textural and tonal values. Study of different techniques—such as dry-point, aquatint, and mezzotint—to understand the requirements of one's work.

2. CREATIVE LITHOGRAPHY PRINTMAKING -I (DSC-2)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Foundations of Drawing-Driven Lithography)

Establishes drawing as the primary generative force through which ideas acquire immediacy and emotional resonance in lithography. Students learn the fundamentals of grease-water chemistry, exploring crayon, pencil, "tusche," and wash applications on stone or plate. Early exercises emphasise spontaneity, tonal control, and the translation of gesture into printable

form. Basic processing—etching, gumming, rolling-up, and proofing—builds essential craft discipline. The conceptual sensibilities nurtured in Intaglio (DSC-1) continue here, strengthening perceptual clarity. Focus remains on retaining the subtlety of hand-drawn marks through controlled chemical behaviour. By semester end, learners establish a strong foundation in expressive lithographic thinking and process understanding.

3. CREATIVE SERIGRAPHY PRINTMAKING – I (DSC-3)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Foundations of Stencil Logic & Chromatic Thinking)

This forte introduces the students to serigraphy as a natural extension of the perceptual clarity gained in Creative Etching (DSC-1) and Creative Lithography (DSC-2). Basic drawing-driven vision is translated into stencil-based thinking, where shape, edge, and flat tonal areas become primary expressive tools. Learners study screen types, meshes, squeegees, and stencil materials, building strong foundational craft. Early exercises focus on hand-cut stencils, solid colour layers, and understanding ink behaviour on paper. Emphasis is placed on clean registration, uniform ink deposition, and controlled transparency. Students begin exploring how layered colour can create depth even without tonal gradients. The semester establishes technical discipline and prepares learners for more complex serigraphic construction.

4. MIXED-MEDIA CREATIVE DRAWING – I (DSE-1)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Drawing as Generative Vision & the Spine of Printmaking)

Establishes drawing as the primordial force through which perception, gesture, and thought translate into all printmaking processes—Etching, Lithography, Serigraphy, and Enamelling. Students explore observational, structural, and intuitive drawing to understand how line, tone, rhythm, and texture become the blueprint for every plate, screen, or copper surface. Emphasis is placed on material responsiveness, mark-behaviour, and compositional clarity. Early hybrid exercises allow drawing to interact with basic intaglio and lithographic methods, nurturing perceptual sensitivity. Learners begin to recognise drawing not merely as a preparatory tool but as a living, adaptive creative intelligence. By semester end, they form a strong visual foundation for all subsequent printmaking fortes.

5. PROJECT BASE COURSE-I (PRINTMAKING)

REPORT & VIVA VOCE & PPT PRESENTATION – I

15 Weeks - 120 Hours /160 Marks (4- Credits)

Developing research topics for report writing that has relevance to one's practice and interests. Developing writing skills and articulating arguments.

6. SBC-1 (SKILL BASED COURSE) (Theory)

15 Weeks - 60 Hours/80 Marks (2-Credit)

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brucke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo

- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock
- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

PRINTMAKING SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
CREATIVE INTAGLIO PRINTMAKING- II DSC-4	4	120	0	0	4	120	MFA Sem-1 st Pass	Student Must Have Studied Creative Intaglio Printmaking- I
CREATIVE LITHOGRAPHY PRINTMAKING - II DSC-5	4	120	0	0	4	120	-Do-	Student Must Have Studied Creative Lithography Printmaking - I
CREATIVE SERIGRAPHY PRINTMAKING - II DSC-6	4	120	0	0	4	120	-Do-	Student Must Have Studied Creative Lithography Printmaking - I

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

MIXED-MEDIA CREATIVE DRAWING-II DSE-3	2+2=4	120	0	0	04	120	-Do-	Student Must Have Studied Mixed- Media Creative Drawing-In MFA 1 st Sem
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DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PROJECT BASE COURSE-II (PRINTMAKING) (Report and Viva- Voce and PPT Presentation) DSE-4	04	120	00	00	04	120	MFA Sem- 1 st Pass	Student Must Have Studied Report/ Viva- Voce & PPT Presentation-I In MFA 1 st Sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
20 th CENTURY ART - II	02	30	01	15	1	15	00	MFA Sem- 1 st Pass	Student Must Have Studied 20 th century art In MFA 1 st Sem
	Total 22								

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA		End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING-II DSC-4	40	40		80	160	4	6 Hr
	CREATIVE LITHOGRAPHY PRINTMAKING - II DSC-5	40	40		80	160	4	6 Hr
	CREATIVE SERIGRAPHY PRINTMAKING - II DSC-6	40	40		80	160	4	6 Hr
	MIXED-MEDIA CREATIVE DRAWING-II DSE-3	40	40		80	160	4	6 Hr
Unique Paper Code	Paper Name	Continued Assessment	VIVA	PPT	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-II (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-4	40	30	10	80	160	4	6Hr
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		Term End	Total	Credits	Time
	20 th CENTURY ART – II SBC-2	20	00		60	80	02	2Hr

PRACTICAL SUBJECTS

1. CREATIVE INTAGLIO PRINTMAKING-II (DSC- 4)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Technical Expansion, Tonal Sophistication & Multi-Plate Methods)

Deepens technical fluency through advanced aquatint, multi-stage biting, deep-etch reliefs, tonal gradations, and refined surface modulation. Students explore dual-plate colour printing, precise registration, and multi-pass inking methodologies. Sugar-lift, spit-bite, and open-bite processes enhance expressive fluidity and controlled spontaneity. Conceptually, learners integrate thematic development, compositional strategy, and symbolic narration into their matrix design. Emphasis is placed on high-quality proofs, consistent editions, and professional surface handling. Attention to material behaviour—copper, zinc, rosin, acids, and grounds—strengthens decision-making. This semester consolidates technical independence and nurtures a more deliberate visual language within intaglio.

2. CREATIVE LITHOGRAPHY PRINTMAKING -II (DSC- 5)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Technical Expansion, Tonal Development & Surface Dynamics)

Deepens mastery of lithographic materials through advanced tusche work, wash techniques, crayon gradations, and layered drawing strategies. Students explore aluminium plate lithography alongside stone processes, comparing surface responses and developing material versatility. Multi-roll colour experimentation, nuanced etching processes, and precise inking build technical independence. Image development now integrates compositional planning, thematic cohesion, and refined tonal architecture. Drawing sensitivity from Semesters I and II continues to evolve as students understand how marks behave under various chemical strengths. Exposure to mid-scale works enhances visual ambition and decision-making. Professional practices such as edition making, proof marking, and print presentation are introduced.

3. CREATIVE SERIGRAPHY PRINTMAKING – II (DSC–6)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Multi-layer Colour Strategy & Structural Image Building)

Expands serigraphic practice by introducing multi-layer printing, advanced registration systems, tonal suggestions through halftone approaches, and controlled translucency. Students explore photo-emulsion processes, enabling translation of detailed drawings, textures, and gestural marks into screens. The chromatic sensitivity nurtured in earlier fortes evolves into deliberate colour architecture, where sequencing and value relationships determine visual intensity. Experimentation with gradient pulls, modular colour blocks, and mixed-media interventions enhances visual complexity. Mid-scale projects encourage thematic cohesion and visual planning. Professional edition making practices—proofing, consistency checks, and documentation—are integrated into the learning structure. By Semester II, students begin producing coherent multi-layer prints with refined technical control.

4. MIXED–MEDIA CREATIVE DRAWING – II (DSE-3)

04 Week -120 hours/ 160 Marks (4- Credits)

(Semester II: Expanding Drawing into Process, Chemistry & Layered Image-Building)

Drawing now enters deeper terrains of process interaction—understanding how etched lines, litho “tusche” marks, and serigraphic silhouettes evolve from initially drawn vision. Students explore mixed-media mark-making, tonal layering, gesture analysis, and expanded surface improvisation. Hybrid exercises merge drawing with multi-plate logic, “tusche” washes, halftone planning, and transparency studies. The material discipline of copper enamelling adds sensitivity to surface response, heat unpredictability, and controlled accident. Drawing becomes a research-driven practice—conceptual, analytical, and exploratory. By semester end, learners show evolving confidence in carrying drawing across mediums while preserving expressive intent.

5. PROJECT BASE COURSE-II(PRINTMAKING)

REPORT & VIVA VOCE & PPT PRESENTATION – II (DSE-4)

15 Weeks - 120 Hours/ 160 marks (4 Credits)

Writing chapters according to the research topics of the report that has relevance to one's practice and interests.

Developing writing skills, articulating arguments. Finishing the report and preparing for viva voce of the subjects chosen.

6. SBC-2 (SKILL BASED COURSE)
15 Weeks - 30 Hours 80 marks (2 Credits)

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury
- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940's - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Pilo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist's Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre
- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Brooto
- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
 - Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
 - Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
 - Nalini Malani, Nilima Sheikh
- Give projects on the exhibitions visited or a conversation with the contemporary artists.

SUGGESTED READING:

Art Since 1900: Modernism Antimodernism Postmodernism, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit, Hal Foster, Rosalind Krauss, Thames and Hudson, London, 2004

The Printed Picture: Four Centuries of Indian Printmaking, Paula Sengupta, Delhi Art Gallery, New Delhi, 2015

PRINTMAKING SEMESTER - III

DSC -7 TO 8 (CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
CREATIVE INTAGLIO PRINTMAKING- III DSC-7	4	120	0	0	4	120	MFA II- Semester PASS	Student must have studied Portraiture in Semester-II

CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING – III DSC-8	4	120	0	0	4	120	MFA II-Semester PASS	Student must have studied Creative Printmaking in Semester-II	
DSE-5 (ELECTIVE COURSE)									
CREATIVE COPPER ENAMELLING-III DSE-5	04	120	0	0	04	120	MFA II-Semester PASS	Student must have studied Creative Printmaking in Semester-II	
DSE-6 (ELECTIVE COURSE)									
Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
AESTHETICS & ART CRITISISM – I DSE-6	04	60	03	45	01	15	00	MFA II-Semester PASS	NIL

Project base Course-I (Printmaking)										
Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- I)	06	90	04	60	01	15	01	15	MFA II-Semester PASS	Student must have studied Research Methodology in BFA
	Total	22								

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING-III DSC-7	40	40	80	160	4	6Hr
	CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING – III DSC-8	40	40	80	160	4	6Hr
DSE-5 (ELECTIVE COURSE)							
	CREATIVE COPPER ENAMELLING-III AND MIXED-MEDIA CREATIVE DRAWING-III DSE-5	20+20=40	20+20=40	40+40=80	160	04	06Hr

DSE-6 (ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT -I								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

1. CREATIVE INTAGLIO PRINTMAKING-III (DSC-7)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester III: Photo-Intaglio, Hybrid Print Processes & Contemporary Applications)

Expands the medium through photo-intaglio, polymer plates, digital transfers, and halftone/continuous-tone imaging techniques. Students integrate photographic, digital, and hand-drawn sources to create hybrid print vocabularies aligned with contemporary visual culture. Exploration of multi-plate colour, layered imagery, and advanced collagraph–intaglio fusion enables complex visual outcomes. Increased emphasis is placed on conceptual clarity, research-based themes, and independent project development. The semester introduces printmaking workflows relevant to editorial art, limited-edition portfolios, book arts, and contemporary print-based practices. Students refine edition making discipline, archival standards, and studio professionalism. By semester end, they acquire the ability to create technically ambitious and conceptually integrated print bodies of work.

2. CREATIVE LITHOGRAPHY PRINTMAKING – III (DSC–8)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester III: Photo-Lithography, Hybrid Methods & Contemporary Integration)

Expands lithography into the contemporary domain through photo-lithography, digital transfers, halftone techniques, and hybrid hand–digital workflows. Students merge drawing, photography, and technology to create layered, conceptually rich lithographic language. Emphasis is placed on experimental processes—additive/subtractive methods, multi-layer sequencing, unconventional mark-making, and controlled unpredictability. Large-format plate handling and advanced colour registration develop professional-grade execution. Learners begin aligning their work with editorial, publication, and gallery-oriented contexts. Research-based themes, project proposals, and reflective documentation strengthen academic depth. By semester end, students operate with confidence across both traditional and contemporary lithographic vocabularies.

3. CREATIVE COPPER ENAMELLING – III (DSE-5) & MIXED-MEDIA CREATIVE DRAWING – III (DSE-5)

02+2=4 Week -60+60=120 hours/ 80+80=160Marks (2+2=4 Credits)

(Semester III: Advanced Processes, Hybrid Approaches & Applied Creativity)

Expands practice into advanced techniques: multiple firings, complex layering, wet-packing, dry-sifting gradients, enamel–oxide interactions, and experimental textural effects. Students explore hybrid approaches that fuse enamel with prior printmaking fortes—transfers, etched copper plates, serigraphic overlays, or litho-inspired compositional logic. Larger formats introduce challenges in “warpage control,” uniform firing, and compositional expansion. Emphasis is placed on research-based projects, conceptual refinement, and thematic depth. Exposure to design-oriented applications—jewellery components, small architectural panels, utilitarian objects—broadens professional vision. Learners begin to connect their enamel practice with industrial expectations of durability, colourfastness, and finish.

(Semester III: Hybrid, Technological & Interdisciplinary Drawing Practices)

Students integrate drawing with technological processes—photo-intaglio transfers, digital–manual hybrids, serigraphic halftones, litho photographic plates, and enamel-compatible graphics. Drawing expands into spatial thinking, colour sequencing, visual coding, and multi-layer construction. Experimental practices include collage-drawing, stencil-drawing, digital contour mapping, and textured copper-sensitive drawing systems. The hybrid sensibility matured here strengthens conceptual authorship and cross-media fluency. Learners begin interfacing with creative ecosystems involving designers, photographers, animators, muralists, and digital artists. Drawing becomes an interdisciplinary language capable of negotiating visual complexity across creative industries.

THEORY SUBJECTS (DSE-6)

AESTHETICS & ART CRITISISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

15 Weeks- 60 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- **Philosophical and Spiritual approach of Zen theories in Chinese Art**
- **Shadanga** - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)

- Chitrastuta of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING)

(Dissertations & Viva-Voce & PPT Presentation- I)

15 Weeks 180 Hours/240 Marks (6-credits)

Developing a topic for the dissertation and understanding the methodology of research.

Developing bibliography of the books referred for researching and writing chapters.

PRINTMAKING SEMESTER – IV

DSC -9 TO 10 (CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
CREATIVE INTAGLIO PRINTMAKING- IV DSC-9	4	120	0	0	4	120	MFA II- Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE LITHOGRAPHY- SERIGRAPHY PRINTMAKING – IV DSC-10	4	120	0	0	4	120	MFA II- Semester PASS	Student must have studied Creative Creative sculpture in Semester-II

DSE-7 (ELECTIVE COURSE)

CREATIVE COPPER ENAMELLING-IV AND MIXED - MEDIACREATIVE DRAWING-IV DSE- 7	04	120	0	0	04	120	MFA II- Semester PASS	Student must have studied Printmaking in Semester- II
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DSE-8 (ELECTIVE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
AESTHETICS & ART CRITISISM – II DSE-8	04	60	03	45	01	15	00	MFA II- Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT -II (Printmaking)

Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
PROJECT BASED ACADEMIC COURSE-IV (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- II)	06	90	04	60	01	15	01	15	MFA II-Semester PASS	Student must have studied Research Methodology in BFA
	Total 22									

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessm ent	VIVA	End Term Paper	Total	Credit ss	Time	
	CREATIVE INTAGLIO PRINTMAKING-IV DSC-9	40	40	80	160	4	6 Hr	
	CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING – IV DSC-10	40	40	80	160	4	6 Hr	
DSE-7 (ELECTIVE COURSE)								
	CREATIVE COPPER ENAMELLING-IV AND MIXED-MEDIA CREATIVE DRAWING-IV DSE-7	20+20=40	20+20=40	40+40=80	160	04	06Hr	
DSE-8 (ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attend ance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-8	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT -II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VI VA	Submissio n	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-IV (PRINTMAKING) (Dissertations& Viva-Voce& PPT Presentation- II)	60	20	40	120	240	06	06Hr

1. CREATIVE INTAGLIO PRINTMAKING -IV (DSC-9)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester IV: Cumulative Mastery, Professional Readiness & Market Applicability)

Synthesises the entire intaglio spectrum into an advanced and personally driven printmaking practice. Students develop multi-plate, thematically coherent portfolios showcasing technical command, conceptual originality, and professional finesse. Focus shifts to large-format plates, complex tonal planning, intricate colour layering, and finely controlled biting strategies. Learners practice proposal writing, edition management, quality control, and print presentation norms suitable for galleries, portfolios, collectors, and academic assessments.

Industry-oriented applications—such as print portfolios for clients, small-scale commissioned editions, artist books, and limited-edition art products—are fore-grounded. The studio encourages innovation within the boundaries of printmaking while maintaining rigorous craft standards. By culmination, students emerge as fully capable intaglio printmakers prepared to engage the art market and academic or professional arenas with confidence.

2. CREATIVE LITHOGRAPHY PRINTMAKING – IV (DSC–10)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester IV: Cumulative Mastery, Independent Vision & Professional Applicability)

Synthesises all previous lithographic learning into a mature, independent practice capable of addressing artistic, academic, and industrial contexts. Students develop coherent lithographic portfolios, integrating multi-layer colour planning, advanced etching cycles, intricate wash dynamics, and hybrid print strategies. Edition quality, archival standards, and print finishing are practiced with professional precision. The curriculum encourages exploring real-world applications such as fine-art editions, book projects, curated portfolios, and print-based visual communication. Learners gain insight into market possibilities—gallery prints, limited-edition collections, collaborative studio work, and creative industry interfaces. By culmination, students emerge as technically adept, conceptually articulate printmakers prepared to contribute to professional printmaking studios, academic settings, and creative industries.

3. CREATIVE COPPER ENAMELLING – IV (DSE-7) & MIXED-MEDIA CREATIVE DRAWING – IV (DSE-7)

02+2=4 Week -60+60=120 hours/ 80+80=160Marks (2+2=4 Credits)

(Semester IV: Cumulative Mastery, Industry Readiness & Professional Expansion)

Synthesises all previous semesters into an independent, mature enamel practice capable of addressing fine-art, industrial, and public-art contexts. Students create advanced multi-layered enamel works, large-format panels, and specialised surfaces designed for long-term display and environmental endurance. Professional applications—mural panels, architectural surfaces, public signage, creative installations, and high-value artisanal products—are explored through guided projects. Focus is placed on market understanding, costing, material sourcing, quality control, and presentation. Learners develop portfolios and proposal drafts suited for galleries, design firms, public commissions, and collaborative studios. By culmination, students emerge as versatile, industry-aware creative practitioners able to integrate enamel mastery with their broader printmaking identity.

(Semester IV: Cumulative Mastery, Professional Integration & Industrial Applicability)

Drawing now functions as a fully mature, integrative force uniting all printmaking fortes into an advanced personal visual grammar. Students build independent bodies of work that translate drawing into high-impact matrices for fine-art prints, serigraphic editions, lithographic sequences, enamel panels, and hybrid multimedia projects. Focus is placed on portfolio development, conceptual articulation, and industry-level execution. Learners also explore applications in mural design, publication graphics, creative product development, public art proposals, and collaborative studio work. Drawing positions them to operate shoulder-to-shoulder with architects, designers, illustrators, animators, and visual communicators. By culmination, students emerge as versatile creative professionals equipped with a resilient drawing-driven practice adaptable to academic, industrial, and global creative environments.

4. THEORY SUBJECTS (DSE-8)

AESTHETICS & ART CRITICISM - II

DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

15 Weeks- 60 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment
- Roger Fry and Clive Bell – Formalism
- John Ruskin - **Art and morality**
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION AND VIVA VOCE & PPT PRESENTATION-II

16 Weeks - 96 Hours/ 240 Marks (Credit)

Developing the dissertation with understanding off the methodology of research required. Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

SUGGESTED READING:

1. When Was Modernism: Essays on Contemporary Cultural Practice in India, Geeta Kapur, Tulika, 2000
2. The Art of Art History, Donald Preziosi, Oxford University Press, 2009
3. Critical terms for Art History, Robert S. Nelson and Richard Shiff, The University of Chicago Press, 1996
4. Other Criteria: Confrontations with Twentieth-Century Art, Leo Steinberg, Oxford University Press, New York, 1972
5. The Ways of Seeing, John Berger, Penguin Modern Classics, London, 2008
6. Decolonising the Mind: The Politics of Language in African Literature, Ngugi wa Thiong'o, London: James Currey; Nairobi: Heinemann Kenya; Portsmouth, N. H.: Heinemann; Harare: Zimbabwe Publishing House, 1986

SCULPTURE SPECIALIZATION

OBJECTIVE

This 2 years Post Graduation course is crafted with a research-oriented approach to expand ones outlook on Sculpting. It involves exposure to a wide array of resources, media, techniques and theories, encompassing both internal and external perspectives within the realms of art and Sculpture. The emphasis lies on analyzing and incorporating diverse philosophical, historical, and contemporary viewpoints in the understanding and execution of the students. The course aims to contextualize individual artistic practices, bridging them with external knowledge and seamlessly integrating this wealth of insights into studio methodologies.

The overarching objective is to elevate students' skills, foster creativity, and facilitate personal growth through research and methodology encompassing various styles and visual approaches within the realm of sculpture.

MFA (SCULPTURE) SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PORTRAITURE - I DSC-1	4	120	0	0	4	120	BFA PASS	Student must have studied portrait in BFA
CREATIVE SCULPTURE - I DSC-2	4	120	0	0	4	120	-Do-	Student must have studied sculpture in BFA
MURAL - I DSC-3	4	120	0	0	4	120	-Do-	Student must have studied Composition in BFA

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING – I and 3D PRINTING-I DSE-1	2+2=4	120	0	0	04	120	-Do-	Student must have studied Drawing in BFA
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DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PROJECT BASED COURSE – I REPORT AND VIVA VOCE & PPT PRESENTATION(SCULPTURE) DSE-2	04	120	00	00	04	120	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
20 th CENTURY ART - I	02	30	01	15	1	15	00	BFA PASS	Student must have studied Art History in BFA
	Total 22								

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE -I DSC-1	40	40	80	160	4	18Hr
	CREATIVE SCULPTURE -I DSC-2	40	40	80	160	4	18Hr
	MURAL - I DSC-3	40	40	80	160	4	18Hr
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	DRAWING – I and 3D PRINTING-I	20+20=40	20+20=80	40+40=80	160	04	06Hr
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – I (SCULPTURE)	40	40	80	160	04	06Hr
SBC-1 (SKILL BASED COURSE)							
	20 th CENTURY ART - I	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS**1. THE FOLLOWING THREE (DISCIPLINE SPECIFIC CORE COURSE)**

4Weeks-120 Hours-160 Marks (4Credits)

1. PORTRAITURE: (DSC-1)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE: (DSC-2)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

3. **MURAL:-(DSC-3)**

The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to create meticulous drawings, scale models, and various preparatory studies. The emphasis is on a comprehensive approach that encompasses both the planning and execution phases of the artistic process.

4. **DRAWING:-(DSE-1)**

02 Weeks-60 Hours-80 Marks (Credits-02)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

5. **3D PRINTING:- (DSE-1)**

02 Weeks-60 Hours-80 Marks (2-Creditss)

Duration: 2 Weeks

Software Options: Autodesk Maya / 3ds Max / ZBrush & Blander

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

- Sketching and drawing of basic geometric forms for 3D Printing.
- Introduction to Fundamentals of digital sculpting interfaces.
- Basic modelling techniques; preparation of simple geometric forms.
- File preparation for 3D printing (STL/OBJ).
- Introduction to ABS 3D printing, slicing, and basic finishing.

Final Submission:

Drawings and one small 3D-printed sculpture (5–7 inches)

6. **PROJECT BASED COURSE – I (SCULPTURE) (DSE-2)**

REPORT & VIVA VOCE & PPT PRESENTATION

04 Weeks - 120 Hours 160 Marks (4-Creditss)

Developing research topics for the report that has relevance to one's practice and Interests.

Developing writing skills, articulating argument

7. **THEORY SUBJECTS:- SBC-1 (SKILL BASED COURSE)**

15 Weeks 30 Hours (02 Hrs per week) 80 Marks (Credits 02)

20th CENTURY ART - I

UNIT 1(7 - Hours)

- Fauvism
- Cubism (Braque, Picasso)
- Expressionism (Munch, Nolde, Kandinsky, Klee)

UNIT 2 (7-Hours)

- Futurism (Balla, Boccioni)
- Constructivism (Rodcheko, Gabo)

UNIT 3 (7-Hours)

- Dadaism (Duchamp. Picabia)
- Surrealism (Chirico, Dali)

UNIT 4 (9 -Hours)

- Abstract Expressionism (Mondrian, Jackson Pollock, Mark Rothko & Others)
- Women Artists (Barbara Hepworth, Georgia O'Keefe, Frida Kahlo)
- POP Art (Duchamp, Robert Rauchenburg) POST Modernism (an introduction).

SUGGESTED READING:

1. Edvard Munch - Painting, Sketches & Studies Arne Eggum
2. Munch Thomas M. Messer
3. Klee Norbert Lynton
4. Paul Klee (with Grohmann) The Library of Great Painters
5. Naum Gabo of Divers Arts National Gallery of Art, Washington
6. The Expressionists (Wolf Dieter Dube) Thames and Hudson
7. The Documents of 20th century Art Futurists Manifestos edited by Umbro Apollonio
8. Artist of Art from the 14th to 20th century Robert Goldwater and Marco Treves
9. The Artist in his Studio James Thrall Soby
10. Joan Miro - Selected Writings and Interviews Margit Rowell
11. Surrealism - Theatre, Arts, Ideas
12. De Chirico Labella Far
13. Chagall (Werner Haftman) The Library of Great Painters
14. Futurism Giovanni Lista
15. German Painting from Romanticism to Ulrich Finke Expressionism
16. Modern European Art Alan Bowness
17. Surrealism Patrick Waldberg
18. Abstract Art Anna Moszynska
19. Edvard Munch J.P.Hodin
20. Abstract Expressionism Anthony Everitt
21. Max Ernst Loplop-The Artist in the Third Person Werner Spies
22. Picabia Maria luisa Borrás
23. The Complete works of Marcel Duchamp Arturu Schwarz
24. Duchamp Ediciones Poligrafa
25. Dada and Surrealism Robert short 32
26. Dictionary of Twentieth Century Art Phaidon
27. Visual Arts in the 20th century Edward Lucie Smith
28. Futurism Giovanni Lista
29. Lives of the Great 20th century Artists Edward Lucie Smith
30. Modern Art - Painting, Sculpture, Architecture Sam Hunter and John Jacobus

MFA (SCULPTURE) SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PORTRAITURE - II DSC-4	4	120	0	0	4	120	MFA-1 ST Sem Pass	Student must have studied portrait in MFA-1sem
CREATIVE SCULPTURE - II DSC-5	4	120	0	0	4	120	-Do-	Student must have studied Creative Sculpture in MFA 1 st Sem
MURAL - II DSC-6	4	120	0	0	4	120	-Do-	Student must have studied Mural in MFA1 st Sem

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING – II and 3D PRINTING-II DSE-3	2+2=4	120	0	0	04	120	-Do-	Student must have studied Drawin-1 and 3D Printing-1 in MFA-1sem
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DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PROJECT BASED COURSE – II (SCULPTURE) DSE-4	04	120	00	00	04	120	MFA-1 ST Sem Pass	Student must have studied Research Methodology MFA-1sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
20 th CENTURY ART – II	02	30	01	15	1	15	00	MFA-1 ST Sem Pass	Student must have studied 20 th Century Art in MFA-1sem
	Total 22								

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE -II DSC-4	40	40	80	160	4	18Hr
	CREATIVE SCULPTURE -II DSC-5	40	40	80	160	4	18Hr
	MURAL – II DSC-6	40	40	80	160	4	18Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	DRAWING – II and 3D PRINTING-II	20+20=40	20+20=80	40+40=80	160	04	06Hr

DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – II (SCULPTURE)	40	40	80	160	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	20 th CENTURY ART – II	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS DSC 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

CHOICE OF ANY ONE OF THE FOLLOWING THREE

1. PORTRAITURE – II (DSC 4):

4 Week 120 Hours 160 Marks (Credits 04)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE- (DSC 5):

4 Week 120 Hours 160 Marks (Credits 04)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

6. MURAL- (DSC 6):

4 Week 120 Hours 160 Marks (Credits 04)

The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to on a mm^{IC^0US} drawings, scale models, and various preparatory studies. The emphasis is pensive approach that encompasses both the planning and execution phases of the artistic process.

7. DRAWING – II (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Creditss)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic *interp* ay o light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

AND

8. 3D PRINTING:- (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Creditss)

Duration: 2 Weeks

Software Options: Autodesk Maya / 3ds Max / Z Brush

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

- Sketching and drawing of simple organic forms for 3D Printing
- Introduction to Organic modelling.
- Modelling in Maya/Max/Z Brush.
- Preparation of simple organic forms.
- ABS printing, assembly, and surface refinement.

Final Submission:

Drawings and one organic sculpture fully assembled and finished.

9. PROJECT BASED COURSE – II (SCULPTURE) (DSE-4)

REPORT & VIVA VOCE & PPT PRESENTATION - II

15 Weeks - 30 Hours (02 Hrs per week) 160 Marks (4-Creditss)

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.
6. Research on a specific topic and preparing a report.

10. THEORY SUBJECTS- SBC-2 (SKILL BASED COURSE)

15 Weeks - 30 Hours (2 Hrs per week) 80 Marks

20th CENTURY ART-II

UNIT I (7 - Hours)

- Raja Ravi Verma, Revivalism, Progressive etc.
- N. S. Bendre, Jyoti Bhatt, Ram Kinkar Baij
- K.G. Subramanyan, G.M. Sheikh, D.P. Roy Choudhury

UNIT 2 (7 - Hours)

- Laxma Goud, Krishna Reddy, Ganesh Pyne
- R.B. Bhaskaran, Anupam Sud, A. Ramachandran

UNIT 3 (7 - Hours)

- Dhanraj Bhagat, Krishen Khanna, K.C.S. Paniker
- Tyeb Mehta, Satish Gujral, V.S. Gaitonde

UNIT 4 (7 - Hours)

- Anjolie Ela Menon, Arpana Caur, Arpita Singh
- Lattika Katt, Nalini Malani, Gogi Saroj Pal

SUGGESTED READINGS:

1. Nalini Malani Irish Museum of Modern Art
2. Anupam Sud Transgression in print -Four decades Anupam Sud
3. Tyeb Mehta - Ideas Images Exchanges Vadhera Art Gallery
4. The Vertical Women reminiscences of B.C. National Gallery of Modern Art Sanyal from 1947 to the present (Santo Datta)
5. K.G.Subramanyan - a retrospective National Gallery of Modern Art
6. The world of Satish Gujral in his own words UBS Publishers
7. K.G.Subramanyan (Geeta Kapur) Lalit kala Akademi, New Delhi
8. Anjolie Ela Menon - Paintings in private Essay by Isana Murti compiled by Collections Indira Dayal
9. Anjolie Ela Menon-Through the Patina text Isana Murti
10. A Brush with life - An Autobiography Satish Gujral
11. Lalit Kala Contemporary 18 September 1974
12. Contemporary Indian Artists Series (Krishen Mapin Publishing Lund Humphries Khanna) Images in my time
13. The Flamed Mosaic - Indian Contemporary Neville Tuli Painting
14. A guide to 101 modern and contemporary Indian Amrita Jhaveri Artists
15. Your history gets in the way of my memory- Geeti Sen Essays on Indian Artists
16. My brush with art - An Anthology of Laksmi Lal Contemporary Indian art
17. Image and imagination - Five contemporary Geeti Sen Artists in India
18. Contemporary Art in Asia tensions
19. Contemporary Art in India- A Perspective Pran Nath Mago
20. Indian Art - an overview Gayatri Sinha
21. Indian Art - The new International Sensation Dr. Alka Pandey-A Collector's Handbook
22. IndianContemporary Art post independence Vadhera Art Gallery
23. Expressions and Evocations-Contemporary Gayatri Sinha Women Artists of India

SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs					Credits	Hrs		
PORTRAITURE –III DSC-7	4	120	0		0		4	120	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE SCULPTURE -III DSC-8	4	120	0		0		4	120	MFA II-Semester PASS	Student must have studied Creative Creative sculpture in Semester-II
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)										
DRAWING – III and 3D PRINTING-III DSE-3	04	120	0		0		04	120	MFA II-Semester PASS	Student must have studied Mural in Semester-II
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)										
Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite	
	Credits	Hrs	Credits	Hrs	Credits	Hrs				
AESTHETICS & ART CRITISISM – I DSC 3	04	60	03	45	01	15	00	MFA II-Semester PASS	NIL	
DISSERTATION/ACADEMIC PROJECT										
Course Title & Code	Continued		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite		
	Credits	Hrs			Credits	Hrs				
PROJECT BASED COURSE – II (SCULPTURE) DSE-4	04	120	00	00	04	120	MFA III Sem Pass	Student must have studied Research Methodology MFA- IIIsem		
	Total	22								

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	PORTRAITURE – III DSC-7	40	40	80	160	4	18Hr	
	CREATIVE SCULPTURE -III DSC-8	40	40	80	160	4	18Hr	
DSE (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – III and 3D PRINTING-III DSC- 3	40	40	80	160	04	06Hr	
DSC 3 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSC 3	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT/INTERNSHIP-1							
Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	DISSERTATION & VIVA VOCE & PPT PRESENTATION-II	60	60	120	240	06	06Hr

PRACTICAL SUBJECTS -DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

08 Weeks - 240 Hours / 320 Marks (4+4=08 Credits)

1. PORTRAITURE: (DSC -7)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE: (DSC -8)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours/160 Marks (2+2=4 Credits)

3. DRAWING - III DSE-5

02 Weeks-60 Hours/80 Marks (2 Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to use their drawings with creative elements that capture the essence and individuality of the models.

4. 3D PRINTING:- (DSE-5)
02 Weeks- 60 Hours /80 Marks (2-Credits)

Syllabus:-

- Sketching and Drawing for composition combining organic and geometric form.
- Composing Geometric and Organic form together for sculpture.
- Modelling and sectional slicing.
- Interlocking joints and structural reinforcement.
- ABS printing, assembly, and surface refinement.

Final Submission:

5 Drawings and one completed sculpture that combines organic and geometric forms, fully assembled and finished.

5. THEORY SUBJECTS DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)
15 Weeks - 30 Hours/ 50 Marks

AESTHETICS & ART CRITISISM - I

UNIT 1 (7 - Hours)

- Importance and Necessity of Art Criticism
- Development of Art History as a Human discipline

UNIT 2 (7 - Hours)

- Role of Artist, Art critic and Art Connoisseur
- Psycho Analytical theory of art

UNIT 3 (7 - Hours)

- Plato
- Aristotle
- Kant
- Vasari
- Herbert Read (intro to basic thought)

UNIT 4 (9 - Hours)

- Critical examination of Indian Theories of Rasa
- Chitrasutra of Vishnu Dharmottra Purana
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

6. DISSERTATION & VIVA VOCE & PPT PRESENTATION – I
16 Weeks - 64 Hours/ 240 Marks (6-Credits)

Developing a topic for the dissertation and understanding the methodology of research developing bibliography, researching and writing chapters.

SUGGESTED READINGS:

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattacharya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoli

6. Writer and Critic Georg Lukacs
7. Philosophy of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beyond aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L. Feagin
15. & Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta *Dr. kanti Chandra pandey*
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts *of china* Michael Sullivan

SEMESTER-IV

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite		
	Credits	Hrs			Credits	Hrs				
PORTRAITURE –IV DSC-9	4	120	0	0	4	120	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II		
CREATIVE SCULPTURE - IV DSC-10	4	120	0	0	4	120	MFA II-Semester PASS	Student must have studied Creative Creative sculpture in Semester-II		
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)										
DRAWING – IV and 3D PRINTING- IV DSE-7	04	120	0	0	04	120	MFA II-Semester PASS	Student must have studied Mural in Semester-II		
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)										
Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite	
	Credits	Hrs	Credits	Hrs	Credits	Hrs				
AESTHETICS & ART CRITISISM – II DSC 8	04	60	03	45	01	15	00	MFA II-Semester PASS	NIL	
PROJECT BASED COURSE										
Course Title & Code	Continued		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
PROJECT BASED COURSE – DISSERTATION & VIVAVOCE & PPT PRESENTATION (SCULPTURE)	06	90	04	60	01	15	01	15	MFA III Sem Pass	Student must have studied Research Methodology MFA- IIIsem
	Total 22									

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	PORTRAITURE – IV DSC-9	40	40	80	160	4	18Hr	
	CREATIVE SCULPTURE -IV DSC-10	40	40	80	160	4	18Hr	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – IV and 3D PRINTING-IV DSC- 6	40	40	80	160	04	06Hr	
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendanc	Class Test				
	AESTHETICS & ART CRITISISM – II GE-7	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT/INTERNSHIP-II							
Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	DISSERTATION & VIVA VOCE & PPT PRESENTATION-II	60	60	120	240	06	06Hr

PRACTICAL SUBJECTS DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

08 Weeks - 240 Hours / 320 Marks (4+4=08 Credits)

with creative elements that capture the essence and individuality of the models.

1. PORTRAITURE – IV- (DSC -9):-

4 week 120 Hours 160 Marks (4 Credits)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of nursing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE - IV(DSC -10):-

4 week 120 Hours 160 Marks (4 Credits)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

3. DRAWING - IV DSE-4

02 Weeks -60 Hours / 80 Marks (2-Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings

4. 3D PRINTING:- (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Credits)

Software Options: Autodesk Maya / 3ds Max / Z Brush

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

-
- Stylized Composition and digital design.
- High-resolution sculpting on Max/Maya/Z Brush.
- ABS printing strategies for complex forms.
- Assembly, finishing, and exhibition preparation.

Final Submission:

Drawings and one stylized composition 3D-printed sculpture

5. **THEORY SUBJECTS - DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)**
15 Weeks - 60 Hours (4 Hrs per week) 80 Marks (Credits 04)

AESTHETICS & ART CRITISISM - II

UNIT 1 (7 - Hours)

- Evaluation of a Work of Art
- Symbolism in Art

UNIT 2 (7 - Hours)

- Aesthetics Judgement
- Anthropological view of Art

UNIT 3 (7 - Hours)

- Anandavardhan
- Pratimalakshana of Vishnu DharmottraPurana

UNIT 4 (9 - Hours)

- Chinese Landscape
- Yin-Yang school of Chinese Art
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

6. **DISSERTATION AND VIVA VOCE & PPT PRESENTATION - II**

15 Weeks - 90 Hours (6 Hrs per week) 240 Marks (Credits 06)

Developing the dissertation with understanding off the methodology of research required.

Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

SUGGESTED READINGS:

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattachaiya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoli
6. Writer and Critic Georg Lukacs
7. PhilosoHy of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson

11. Introductory readings in Aesthetics John Hospers
12. Beyond aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L. Feagin
15. Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta Dr. kanti Chandra pandey
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

VISUAL COMMUNICATION SPECIALIZATION

OBJECTIVE

In a world where environmental, social, political, religious and professional issues and structures are changing kaleidoscopically, an area of culture activity is more challenging than the field of communication. With traditional boundaries between disciplines dissolving, the structure and ethos of training demands an ideally equipped program of pre-professional experimentation tailored to the individual needs and skills of the learner. The aim of this two year duration post-graduate Specialization Course is to create an understanding of industry needs by enhancing knowledge and technical skills through exposure to professional examples; the ability to use appropriate Visual media, including freehand drawing and computer technology in order to convey an advanced level, the thought of the essential formal elements at each stage of the creative process; to execute complex creative concepts in detail using digital tools accurately; ability to rapidly visualize sophisticated creative ideas and images for the purpose of conceptual communication.

Ability to communicate in terminology as in reference to various international norms; ability to express concepts and strategies in a clear and professional manner with correct sentence construction and grammar for effective communication.

MFA (VISUAL COMMUNICATION) SEMESTER- I DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
CREATIVE IMAGE MAKING – I DSC-1	4	120	0	0	04	120	BFA PASS	Student must have studied allied subjects in BFA
PRODUCT AND PACKAGING - I DSC-2	4	120	0	0	04	120	-Do-	Student must have studied allied subjects in BFA
MOVEMENT & MEANING 2D/3D - I DSC-3	4	120	0	0	04	120	-Do-	Student must have studied allied subjects in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
ALTERNATIVE MEDIA - I DSE-1	4	120	0	0	04	120	-Do-	Student must have studied allied subjects in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture		Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs		Credits	Hrs		
PROJECT BASED COURSE –I (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation DSE-2	04	120	01		00	04	120	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
BUSINESS & MARKETING –I SBC-I	02	30	01	15	1	15	00	BFA PASS	Student must have studied Contextual Studies in BFA
	Total 22								

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	CREATIVE IMAGE MAKING – I DSC-1	40	40	80	160	04	18Hr	
	PRODUCT AND PACKAGING - I DSC-2	40	40	80	160	04	18Hr	
	MOVEMENT & MEANING 2D/3D - I DSC-3	40	40	80	160	04	18Hr	
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA - I	40	40	80	160	04	06Hr	
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credits	Time
	PROJECT BASED COURSE –I Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	40	10	30	80	160	04	06Hr
SBC-1 (SKILL BASED COURSE)								
	BUSINESS & MARKETING -I	20	0	60	80	02	02Hr	

PRACTICAL SUBJECTS

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

CORE COURSE- Three

- 1. CREATIVE IMAGE MAKING (DSC-1)**
4 Weeks-120 Hours-160 Marks (Credits 4)

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

2. PRODUCT & PACKAGING DESIGN (DSC-2)

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore, how and why the consumers buy, and, Product and packaging- A global prospective.

3. MOVEMENT & MEANING - 2D / 3D (DSC-3)

4 Weeks-120 Hours-160 Marks (Credits 4)

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing, straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc.

Practical experience in sound recording and background music. Project 2D or 3D short film (3 minutes) with the voice-over and music.

ELECTIVE COURSE- One

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

1. ALTERNATIVE MEDIA (DSE- 1)

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

2. PROJECT BASED COURSE-I (Visual Communication) (DSE-2)

DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks - 120 Hours 160 Marks (4-Credits)

THEORY SUBJECTS

1. BUSINESS MARKETING- I (SBC-1)

16 Weeks - 32 Hours/ 80 Marks (Credits 2)

UNIT – 1 (8– Hours)

- Advertising design industry;

UNIT – 2 (8 – Hours)

- Role of advertising agencies and use of media.

UNIT – 3 (8 – Hours)

- Business practice

UNIT – 4 (8 – Hours)

- Campaign planning

SUGGESTED READINGS:

1. The Transformation of Nature in Art, by Ananda Coomaraswamy, Canada, 1934
2. Artists handbook, by Ray Smith, London, 1987
3. Advertising Art & Ideas- a text book, by G. M. Rege, Poona, 1972
4. History of photography (India 1840-1980), by Beaumont Newhall, New York, 1949
5. Advertising Procedure, by Otto KeplenersKepleners's, London, 1986
6. Creative Camera Techniques, by Aves Beuck, New York, 1981
7. Advertising by John s. Wright, Daniel s. Marner, Willis L, Winter Jr. and S.K Zeigler, New Delhi, 1998
8. The Art & Print, by Earl Mueller, Collier, USA, 1969
9. The Text Book, G.M Rege, Poona, India, 1972

MFA (VISUAL COMMUNICATION) SEMESTER-II**DSC - 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
CREATIVE IMAGE MAKING – II DSC-4	4	120	0	0	4	120	MFA Semester I PASS	Student must have studied Creative Image Making -I in Semester - I
PRODUCT AND PACKAGING – II DSC-5	4	120	0	0	4	120	-Do-	Student must have studied Product & Packaging -I in Semester - I
MOVEMENT & MEANING 2D/3D - II DSC-6	4	120	0	0	4	120	-Do-	Student must have studied Movement & Meaning 2D /3D - I in Semester - I
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
ALTERNATIVE MEDIA –II DSE-3	4	120	0	0	04	120	-Do-	Student must have studied Alternative Media- I in Semester - I

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
PROJECT BASED COURSE –II (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation DSE-4	04	30	0	00	04	120	MFA Semester-I PASS	Student must have studied Research Methodology in BFA

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
BUSINESS & MARKETING – II SBC-2	02	30	01	15	1	15	00	MFA Semester - I PASS	Student must have studied Business & Marketing -I
	Total 22								

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING – II DSC-4	40	40	80	160	04	6Hr
	PRODUCT AND PACKAGING –II DSC-5	40	40	80	160	04	6Hr
	MOVEMENT & MEANING 2D/3D - II DSC-6	40	40	80	160	04	6Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	ALTERNATIVE MEDIA –II	40	40	80	160	04	06Hr
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE –II Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	40	40	80	160	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	BUSINESS & MARKETING – II	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS

DSC - 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

CORE COURSE- (Three)

1. CREATIVE IMAGE MAKING – II (DSC-4)

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

4 Weeks-120 Hours-160 Marks (Credits 4)

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

Ability to gather, assess, record, and apply relevant information for sophisticated strategic and planning through project oriented work that would include new media in visual communication preproduction process involving Promotional, Editorial and information Design.

2. PRODUCT & PACKAGING DESIGN – II (DSC-5)

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore, How and why the consumers buy, and, Product and packaging- A global prospective.

3. MOVEMENT & MEANING - 2D / 3D – II (DSC-6)

4 Weeks-120 Hours-160 Marks (Credits 4)

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing; straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc. Practical experience in sound recording and background music.

Project 2D or 3D short film (3 minutes) With voice-over and music.

ELECTIVE COURSE- (One)

4. ALTERNATIVE MEDIA-II (DSE- 3)

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

5. PROJECT BASED COURSE (Visual Communication) (DSE-4)

▪ 04 Weeks - 120 Hours 160 Marks (4-Credits)

THEORY SUBJECT

6. BUSINESS MARKETING-II (SBC- 2)

16 Weeks - 32 Hours/ 80 Marks (Credits 2)

UNIT – 1 (8 – Hours)

- Creative process

UNIT – 2 (8– Hours)

- Generation of ideas

UNIT – 3 (8 – Hours)

- Indirect marketing

UNIT – 4 (8 – Hours)

- Media strategies

SUGGESTED READINGS:

1. Photomechanics and Printing, by J.S Monsen, India, 1969
2. The Pemrose Annuals Collection, Penrose Publication, London, 1978
3. Infa Press &Advt Year Books, Infa , New Delhi, 1985
4. Toon Art, by Steven Withrow, Ilex, England, 2004
5. Complete Guide to Digital 3-D design, by Simon Danaher, Ilex, England, 2006
6. Webworks-e-Zines, Rockport Publication, New York, USA, 2002
7. Animation Art, by Beck Jerryu, Ob International, New York, 2005
8. Design Flash, by Curtis Hillman, Rockfort Publications, New York, 2003
9. 2-D and beyond (Animation), Vol-I&II, by Jayne Pilling, Dover Publications, 2002
10. Best New Animation Designs, Vol. I & II, by Rita Street, Welcome Books, New York, USA, 1997

MFA (VISUAL COMMUNICATION) SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs					Credits	Hrs		
CREATIVE IMAGE MAKING –III DSC-7	04	120	0		0		04	120	MFA II-Semester PASS	Student must have studied Creative Image Making in Semester-II
MOVEMENT & MEANING 2D/3D -III DSC-8	04	120	0		0		04	120	MFA II-Semester PASS	Student must have studied Movement & Meaning

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

ALTERNATIVE MEDIA –III, DSE-5	04	120	0		0		04	120	MFA II-Semester PASS	Student must have studied Alternative Media in Semester-II
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DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
BUSINESS & MARKETING – III DSE-6	04	60	03	45	01	15	00	MFA II-Semester PASS	Student must have studied Business & Marketing in Semester-II

PROJECT BASED COURSE

Course Title & Code	Total		Lecture		Tutorial		Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs	Credits	Hrs	Credits	Hrs	Credits	Hrs		
DISSERTATION & PROJECT BASED COURSE-I (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation	06	90	04	60	01	15	06	15	MFA II-Semester PASS	NII
Total 22										

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessm ent	VIVA	End Term Paper	Total	Credit s	Time	
	CREATIVE IMAGE MAKING –III DSC-7	40	40	80	160	04	6Hr	
	MOVEMENT & MEANING 2D/3D -III DSC-8	40	40	80	160	04	6Hr	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA –III	40	40	80	160	04	06Hr	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credit s	
			Attend ance	Class Test				
	BUSINESS & MARKETING-III	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT/INTERNSHIP-1								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Subm ission	Total	Credit s	Time
	DISSERTATION & PROJECT BASED COURSE- I Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

CORE COURSE (Two)

1. CREATIVE IMAGE MAKING – III (DSC- 7)

4 Weeks-120 Hours-160 Marks (Credits 4)

Advancement of the 1st year's program through a negotiated and self-determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals; Graphic novel; Story boarding and character design.

2. MOVEMENT & MEANING -2D/3D – III (DSC-8)

4 Weeks-120 Hours-160 Marks (Credits 4)

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

ELECTIVE COURSE (One)

3. ALTERNATIVE MEDIA – III (DSE- 5)

4 Weeks-120 Hours-160 Marks (Credits 4)

Advance exercises and practical implementation of understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

4. BUSINESS MARKETING- III (DSE- 6)

15 Weeks - 60 Hours (4 Hrs per week) 160 Marks (Credits 4)

UNIT – 1 (16 – Hours)

Advertising in various media

UNIT – 2 (16 – Hours)

Online marketing

UNIT – 3 (16– Hours)

Broadcasting advertising

UNIT – 4 (16 – Hours)

Media relations

5. DISSERTATION & PROJECT BASED COURSE (Visual Communication) – I

15 Weeks - 90 Hours (6 Hrs per week) 160 Marks (Credits 6)

SUGGESTED READINGS:

1. Advertising in the Market Place, by Burke Barnes, Focal Press, New York, 1973
2. Computer Animation, by neal Weinstock, Focal Press, New York, 2000
3. Computer Graphics, by Edward Angel, Dover, London, 1999
4. The Digital Photography Handbook, by Douglas Hannan, Quereus Publication, New York, 2005
5. Animation Art, by Beck Jerry, OB International Press, New York, 2005
6. Complete Guide to Digital 3D Design, by Simnon Danaher, Ilex, England, 2006
7. Type in Motion, Jeff Ballentoni, Thames & Hudson, New York, 2002
8. Brand Positioning, by S. Sengupta, New Delhi, 1990
9. Contemporary Advertising, By William F. Arens And Courtland L. Bovee, USA, 1994

MFA (VISUAL COMMUNICATION) SEMESTER-IV

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre- requireste	
	Credits	Hrs			Credits	Hrs			
CREATIVE IMAGE MAKING –IV DSC-9	4	120	0	0	4	120	MFA III- Semester PASS	Student must have studied Creative Image Making in Semester- III	
MOVEMENT & MEANING 2D/3D -IV DSC- 10	4	120	0	0	4	120	MFA III- Semester PASS	Student must have studied Movement & Meaning 2D/3D in	
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)									
ALTERNATIVE MEDIA – IV DSE-7	04	120	0	0	04	120	MFA III- Semester PASS	Student must have studied Alternative Media in Semester-III	
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)									
Course Title & Code	Total		Lecture		Tutorial		Practical	Eligibility Criteria	Pre- requireste
	Credits	Hrs	Credits	Hrs	Credits	Hrs			
BUSINESS & MARKETING- IV DSE-8	04	60	03	45	01	15	00	MFA III- Semester PASS	Student must have studied Business & Marketing in Semester-III

PROJECT BASED COURSE

Course Title & Code	Total		Lecture	Tutorial	Practical		Eligibility Criteria	Pre-requisite
	Credits	Hrs			Credits	Hrs		
DISSERTATION & PROJECT BASED COURSE-I (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation	06		0	0	06		MFA II-Semester PASS	NII
Total 22								

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING –IV DSC-9	40	40	80	160	04	6Hr
	MOVEMENT & MEANING 2D/3D –IV DSC-10	40	40	80	160	04	6Hr

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA –IV	40	40	80	160	04	06Hr	
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	BUSINESS & MARKETING - IV	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT/INTERNSHIP-II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIV A	End Term Paper	Total	Credits	Time
	DISSERTATION & ACADEMIC PROJECT –II / VIVA VOCE & PPT Presentation (Visual Communication)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

CORE COURSE (Two)

- **CREATIVE IMAGE MAKING – IV (DSC-9)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Advancement of the 1st year's program through a negotiated and self - determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals, Graphic novel; Story boarding and character design.

- **MOVEMENT & MEANING - 2D/3D – IV (DSC- 10)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

ELECTIVE SUBJECT (One)

- **ALTERNATIVE MEDIA – IV (DSE-7)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Interactive multi-media publishing; digital advertising and promotion; design for emerging platforms; To develop comprehensive media plans that include alternative media such as online, mobile, digital and broadcast design in support of strategic plans.

THEORY SUBJECT

▪ BUSINESS MARKETING (DSE-8)

16 Weeks - 64 Hours /160 Marks (4-Credits)

UNIT – 1 (16 – Hours)

Advertising production

UNIT – 2 (16 – Hours)

Research in marketing

UNIT – 3 (16 – Hours)

Consumer buying habits

UNIT – 4 (16– Hours)

Client relations

Billings

Outsourcing processes

▪ DISSERTATION & ACADEMIC PROJECT – II (Visual Communication)

16 Weeks - 96 Hours /240 Marks (6-Credits)

SUGGESTED READING:

1. International Handbook of Advertising, by S. Watson Dunn, USA, 1964
2. Confessional of an Advertising Man, by David Ogilvy, New York, 1980
3. Graphic Arts Encyclopedia , by George A. Stevenson, Faber and Faber, USA, 1979
4. Photomechanics and printing, by J.S. Martie and Gordon , I Monsen, India- 1969
5. The Penrose Annuals, London- 1978
6. Infa press and Advertising Year Book, New Delhi - 1985
7. What's in a Brand, by John Philip Jones, Mumbai, India, 1968
8. Modern Marketing, by S.A. Aherlekar, Bombay-1988
9. Advertising Management, by David A. Aake& John G Myers. India-1997
10. Advertising Procedure, Kleppner's kleppner, London, 1996