



## **COLLEGE OF ART**

**Government of NCT of Delhi**

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

### **PROSPECTUS 2025-26**

**MASTER OF FINE ART  
ACADEMIC SESSION 2025-26**

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“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  
2025-26**

**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 admissions to post graduate (MFA) courses are merit-based that is, based on marks scored in **CUET 50% marks & Practical Test/Viva Voce 50% marks.**
2. **The candidate must possess the BFA degree in the same relevant specialization in which he/she is applying in the Post-Graduation.**

- **The applicants are advised to regularly check the Admission Portal of University of Delhi i.e. <http://pgcuetsamarth.ac.in> for the Academic Year 2025-2026, 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.**

**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 2025-26 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, 2025 stating valid for year 2025-26.
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 (Lakshadweep & 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 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 31<sup>st</sup> March, 2025.

### **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 / 1<sup>st</sup> Class Stipendiary Magistrate/ City Magistrate (not below the rank of 1<sup>st</sup> Class Stipendiary Magistrate), Sub- Divisional Magistrate / Taluka Magistrate / Executive Magistrate / Assistant Commissioner. Chief Presidency Magistrate/ Additional Chief Presidency Magistrate/ 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 31<sup>st</sup> March, 2025.

**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, 2025 stating valid for year 2025-26.

**DEFENCE CATEGORY (CW)**

The defense 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 “defense” shall mean Army, Air force and Navy only. The reservation for defense Category will be in the following order of priority:-

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

**PRIORITY II** – Wards of defense 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 defense 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 defense 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 defense 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. Param Vir 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 (Defense Personnel only). Required Certificate: Original ex-servicemen Identity Card/ discharge book/ PPO (Pension Payment Order).

**PRIORITY VII** – Wives of: defense personnel disabled in action and bounded out with disability attributed to military service. Defense 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 (Defense Personnel only). Required Certificate: Original Service Identity Card and Dependent Card/ Certificate issued by the Competent Authority.

**PRIORITY IX** – Wives of serving personnel (Defense 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 Defense 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/ Nau Sena/ Vayu Sena 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)/ Vayu Sena Medal (G) for the medal awarded for Gallantry.ii. Sena Medal (D)/ Nau Sena Medal (D)/ Vayu Sena 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 defense 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 defense 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/ ZilaSainikBoard.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 I of section 2 of Act of Rights of Persons with Disabilities Act, 2016] are eligible to get the benefit of the said reservation;

### **4. Physical disability:-**

#### **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 "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 eyelid but with no manifests 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 construed accordingly;

(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;

(c) "Dwarfism" means a medical or genetic condition resulting in an adult height of 4 feet 10 inches (147 centimeters) or less;

(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;



(e) “Acid attack victims” means a person disfigured due to violent assaults by throwing of acid or similar corrosive substance.

#### **B. Hearing impairment:-**

(a) “deaf” means persons having 70 DB hearing loss in speech frequencies in both ears;

(b) “hard of hearing” means person having 60 DB to 70 DB hearing loss in speech frequencies in both ears;

#### **C. Speech and language disability :-**

“Speech and language disability” means a permanent disability arising out of conditions such as laryngeal to my 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-

#### **D. Intellectual Disability:-**

(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, 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 behaviors.

#### **E. Mental Behaviour:-**

Mental behavior “mental illness” means a substantial disorder of thinking, mood, perception, orientation or memory that grossly impairs judgment, recognize, capacity to recognize 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.

#### **F. Disability Caused Due to:-**

(a) Chronic neurological conditions, such as-

(i) “ multiple Sclerosis” 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 neurotransmitter dopamine.

#### **(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 wound may result in fatal bleeding;

(ii) “Thalassemia” means a group of inherited disorders characterized by reduced or absent amounts of hemoglobin.

(iii) “Sickle cell disease” means a hemolytic disorder characterized by chronic anemia, 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 from 1994.

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, Defense – 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 2024-25 for the five specializations is asunder:

### MFA Intake capacity for Academic Session 2025-26

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

| SEAT MATRIX FOR MFA-2025-26 (DELHI REGION)             |              |             |          |              |           |                      |             |
|--|--------------|-------------|----------|--------------|-----------|----------------------|-------------|
| Cat.   | Dept./branch | Applied Art | Painting | Print Making | Sculpture | Visual Communication | Total Seats |
| <b>GEN</b>   | GEN(D)       | 04          | 04       | 04           | 04        | 04                   | <b>20</b>   |
|  | PwD(D)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
|  | CW(D)        | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
| <b>SC</b>  | SC(D)        | 01          | 01       | 01           | 01        | 01                   | <b>05</b>   |
|  | PwD(D)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
|  | CW(D)        | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
| <b>ST</b>  | ST(D)        | 01          | 01       | 01           | 01        | 01                   | <b>05</b>   |
|  | PwD(D)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
|  | CW(D)        | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
| <b>OBC</b>   | OBC(D)       | 02          | 02       | 02           | 02        | 02                   | <b>10</b>   |
|  | PwD(D)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
|  | CW(D)        | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
| <b>EWS</b>   | EWS(D)       | 01          | 01       | 01           | 01        | 01                   | <b>05</b>   |
|  | PwD(D)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
|  | CW(D)        | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
| <b>TOTAL SEATS (D)</b>                                 |              | <b>9</b>    | <b>9</b> | <b>9</b>     | <b>9</b>  | <b>9</b>             | <b>45</b>   |
| SEAT MATRIX 2025-2026 FOR MFA ( OUT SIDE DELHI REGION) |              |             |          |              |           |                      |             |
| Cat.   | Dept./branch | Applied Art | Painting | Print Making | Sculpture | Visual Communication | Total Seats |
| <b>GEN</b>   | GEN(OD)      | 02          | 02       | 02           | 02        | 02                   | <b>10</b>   |
|  | PwD(OD)      | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
|  | CW(OD)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |
| <b>SC</b>  | SC(OD)       | 00          | 00       | 00           | 00        | 00                   | <b>00</b>   |

|  |                          |           |           |           |           |           |           |
|--|--------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
|  | PwD(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
|  | CW(OD)                   | 00        | 00        | 00        | 00        | 00        | 00        |
| <b>ST</b>                              | ST(OD)                   | 00        | 00        | 00        | 00        | 00        | 00        |
|  | PwD(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
|  | CWO(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
| <b>OBC</b>                             | (OD)                     | 00        | 00        | 00        | 00        | 00        | 00        |
|  | PwD(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
|  | CWO(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
| <b>EWS</b>                             | EWS(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
|  | PwD(OD)                  | 00        | 00        | 00        | 00        | 00        | 00        |
|  | CW(OD)                   | 00        | 00        | 00        | 00        | 00        | 00        |
| <b>TOTAL SEATS(OD)</b>                 |                          | <b>02</b> | <b>02</b> | <b>02</b> | <b>02</b> | <b>02</b> | <b>10</b> |
| <b>Total Delhi+ Outside Delhi Seat</b> |                          | <b>11</b> | <b>11</b> | <b>11</b> | <b>11</b> | <b>11</b> | <b>55</b> |
| <b>1.</b>                              | <b>KM*</b>               | -         | -         | -         | -         | -         | <b>01</b> |
| <b>2.</b>                              | <b>F/N*</b>              | 1         | 1         | 1         | 1         | 1         | 05        |
| <b>3.</b>                              | <b>H&amp; SI</b>         | 1         | 1         | 1         | 1         | 1         | 05        |
| <b>4.</b>                              | <b>Single Girl Child</b> | -         | -         | -         | -         | -         | <b>01</b> |
| <b>5.</b>                              | <b>Ward Quota</b>        | -         | -         | -         | -         | -         | <b>01</b> |
| <b>Grand Total(D+OD)</b>               |                          | <b>13</b> | <b>13</b> | <b>13</b> | <b>13</b> | <b>13</b> | <b>68</b> |

**\* 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**

### **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.1000/- |
| 3. Training & Field Visits                               | Rs.500/-  |
| 4. Orientation for Placement<br>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  | Rs.250/-  |

#### **12. 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/-  |
| 13. Miscellaneous   | Rs.2000/- |

#### **14. FEES FOR NRI/FOREIGN STUDENTS**

|                                  |   |
|----------------------------------|---|
| 1. Tuition Fee/Institutional Fee | US \$2500 (or equivalence in Indian Currency) |
| 2. Non-Government                | 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 Fee (For Indian Students):- 6200+9300+5000+11000+250+2900(DU Fee) =31500/-**

## **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 in the student the capability of formulating expression in the digital media and with equal confidence through finished projects and exercises in the traditional medium.

### **SEMESTER - I (PREVIOUS YEAR)**

| S.NO             | NAME OF SUBJECT                                  | NO. OF WORK TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|---------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                     |                 |
| 1.               | VISUALIZATION - I                                | 10                          | 40                  | 110                 | 150             |
| 2.               | GRAPHIC DESIGNING/ANIMATION &TV/ILLUSTRATION - I | 10                          | 50                  | 150                 | 200             |
| <b>THEORY</b>    |  |                             |                     |                     |                 |
|                  |  |                             | SESSIONAL MARKS     | ASSESMENT MARKS     |                 |
| 1.               | ADVERTISING & MARKETING RESEARCH-I               | WRITTEN EXAM- 3HRS          | 12                  | 38                  | 50              |
| 2.               | REPORT/PPT PRESENTATION-I                        | VIVA-VOCE                   | 25                  | 75                  | 100             |
|                  | <b>TOTAL</b>                                     |                             | <b>127</b>          | <b>373</b>          | <b>500</b>      |

### **PRACTICAL SUBJECTS**

#### **1. VISUALIZATION - I**

06 Weeks - 150 Hours/150 Marks

- Communication for media, appropriate two variety of consumer's products/services.

#### **2. SPECIALISATION - I**

09 Weeks – 225 Hours /200

#### **CHOICE OF ANY ONE OF THE FOLLOWING THREE**

- Graphic Designing:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.  
OR
- Animation and TV Graphics:** The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks and short films etc.  
OR
- Illustration:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning.

## THEORY SUBJECTS

### 1. ADVERTISING AND MARKET RESEARCH - I

15 Weeks - 30 Hours/50 Marks

#### 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.

### 16 REPORT & VIVA VOCE & SEMINAR & PRESENTATION

15 Weeks – 30 Hours / 100 Marks

- The topic of report related to advertising or visual 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.

#### REFERENCE BOOKS:

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



**SEMESTER - II (PREVIOUS YEAR)**

| S.NO             | NAME OF SUBJECT                                   | NO. OF WORK TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|---------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                     |                 |
| 1.               | VISUALIZATION – II                                | 10                          | 40                  | 110                 | 150             |
| 2.               | GRAPHIC DESIGNING/ANIMATION &TV/ILLUSTRATION - II | 10                          | 50                  | 150                 | 200             |
| <b>THEORY</b>    |   |                             |                     |                     |                 |
|                  |   |                             | SESSIONAL MARKS     | ASSESMENT MARKS     |                 |
| 1.               | ADVERTISING & MARKETING RESEARCH - II             | Written Exam- 3 hrs         | 12                  | 38                  | 50              |
| 2.               | REPORT & PPT PRESENTAION - II                     | Viva Voce                   | 25                  | 75                  | 100             |
|                  | <b>TOTAL</b>                                      |                             | <b>127</b>          | <b>373</b>          | <b>500</b>      |

**PRACTICAL SUBJECTS****1. VISUALIZATION - II**

06 Weeks - 150 Hours / 150 Marks

- Communication for media, appropriate two variety of consumer's products/services.

**2. SPECIALISATION - II**

09 Weeks – 225 Hours/200 Marks

- **CHOICE OF ANY ONE OF THE FOLLOWING THREE**

- d) **Graphic Designing:** Creation of image for visual communication, advance exercise in designing of symbols. Trademarks, logotypes signs (UX/UI) user experience and user interface etc.

OR

- a) **Animation and TV Graphics:** The design for programmes, brand identification, signage, symbols, commercial advertisement trademarks and short films etc.

OR

- b) **Illustration:** Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning.

**THEORY SUBJECTS****1. ADVERTISING AND MARKET RESEARCH - II**

15 Weeks - 30 Hours / 50 Marks

**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

## **2. REPORT & VIVA VOCE& SEMINAR & PRESENTATION- II**

15 Weeks – 30 Hours /100 Marks

- 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.

## **REFERENCE BOOKS:**

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.

**SEMESTER - III (FINAL YEAR)**

| S.NO             | NAME OF SUBJECT                                     | NO. OF WORK TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|---------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                     |                 |
| 1.               | VISUALIZATION - III                                 | 10                          | 40                  | 110                 | 150             |
| 2.               | GRAPHIC DESIGNING/ANIMATION & TV/ILLUSTRATION - III | 10                          | 50                  | 150                 | 200             |
| <b>THEORY</b>    |   |                             |                     |                     |                 |
|                  |   |                             | SESSIONAL MARKS     | ASSESMENT MARKS     |                 |
| 1.               | ADVERTISING & BUSSINESS ORGANISATION - II           | WRITTEN EXAM - 3HRS         | 12                  | 38                  | 50              |
| 2.               | DISSERTATION & VIVA VOCE - II                       | SUBMISSION & VIVA VOCE      | 25                  | 75                  | 100             |
|                  | <b>TOTAL</b>  |                             | <b>127</b>          | <b>373</b>          | <b>500</b>      |

**PRACTICAL SUBJECTS****1. VISUALIZATION - III**

06 Weeks - 150 Hours /150 Marks

- Communication for media appropriate to problems and ideas with social relevance to the present time.

**2. SPECIALISATION - III**

09 Weeks – 225 Hours /200 Marks

**CONTINUATION OF THE COURSE SELECTED IN THE 1ST YEAR (SEMESTER I & II)**

- a) **Graphic Designing:** Selection of a consumer product/ services followed by relevant on campaign with media like poster, press and magazine advertisements, direct mail, film etc., to promote the chosen subject.

OR

- b) **Animation and TV Graphics:** Design for programs, identification signs, symbols, commercial advertisement, trademarks and short films etc.

OR

- c) **Illustration:** Illustration for books meant for different age groups. Comprehensive illustration for book animation.

**THEORY SUBJECTS****1. ADVERTISING AND BUSINESS ORGANISATION - I**

15 Weeks - 30 Hours / 50 Marks

**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

## **2. DISSERTATIONS & VIVA VOCE - I**

15 Weeks - 30 Hours / 100 Marks

- The topic of dissertation related to advertising or visual 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.**

### **REFERENCE BOOKS:**

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

**SEMESTER - IV (FINAL YEAR)**

| S.NO             | NAME OF SUBJECT                                     | NO. OF WORK TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |                 |
| 1.               | VISUALIZATION - IV                                  | 10                          | 40                  | 110                  | 150             |
| 2.               | GRAPHIC DESIGNING /ANIMATION &TV/ ILLUSTRATION – IV | 10                          | 50                  | 150                  | 200             |
| <b>THEORY</b>    |   |                             |                     |                      |                 |
|                  |   |                             | SESSIONAL MARKS     | ASSESSMENT MARKS     |                 |
| 1.               | ADVERTISING & BUSSINESS ORGANISATION - II           | Written exam- 3hrs          | 12                  | 38                   | 50              |
| 2.               | DISSERTATION & VIVA VOCE – II                       | Submission & Viva Voce      | 25                  | 75                   | 100             |
|                  | <b>TOTAL</b>  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. VISUALIZATION - IV**

06 Weeks - 150 Hours / 150 Marks

- Communication for media appropriate to problems and ideas with social relevance to the present time.

**2. SPECIALISATION - IV**

09 Weeks - 225 Hours / 200 Marks

**CONTINUATION OF THE COURSE SELECTED IN THE 1ST YEAR**

- Graphic Designing: Selection of a consumer product/ services followed by relevant on campaign with media like poster, press and magazine advertisements, direct mail, film etc., to promote the chosen subject.  
Or
- Animation and TV Graphics: Design for programs, identification signs, symbols, commercial advertisement, trademarks and short films etc.  
Or
- Illustration: Illustration for books meant for different age groups. Comprehensive illustration for book animation.

**THEORY SUBJECTS****1. ADVERTISING AND BUSINESS ORGANISATION - II**

15 Weeks - 30 Hours / 50 Marks

**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.

## **2. DISSERTATIONS & VIVA VOCE - II & PPT PRESENTATION - II**

15Weeks - 30 Hours / 100 Marks

- 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.**

### **REFERENCE BOOKS:**

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.

### **SEMESTER - I (PREVIOUS YEAR)**

| SL. NO.          | NAME OF SUBJECT                           | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | AGGREGATE  |
|------------------|---|-----------------------------|---------------------|----------------------|------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |            |
| 1                | DRAWING - I                               | 5                           | 40                  | 110                  | 150        |
| 2                | PAINTING - I                              | 5                           | 50                  | 150                  | 200        |
| <b>THEORY</b>    |   |                             |                     |                      |            |
| 1                | 20 <sup>th</sup> CENTURY ART - I          | WRITTEN EXAM TIME – 3 HRS   | 12                  | 38                   | 50         |
| 2                | REPORT & VIVA VOCE & PPT PRESENTATION - I | SUBMISSION                  | 25                  | 75                   | 100        |
| <b>TOTAL</b>     |   |                             | <b>127</b>          | <b>373</b>           | <b>500</b> |

### **PRACTICAL SUBJECTS**

#### **DRAWING - I**

06 Weeks-150 Hours-150 Marks

Advance study in creative drawing and the development of a personal idiom. Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art

#### **PAINTING - I**

09 Weeks- 225 Hours-200 Marks

#### **CHOICE OF ANY ONE OF THE FOLLOWING TWO**

Emphasis on colour composition and individual technique for working in any one of the following.

**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

**PORTRAITURE:** Advanced studies from life models of different age group (male & female). To develop a personal style.

Objective and Analytical study of various phases in the making of 20<sup>th</sup> 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.

## **THEORY SUBJECTS**

15 Weeks - 30 Hours/50 Marks

### **20<sup>th</sup> 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).

### **REPORT & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks - 30 Hours /100 Marks

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.

## **REFERENCE BOOKS**

- |  |   |
|--|---|
| 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 20 <sup>th</sup> century Art                       | Futurists Manifestos edited by<br>Umbro Apollonio |
| 8. Artist of Art from the 14 <sup>th</sup> to 20 <sup>th</sup> 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 Gar                                       |
| 13. Chagall (Werner Haftman)   | The Library of Great Painters                     |
| 14. Futurism   | Giovanni Lista                                    |



15. German Painting from Romanticism to Expressionism
16. Modern European Art
17. Surrealism
18. Abstract Art
19. Edvard Munch
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 20<sup>th</sup> century
28. Futurism
29. Lives of the Great 20<sup>th</sup> 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 of Composition Photography
35. Asian Art
36. The Moment of Cubism
37. Monographs: Amrita Shergil,
38. Rabindranath Tagore, Jamini Roy:

Ulrich Finke

Alan Bowness  
 Patrick Waldberg  
 Anna Moszynska  
 J.P.Hodin  
 Anthony Everitt  
 Werner Spies  
 Maria Luisa Borrás  
 Artur Schwarzschild  
 Ediciones Polígrafa  
 Robert Short  
 Phaidon  
 Edward Lucie-Smith  
 Giovanni Lista  
 Edward Lucie-Smith  
 Sam Hunter and John Jacobus  
 Wayne Derges, W.D.  
 Taumo Pasto  
 William Graham  
 Andreas Feiminger  
 John D. Plante  
 Eric Newton  
 Lalit Kala Akademi, New Delhi, 1984

## SEMESTER - II (PREVIOUS YEAR)

| SL. NO.          | NAME OF SUBJECT                           | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |                 |
| 1                | DRAWING - II                              | 5                           | 40                  | 110                  | 150             |
| 2                | PAINTING - II                             | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |   |                             |                     |                      |                 |
| 1                | 20 <sup>th</sup> CENTURY ART-II           | WRITTEN EXAM<br>TIME-3 HRS  | 12                  | 38                   | 50              |
| 2                | REPORT & VIVA VOCE & PPT PRESENTATION- II | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |   |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

### PRACTICAL SUBJECTS

#### 1. DRAWING - II

06 Weeks- 150 Hours-150 Marks

Advance study in creative drawing and the development of a personal idiom.

Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art.

#### 2. PAINTING - II

09 Weeks- 225 Hours-200 Marks

### CHOICE OF ANY ONE OF THE FOLLOWING TWO

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-30 Hours/50 Marks

#### 20<sup>th</sup> CENTURY ART - II

##### UNIT 1 (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. Ramachandra

### UNIT 3 (7 - Hours)

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

### UNIT 4 (9 - Hours)

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

Five projects on the exhibition visited or a conversation with the contemporary artists.

## REPORT & VIVA VOCE & PPT PRESENTATION - II

15 Weeks – 30 Hours / 100 Marks

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.

## REFERENCE BOOKS

- |   |                                 |
|---|---------------------------------|
| 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<br>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 <sup>th</sup> September 1974 |
| 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 -<br>Essays on Indian Artists               | Geeti Sen                       |
| 16. My brush with art – An Anthology of Contemporary                                      | Laksmi Lal                      |
| 17. Image and imagination – Five contemporary Artists<br>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<br>A Collector's Handbook                | Dr.Alka Pandey                  |
| 22. Indian Contemporary Art post independence   | Vadhera Art Gallery             |
| 23. Expression and Evocations – Contemporary<br>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
28. Natya Shastra
29. Principles of Chinese Painting
30. Art and Nationalism in Colonial Period

Barbara Wheeton, Britain, 1970  
Bharata, India, 1996  
Lin Yatanq  
Parhto Mithra

### SEMESTER - III (FINAL YEAR)

| SL. NO.          | NAME OF SUBJECT                               | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | AGGREGATE  |
|------------------|---|-----------------------------|---------------------|----------------------|------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |            |
| 1                | DRAWING - III                                 | 5                           | 40                  | 110                  | 150        |
| 2                | PAINTING - III                                | 5                           | 50                  | 150                  | 200        |
| <b>THEORY</b>    |   |                             |                     |                      |            |
| 1                | AESTHETICS & ART CRITISISM - I                | WRITTEN EXAM TIME-3 HRS     | 12                  | 38                   | 50         |
| 2                | DISSERTATION & VIVA VOCE & PPT PRESENTATION-I | SUBMISSION                  | 25                  | 75                   | 100        |
| <b>TOTAL</b>     |   |                             | <b>127</b>          | <b>373</b>           | <b>500</b> |

#### 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. DRAWING - III

06 Weeks- 150 Hours-150 Marks

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

##### 2. PAINTING - III

09 Weeks- 225 Hours-200 Marks

#### 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-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.

## **DISSERTATION & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks - 30 Hours / 100 Marks

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.

## **REFERENCE BOOKS**

- |  |                                     |
|--|-------------------------------------|
| 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. 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. 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 (FINAL YEAR)

| SL. NO.          | NAME OF SUBJECT                                | NO. OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | AGGREGATE  |
|------------------|--|------------------------------|---------------------|----------------------|------------|
| <b>PRACTICAL</b> |  |                              |                     |                      |            |
| 1                | DRAWING - IV                                   | 5                            | 40                  | 110                  | 150        |
| 2                | PAINTING - IV                                  | 5                            | 50                  | 150                  | 200        |
| <b>THEORY</b>    |  |                              |                     |                      |            |
| 1                | AESTHETICS & ART CRITISISM - II                | WRITTEN EXAM TIME-3 HRS      | 12                  | 38                   | 50         |
| 2                | DISSERTATION & VIVA VOCE & PPT PRESENTATION-II | SUBMISSION                   | 25                  | 75                   | 100        |
| <b>TOTAL</b>     |  |                              | <b>127</b>          | <b>373</b>           | <b>500</b> |

### PRACTICAL SUBJECTS

The process of the creative work needs to be emphasised.

#### 1. DRAWING - IV

06 Weeks- 150 Hours-150 Marks

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

#### 2. PAINTING - IV

09 Weeks- 225 Hours- 200 Marks

### 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-30 Hours/50 Marks

#### 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 - 30 Hours /100 Marks

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.

#### REFERENCE BOOKS

- |  |  |
|--|--|
| 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                               | Prabhas 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<br>Vinograd |
| 22. Natyashastra                                       | Sh. Babulal Shukla Shastri             |
| 23. The Arts of China                                  | Michael Sullivan                       |



## **PRINTMAKING SPECIALIZATION**

### **SEMESTER - I (PREVIOUS YEAR)**

| <b>S.NO</b>      | <b>NAME OF SUBJECT</b>                    | <b>NO OF WORKS TO BE SUBMITTED</b> | <b>SESSIONAL MARKS 25%</b> | <b>ASSESSMENT MARKS 75%</b> | <b>TOTAL AGGREGATE</b> |
|------------------|---|------------------------------------|----------------------------|-----------------------------|------------------------|
| <b>PRACTICAL</b> |   |                                    |                            |                             |                        |
| 1.               | DRAWING - I                               | 5                                  | 40                         | 110                         | 150                    |
| 2.               | CREATIVE PRINTMAKING - I                  | 5                                  | 50                         | 150                         | 200                    |
| <b>THEORY</b>    |   |                                    |                            |                             |                        |
| 1.               | 20 <sup>TH</sup> CENTURY ART - I          | WRITTEN EXAM (3-HRS)               | 12                         | 38                          | 50                     |
| 2.               | REPORT & VIVA VOCE & PPT PRESENTATION - I | SUBMISSION                         | 25                         | 75                          | 100                    |
| <b>TOTAL</b>     |   |                                    | <b>127</b>                 | <b>373</b>                  | <b>500</b>             |

### **PRACTICAL SUBJECTS**

#### **1. DRAWING - I**

06 Weeks – 150 Hours/150 Marks

Exploring the medium of drawing with sessions on advance study of human figure, with an emphasis on creative drawings in relation to character of lines and its expression for the development of a personal idiom.

#### **2. CREATIVE PRINTMAKING - I**

09 Weeks - 225 hours / 200Marks

Emphasis on the development of techniques of individuals with concepts to build the pictorial interpretation and themes by working in the following mediums:

##### **a) RELIEF PROCESS**

- Selection of material, preparation of surfaces for various textures with Linoleum, wood etc. Developing the concepts, one wants to work with and identifying the affordance of materials that fits the artwork to be created.
- Preparing the design and transferring it on selected material surface for cutting and preparing the matrix for the print.
- Choosing the support that best suits one's technique and printing off the prepared matrix and determining the registration for printing multiples.

##### **b) INTAGLIO PROCESS:**

- Selection of materials, preparation and application of dry and liquid ground. Study of various chemicals and mordents pertinent to the choice of your material. Study of methods that doesn't involve any mordents. Developing concepts and compositions with visual elements that can be executed in intaglio process.
- Preparation of compositions in the matrix with various experiments for textural and tonal values. Study of different techniques like dry point, aquatint and mezzotint etc., to understand the needs of one's work.
- Printing the design in editions and experimenting with viscosity technique.

## **THEORY SUBJECTS**

15 Weeks - 30 Hours/50 Marks

### **20<sup>th</sup> CENTURY ART - I**

#### **UNIT 1 (7 - Hours)**

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

#### **UNIT 1 (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).

### **REPORT & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks - 30 Hours /100 Marks

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

Developing writing skills, articulating arguments.

## SEMESTER - II (PREVIOUS YEAR)

| S.NO             | NAME OF SUBJECT                        | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                      |                 |
| 1.               | DRAWING - II                           | 5                           | 40                  | 110                  | 150             |
| 2.               | CREATIVE PRINTMAKING - II              | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |  |                             |                     |                      |                 |
| 1.               | 20 <sup>TH</sup> CENTURY ART           | WRITTEN EXAM TIME – 3 HRS   | 12                  | 38                   | 50              |
| 2.               | REPORT & VIVA VOCE & PPT PRESENTATION- | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>Total</b>     |  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

### PRACTICAL SUBJECTS

#### 1. DRAWING - II

6 Weeks- 150Hours/150 Marks

Exploring the medium of drawing with sessions on advance study of human figure, with an emphasis on creative drawings in relation to character of lines and its expression for the development of a personal idiom.

#### 2. CREATIVE PRINTMAKING - II

09 Weeks- 225 Hours / 200 Marks

Emphasis on the development of techniques of individuals with concepts to build the pictorial interpretation and themes by working in the following mediums:

##### a) LITHOGRAPHY

- Preparation of the surface, polished and fine grained, Understanding line, tone and texture on the prepared surface.
- Understanding chemical properties of the lithography stone surface.
- Printing the stone with a lithography press

##### b) SCREEN PRINTING/SERIGRAPHY

- Understanding the medium of Screen printing/Serigraphy. Preparation of screens, selection of various grades of nylon mesh fabric and stretching the fabric onto a wood or aluminum frame.
- Preparation of design by a paper stencil and direct method
- Preparing and printing multi-color images

##### c) MIXED MEDIA

Employing combinations of printmaking mediums to achieve a unique and individual method and image.

### THEORY SUBJECTS

15 Weeks - 30 Hours/ 50 Marks

#### 20<sup>th</sup> CENTURY ART-II

### **UNIT 1 (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 (9 - Hours)**

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

Five projects on the exhibitions visited or a conversation with the contemporary artists.

### **REFERENCE BOOKS**

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

### **REPORT & VIVA VOCE & PPT PRESENTATION - II**

15 Weeks - 30 Hours/ 100 marks

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.

**SEMESTER - III (FINAL YEAR)**

| S.NO             | NAME OF SUBJECT                                 | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |                 |
| 1.               | DRAWING –III                                    | 5                           | 40                  | 110                  | 150             |
| 2.               | CREATIVE PRINTMAKING - III                      | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |   |                             |                     |                      |                 |
| 1.               | AESTHETICS & ART CRITICISM - I                  | WRITTEN EXAM (3-HRS)        | 12                  | 38                   | 50              |
| 2.               | DISSERTATION & VIVA VOCE & PPT PRESENTATION - I | SUBMISSION                  | 25                  | 25                   | 100             |
| <b>TOTAL</b>     |   |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. DRAWING - III**

06 Weeks- 150Hours/150 Marks

Exploring the potential of drawing as a creative medium to express individualized concepts and themes employing various drawing techniques. Emphasis on creative drawing to develop personal idioms through the medium

**2. CREATIVE PRINTMAKING - III**

09 Weeks- 225 Hours / 200 Marks

Advancement of the previous semesters' program with choice to produce work in any two of the mediums prescribed. The choice of medium will be justified through a thorough understanding of affordances of materials and the processes of creating images fitting the concepts and themes individually developed.

- a) Relief Process
- b) Intaglio Process
- c) Lithography
- d) Screen Printing
- e) Mixed Media

**THEORY SUBJECTS**

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.

### **DISSERTATION & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks/ 30 Hours/100 Marks

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

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

**SEMESTER - IV (FINAL YEAR)**

| S.NO             | NAME OF SUBJECT                                  | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                      |                 |
| 1.               | DRAWING - IV                                     | 5                           | 40                  | 110                  | 150             |
| 2.               | CREATIVE PRINTMAKING - IV                        | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |  |                             |                     |                      |                 |
| 1.               | AESTHETICS & ART CRITISISM - II                  | WRITTEN EXAM (3HRS)         | 12                  | 38                   | 50              |
| 2.               | DISSERTATION & VIVA VOCE & PPT PRESENTATION - II | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. DRAWING - IV**

06 Weeks- 150Hours/150 Marks

Exploring the potential of drawing as a creative medium to express individualized concepts and themes employing various drawing techniques. Emphasis on creative drawing to develop personal idioms through the medium.

**2. CREATIVE PRINTMAKING - IV**

09 Weeks- 225 Hours / 200 Marks

Advancement of the previous semesters' program with choice to produce work in any two of the mediums prescribed. The choice of medium will be justified through a thorough understanding of affordances of materials and the processes of creating images fitting the concepts and themes individually developed.

**CHOICE OF ANY TWO OF THE FOLLOWING**

- a. Relief Process
- b. Intaglio Process
- c. Lithography
- d. Screen Printing
- e. Mixed Media

**THEORY SUBJECTS**

15 Weeks - 30 Hours/ 50 Marks

**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 AND VIVA VOCE & PPT PRESENTATION-II**

15 Weeks - 30 Hours/ 100 Marks

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.

## **REFERENCE BOOKS**

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, Ngugf wa Thiong'o, London: James Currey; Nairobi: Heinemann Kenya; Portsmouth, N. H.: Heinemann; Harare: Zimbabwe Publishing House, 1986



## **SCULPTURE SPECIALIZATION**

### **SEMESTER - I (PREVIOUS YEAR)**

| SL. NO.          | NAME OF SUBJECT  | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                      |                 |
| 1                | DRAWING - I  | 5                           | 40                  | 110                  | 150             |
| 2                | PORTRAITURE - I<br>OR CREATIVE SCULPTURE - I<br>OR MURAL - I | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |  |                             |                     |                      |                 |
| 1                | 20 <sup>TH</sup> CENTURY ART - I                             | WRITTEN EXAM<br>TIME -3 HRS | 12                  | 38                   | 50              |
| 2                | REPORT & VIVA VOCE &<br>PPT PRESENTATION - I                 | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

### **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.

### **PRACTICAL SUBJECTS**

#### **1. DRAWING**

06 Weeks-150 Hours-150 Marks

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.

#### **2. CHOICE OF ANY ONE OF THE FOLLOWING THREE**

09 Weeks-225 Hours-200 Marks

- a) **PORTRAITURE:** 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.

OR

- b) **CREATIVE SCULPTURE:** 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.)

OR

- c) **MURAL:** 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.

## **THEORY SUBJECTS**

15 Weeks - 30 Hours/ 50 Marks

### **20<sup>th</sup> 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).

## **REPORT & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks - 30 Hours /100 Marks

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

Developing writing skills, articulating argument

## REFERENCE BOOKS

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

**SEMESTER - II (PREVIOUS YEAR)**

| SL. NO.          | NAME OF SUBJECT   | NO OF WORKS TO BE SUBMITTED  | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|------------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |   |                              |                     |                      |                 |
| 1                | DRAWING - II  | 5                            | 40                  | 110                  | 150             |
| 2                | PORTRAITURE - II<br>OR CREATIVE SCULPTURE - II<br>OR MURAL - II | 5                            | 50                  | 150                  | 200             |
| <b>THEORY</b>    |   |                              |                     |                      |                 |
| 1                | 20 <sup>TH</sup> CENTURY ART - II                               | WRITTEN EXAM<br>TIME - 3 HRS | 12                  | 38                   | 50              |
| 2                | REPORT & VIVA VOCE & PPT<br>PRESENTATION - II                   | SUBMISSION                   | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |   |                              | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. DRAWING - II**

06 Weeks-150 Hours /150 Marks

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.

**2. CHOICE OF ANY ONE OF THE FOLLOWING THREE**

09 Weeks - 225 Hours / 200 Marks

- a) **PORTRAITURE - II:** 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.

OR

- b) **CREATIVE SCULPTURE:** 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.)

OR

- c) **MURAL:** 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<sup>IC^0US</sup> drawings, scale models, and various preparatory studies. The emphasis is pensive approach that encompasses both the planning and execution phases of the artistic process.

## **THEORY SUBJECTS**

15 Weeks - 30 Hours/ 50 Marks

### **20<sup>th</sup> 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

### **REPORT & VIVA VOCE & PPT PRESENTATION - II**

15 Weeks - 30 Hours / 100 Marks

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.

## **REFERENCE BOOKS**

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 (FINAL YEAR)**

| SL. NO.          | NAME OF SUBJECT  | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                      |                 |
| 1                | DRAWING - III  | 5                           | 40                  | 110                  | 150             |
| 2                | PORTRAITURE - III<br>OR CREATIVE SCULPTURE - III<br>OR MURAL - III | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |  |                             |                     |                      |                 |
| 1                | AESTHETICS & ART CRITICISM - I                                     | WRITTEN EXAM<br>TIME-3 HRS  | 12                  | 38                   | 50              |
| 2                | DISSERTATION & VIVA VOCE & PPT PRESENTATION - I                    | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. DRAWING - III**

06 Weeks-150 Hours/150 Marks

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.

**2. CHOICE OF ANY ONE OF THE FOLLOWING THREE**

09 Weeks - 225 Hours - 200 Marks

- a) **PORTRAITURE:** 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.

OR

- b) **CREATIVE SCULPTURE:** 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.)

OR

- c) **MURAL:** 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.

## **THEORY SUBJECTS**

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.

### **DISSERTATION & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks - 30 Hours/ 100 Marks

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

## **REFERECNCE BOOKS**

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 Gnoii
6. Writer and Critic Georg Lukacs
7. Philosohey 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. Beynd 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 (FINAL YEAR)**

| SL. NO.          | NAME OF SUBJECT   | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |                 |
| 1                | DRAWING - IV  | 5                           | 40                  | 110                  | 150             |
| 2                | PORTRAITURE - IV<br>OR CREATIVE SCULPTURE - IV<br>OR MURAL - IV | 5                           | 50                  | 150                  | 200             |
| <b>THEORY</b>    |   |                             |                     |                      |                 |
| 1                | AESTHETICS & ART CRITICISM - II                                 | WRITTEN EXAM TIME-3 HRS     | 12                  | 38                   | 50              |
| 2                | DISSERTATION & VIVA VOCE & PPT PRESENTATION - II                | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |   |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. DRAWING - IV**

06 Weeks -150 Hours / 150 Marks

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.

**2. CHOICE OF ANY ONE OF THE FOLLOWING THREE**

09 Weeks - 225 Hours/ 200 Marks

- a) **PORTRAITURE - IV** 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.

OR

- b) **CREATIVE SCULPTURE - IV** 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.)

OR

- c) **MURAL - IV** 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.

## **THEORY SUBJECTS**

**15 Weeks - 30 Hours/ 50 Marks**

### **AESTHETICS & ART CRITICISM - 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.

### **DISSERTATION AND VIVA VOCE & PPT PRESENTATION - II**

15-Weeks/ 30-Hours/ 100 Marks

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.

## **REFERENCE BOOKS**

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. Philosohty 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. Beynd 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.

### **SEMESTER - I (PREVIOUS YEAR)**

| <b>SL. NO.</b>   | <b>NAME OF SUBJECT</b>   | <b>NO OF WORKS TO BE SUBMITTED</b> | <b>SESSIONAL MARKS 25%</b> | <b>ASSESSMENT MARKS 75%</b> | <b>TOTAL AGGREGATE</b> |
|------------------|--|------------------------------------|----------------------------|-----------------------------|------------------------|
| <b>PRACTICAL</b> |  |                                    |                            |                             |                        |
| 1                | CREATIVE IMAGE MAKING - I  | 10                                 | 40                         | 110                         | 150                    |
| 2                | PRODUCT & PACKAGING - I<br>OR MOVEMENT & MEANING 2D/3D - I OR<br>ALTERNATIVE MEDIA - I | 10                                 | 50                         | 150                         | 200                    |
| <b>THEORY</b>    |  |                                    |                            |                             |                        |
| 1                | BUSINESS MARKETING - I   | WRITTEN EXAM<br>TIME - 3 HRS       | 12                         | 38                          | 50                     |
| 2                | REPORT & VIVA VOCE & PPT PRESENTATION - I  | SUBMISSION                         | 25                         | 75                          | 100                    |
| <b>TOTAL</b>     |  |                                    | <b>127</b>                 | <b>373</b>                  | <b>500</b>             |

### **PRACTICAL SUBJECTS**

#### **CREATIVE IMAGE MAKING - I**

#### **CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS**

06 Weeks-150 Hours / 150 Marks

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.

#### **CHOICE OF ANY ONE OF THE FOLLOWING THREE**

**a) PRODUCT & PACKAGING DESIGN**

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,

1. How and why the consumers buy, and,
2. Product and packaging- A global prospective.

OR

**b) MOVEMENT & MEANING - 2D / 3D**

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.

OR

**c) ALTERNATIVE MEDIA**

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**

**BUSINESS MARKETING**

15 Weeks - 30 Hours/ 50 Marks

**UNIT – 1 (7 – Hours)**

- Advertising design industry;

**UNIT – 2 (7 – Hours)**

- Role of advertising agencies and use of media.

**UNIT – 3 (7 – Hours)**

- Business practice

**UNIT – 4 (9 – Hours)**

- Campaign planning

## **REPORT & VIVA VOCE & PPT PRESENTATION - I**

15 Weeks - 30 Hours/ 100 Marks

### **REFERENCE BOOKS**

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 KeplenersKepIeners'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
10. Photomechanics and Printing, by J.S Monsen, India, 1969
11. The Pemrose Annuals Collection, Penrose Publication, London, 1978
12. Infa Press & Advt Year Books, Infa , New Delhi, 1985
13. Toon Art, by Steven Withrow, Ilex, England, 2004
14. Complete Guide to Digital 3-D design, by Simon Danaher, Ilex, England, 2006
15. Webworks-e-Zines, Rockport Publication, New York, USA, 2002
16. Animation Art, by Beck Jerryu, Ob International, New York, 2005
17. Design Flash, by Curtis Hillman, Rockfort Publications, New York, 2003
18. 2-D and beyond (Animation), Vol-I&II, by Jayne Pilling, Dover Publications, 2002
19. Best New Animation Designs, Vol.I&II, by Rita Street, Welcome Books, New York, USA, 1997

**SEMESTER - II (PREVIOUS YEAR)**

| SL. NO.          | NAME OF SUBJECT   | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|---|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |   |                             |                     |                      |                 |
| 1                | CREATIVE IMAGE MAKING - II  | 10                          | 40                  | 110                  | 150             |
| 2                | PRODUCT & PACKAGING - II OR MOVEMENT & MEANING 2D/3D - I OR ALTERNATIVE MEDIA- II | 10                          | 50                  | 150                  | 200             |
| <b>THEORY</b>    |   |                             |                     |                      |                 |
| 1                | BUSINESS MARKETING - II   | WRITTEN EXAM TIME - 3HRS    | 12                  | 38                   | 50              |
| 2                | REPORT & VIVA VOCE & PPT PRESENTATION - II  | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |   |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. CREATIVE IMAGE MAKING - II****CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS**

06 Weeks -150 Hours / 150 Marks

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.

**CHOICE OF ANY ONE OF THE FOLLOWING THREE**

9 Weeks - 225 Hours /200 Marks

**a) PRODUCT & PACKAGING DESIGN - II**

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.

OR

**b) MOVEMENT & MEANING - 2D / 3D - II**



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.

OR

### **c) ALTERNATIVE MEDIA-II**

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**

### **BUSINESS MARKETING**

15 Weeks - 30 Hours/ 50 Marks

#### **UNIT – 1 (7 – Hours)**

- Creative process

#### **UNIT – 2 (7 – Hours)**

- Generation of ideas

#### **UNIT – 3 (7 – Hours)**

- Indirect marketing

#### **UNIT – 4 (9 – Hours)**

- Media strategies

### **REPORT & VIVA VOCE & PPT PRESENTATION - II**

15 Weeks - 30 Hours/ 100 Marks

**SEMESTER - III (FINAL YEAR)**

| SL. NO.          | SUBJECTS FINAL YEAR  | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                      |                 |
| 1                | CREATIVE IMAGE - III   | 10                          | 40                  | 110                  | 150             |
| 2                | PRODUCT & PACKAGING - III OR MOVEMENT & MEANING 2D/3D-III OR ALTERNATIVE MEDIA - III | 10                          | 50                  | 150                  | 200             |
| <b>THEORY</b>    |  |                             |                     |                      |                 |
| 1                | BUSINESS MARKETING - III   | WRITTEN EXAM TIME - 3 HRS   | 12                  | 38                   | 50              |
| 2                | DISSERTATION & VIVA VOCE & PPT PRESENTATION - I                                      | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****1. CREATIVE IMAGE MAKING - III**

06 Weeks - 150 Hours / 150 Marks

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.

**CHOICE OF ANY ONE OF THE FOLLOWING THREE**

09 Weeks - 225 Hours /200 Marks

**a) PRODUCT & PACKAGING DESIGN - III**

A creative investigation of products and brands, exploring brand communication, personality and identity of the product. The social, cultural and economic factors that inform the relationship between consumers and products. Program covered in the previous year is linked with conceptual, idea- driven design solutions for specific client areas. Appropriate thinking derived from research and understanding of the project criteria allowing the students to produce finished projects innovative in products packaging. Analysis of the two-dimensional graphic applications on three-dimensional form.

OR

**b) MOVEMENT & MEANING -2D/3D - III**

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).

OR

**c) ALTERNATIVE MEDIA - III**

## **THEORY SUBJECT**

### **BUSINESS MARKETING**

15 Weeks - 30 Hours /50 Marks

#### **UNIT – 1 (7 – Hours)**

- Advertising in various media

#### **UNIT – 2 (7 – Hours)**

- Online marketing

#### **UNIT – 3 (7 – Hours)**

- Broadcasting advertising

#### **UNIT – 4 (9 – Hours)**

- Media relations

### **DISSERTATION & VIVA VOCE & PPT PRESENTATION - I**

1 5 Weeks - 30 Hours / 100 Marks

**SEMESTER - IV (FINAL YEAR)**

| SL. NO.          | SUBJECTS FINAL YEAR  | NO OF WORKS TO BE SUBMITTED | SESSIONAL MARKS 25% | ASSESSMENT MARKS 75% | TOTAL AGGREGATE |
|------------------|--|-----------------------------|---------------------|----------------------|-----------------|
| <b>PRACTICAL</b> |  |                             |                     |                      |                 |
| 1                | CREATIVE IMAGE - IV  | 10                          | 40                  | 110                  | 150             |
| 2                | PRODUCT & PACKAGING- IV OR MOVEMENT & MEANING 2D/3D - IV OR ALTERNATIVE MEDIA - IV | 10                          | 50                  | 150                  | 200             |
| <b>THEORY</b>    |  |                             |                     |                      |                 |
| 1                | BUSINESS MARKETING - IV  | WRITTEN EXAM TIME - 3 HRS   | 12                  | 38                   | 50              |
| 2                | DISSERTATION & VIVA VOCE & PPT PRESENTATION - II                                   | SUBMISSION                  | 25                  | 75                   | 100             |
| <b>TOTAL</b>     |  |                             | <b>127</b>          | <b>373</b>           | <b>500</b>      |

**PRACTICAL SUBJECTS****CREATIVE IMAGE MAKING - IV**

06 Weeks - 150 Hours / 150 Marks

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.

**CHOICE OF ANY ONE OF THE FOLLOWING THREE**

09 Weeks - 225 Hours / 200 Marks

**a) PRODUCT & PACKAGING DESIGN - IV**

Allowing the students to produce finished projects innovative in products packaging. Analysis of to a creative investigation of products and brands, exploring brand communication, personality and identity. The social, cultural and economic factors that form the relationship between consumers and products. Program covered in the previous year is linked with conceptual, idea- driven design solutions for specific client areas. Appropriate thinking derived from research and understanding of the project criteria – two dimensional graphic applications on three- dimensional from.

OR

**b) MOVEMENT & MEANING - 2D/3D - IV**

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).

OR

**c) ALTERNATIVE MEDIA - IV**

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**

15 Weeks - 30 Hours / 50 Marks

#### **UNIT – 1 (7 – Hours)**

- Advertising production

#### **UNIT – 2 (7 – Hours)**

- Research in marketing

#### **UNIT – 3 (7 – Hours)**

- Consumer buying habits

#### **UNIT – 4 (9 – Hours)**

- Client relations
- Billings
- Outsourcing processes

### **DISSERTATION & VIVA VOCE & PPT PRESENTATION - II**

15 Weeks - 30 Hours/ 100 Marks

#### **REFERENCE BOOKS**

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