

PONDICHERRY UNIVERSITY

(A CENTRAL UNIVERSITY)



REGULATIONS & SYLLABUS

MASTER OF FINE ARTS

Professional Degree Course (2 Years)

2023-24 Onwards

PONDICHERY UNIVERSITY
MASTER OF FINE ARTS DEGREE COURSE (2 YEARS)
(FOUR SEMESTER)

(PG PROGRAMME IN MFA DEGREE COURSE)

REGULATIONS & SYLLABUS

The syllabus shall be effective from the academic year 2023-24

BHARATHIAR PALKALAI KOODAM AIM OF THE COURSE:

Bharathiar Palkalai Koodam is to carry out propagation of Art & Culture and to establish a memorial in Puducherry to the poet Subramania Bharathi and was started with three Department Viz. Visual Arts /Music /Dance. Students are perusing the Degree course In Painting / Sculpture / Applied Art (Visual communication Design) discipline in FINE Arts Department, Vocal/ Veena / Violin / Mrudhangam discipline in Music Department. Bharathanatyam in Dance Department. The subjects Drawing, Printmaking, Textile Design, Computer Graphic and Photography in Fine Arts Department, Music, Mohiniyattam and Theatre Arts in Dance Department, Vocal / Instrumental Music in Music Department are being taught as an allied (elective) subject. Besides Diploma Courses with duration of three years in Thavil and Nadhaswaram are also conducted in BPK. Bharathiar Palkalai Koodam is located at Ariyankuppam near the city of Puducherry& is on the Puducherry -cuddalore (NH45A) Main Road. Bharathiar Palkalai Koodam is a society registered under societies Registration Act, 1860 running the college, Affiliated with Pondicherry University and is funded and sponsored by the Govt. of Puducherry.

PONDICHERY UNIVERSITY AIM OF THE COURSE:

The vision of the Pondicherry University is to keep the faculty of visual Arts in the Avant grade of Art education in India by remaining open to new ideas and challenges and providing students with the maximum possible exposure to the continues development as well as the fundamentals of Fine art with a blend of native arts region

OBJECTIVES:

1. Study of Various Traditional and modern visual and performing arts
2. To expose students to the best of world art with special emphasis in promoting the culture and heritage of the local along with the contemporary development by conducting workshop and lectures by distinguished artist
3. Constant evolution through tutorials, studio discussions and assignments

CURRICULAR ASPECTS:

The University offers 2 years course to MFA Degree with 3 specializations in Painting, Sculpture, and Applied art.

The students are encouraged to work in a creative way of their choice and develop their style by the end of the 2nd year. Apart from traditional fresco technique, the students are encouraged to explore various other medium such as relief in wood, cement. Plaster and board, mosaic and ceramics (stoneware), glass etc...

Students are encouraged to experiment with textile design techniques, print making techniques.

All courses are offered by the department are revived periodically by the board of studies.

It is mandatory to judge the students creative potential, knowledge and aptitude at entry level. In this course, a method of weekly group discussion has been devised, where the students present their works in a small exhibition in their respective studio spaces followed by the discussion that involves teachers as well as other students.

The method of teaching is studio practice guided by the teachers so the level of interaction between students and teachers is very high and these are supplemented adequately by outdoor study, slide lectures and weekly video shows.

ELIGIBILITY OF ADMISSION:

Candidate seeking admission to the MFA Degree Post Graduate course should have passed Bachelor Degree in Fine Arts(or) equivalent Degree an examination equivalent there to acceptable to the Pondicherry University and obtained at least 50% marks (45% marks in case of candidates belonging to reserved category) in qualifying Examination as per AICTE Norms.

DURATION OF THE COURSE:

The duration of the Master of Fine Arts Degree course shall be of Two Academic years comprise of Four Semesters.

MEDIUM OF INSTRUCTION:

The medium of Instruction is Regional Language /English

All the practical examination will be conducted only in the even semester i.e. II, IV, semester. RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (Study) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.

All practical classes will be conducted in monthly Time Table and Theory Classes will be conducted in Hourly Time Table

COURSE STRUCTURE

Category	Course Name	Number of Papers	Credits Per Paper	Total No of Credits
MJD	Major Disciplinary Course	13	4	13 x 4 = 52
MID	Minor Disciplinary Course	4	4	4 x 4 = 16
MID	Dissertation	1	12	1 X 12 = 12
	TOTAL	18		80

COURSE OF STUDY

BRANCHES OF STUDY:

The MFA Degree course has the following Main Branches of study.

Branch I - PAINTING

Branch II -SCULPTURE

Branch III - APPLIED ART

FACULTY TO STUDENTS RATIO:

**The faculty to students Ratio in all the practical classes shall be maintained at 1:10
A minimum of 10 students to a maximum of 20 students should be enrolled each
Specialization.**

PATTERN OF EXAMINATIONS:

**The Theory examinations will be conducted by Pondicherry University at the end of the ODD
and EVEN Semester.**

**All the Practical Examination will be conducted by Pondicherry University at the end of the
EVEN Semester.**

**II nd IV th, semester. RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (Study) OF
EXPERINCE IN EACH PRACTICAL SUBJECTS.**

**Each Theory Papers consist of 60 marks of University Examination and 40 marks Internal
assessment.**

**Each Practical Papers consist of 60 marks of University Examination and 40 marks internal
assessment.**

The Internal Assessment marks for Theory papers will be calculated as follows.

- 1. Class Test - 25 marks**
- 2. Assignment -10 marks**
- 3. Attendance -05 marks**

The Internal Assessment marks for Practical papers will be calculated as follows.

- 1. Submission of prescribed Class works - 35 marks**
- 2. Attendance -05 marks**

Note: Practical Examination will be conducted as follow:

- 1. Internal Evaluation done by Internal Examiner in odd & even semester.**
- 2. External Evaluation done by External Examiner in even semester only.**

DISSERTATION

**Students choose any art tradition / artist for detailed study of their work and submit a
document by the end of the year. Each students will work under a faculty of the guidance.
Students are engorged to learn the intricacies of work of art through the close observation of
the work. The documentation can be of any format such as a book or a film or any electronic
media format of their choice.**

PROGRAM OUT COME IN FINE ARTS (DISCIPLINE)

**On completion of their training the students will become a professionals and getting
opportunities in Govt and private concerns to seat themselves as an artist and to establish
their own concern in Fine Arts (Visual Arts)**

Drawing Teacher in state Govt school/central Govt school/private school

College Art Teachers

Art Director in film Industry

Graphic Designer/ Calligrapher /Layout Artist in various design agencies.

Designer/Illustrator/ Book jacket Designer /in Book publishing companies

Working as Freelance Artist and earning on their own leg.

Working Artist in state Govt/ Central Govt/ private offices and Health institutions.

Anatomy Modeler in various Medical colleges/ Health institutions

Cartoonist / Animator / Caricaturist / Editorial Illustrator in the Publishing sectors.
Textile Designer in Textile Mills / Company.
Engraver/Ceramic Artist/Mural Designer in Tiles production companies.
Sculptor/ Painter in various Govt / private sectors.
Newspaper Illustrator/Newspaper Layout Artist in various leading media companies.
Exhibit Designer/ Retail Designer in various grocery and cloth merchandising agency.
Advertising Designer /Advertising Artist in leading advertising agency.
Wood carving/ Terracotta/ stucco Artist in temples and worship place
VFX Studios

EVALUATION:

Theory examinations will be evaluated by the Pondicherry University. Practical examinations will be evaluated by a team of two examiner one the faculty member who taught the subject during the particular year of study and is the External Examiner deputed from Pondicherry University.

SCHEME OF EXAMINATION:

All the theory examinations will be of three hours duration. The maximum marks for each subject shall be 60. All the practical examinations will be of from 6 hours to 12 hours. The maximum marks for each subject shall be 60.

REQUIREMENT FOR APPEARING FOR UNIVERSITY EXAMINATION:

A candidate shall be permitted to appear for university examination at the end of any semester only if:

- i) He / She secures not less than 75% overall attendance arrived at by taking into account the total number of periods in all subjects put together offered by the institution for the semester under consideration.**

(Candidates who secure overall attendance greater than 60% and less than 75% have to pay a condo nation fee as prescribed by University along with a certificate obtained from a medical officer not below the rank of Asst. Director)

- ii) He / She earn a progress certificate from the Head of the institution for having satisfactorily completed the course of study in all the subjects pertaining to that semester.**
- iii) His / Her conduct is found to be satisfactory as certified by the Head of the institution.**

ATTENDANCE:

All students must put in a minimum of 75% attendance in every course to qualify to write the end of the semester examination. In addition to completing all other requirements such as continuous assessment test seminars assignments etc.

Students whose attendance falls between 70% and 75% due to participation co curricular and extra -curricular activities may be permitted to take the examination the recommendation of the respective faculty-in -charge / Head of the Departments.

Students whose attendance falls between 70% and 75% due to long -term illness/ hospitalization of ten days and above may be permitted to take the examinations with a medical certificate an on the recommendation of the Head of the concerned Departments. Provided her illness is notified to the Head with in three days by the parent / guardian. He/ She are permitted to take the examination after payment of the condo nation fee.

Students whose attendance falls below 40% in any course in the semester will have to re-register and repeat the course requirements after their next year.

AWARD OF DEGREE (GRADE):

The assessment of a course will be done on absolute marks basis. However, for the purpose of reporting the performance of a candidate, letter grades, each carrying certain points, will be as per the range of total marks (out of 100) obtained by the candidate, as detailed below:

Range of Marks	Letter Grade	Grade Points
91 to 100	A+	10
81 to 90	A	09
71 to 80	B+	08
61 to 70	B	07
51 to 60	C+	06
46 to 50	C	05
40 to 45	D	04
<40	FA	00
Not Applicable	F (Fail due to shortage of attendance and therefore, to repeat the course)	00

“F” denotes failure in the course. ‘FA’ denotes absent / detained as per clause 8. DISTINCTION whereas they are not eligible to be awarded.

DISCONTINUATION OF COURSE:

If a candidate wishes to temporarily discontinue the course for valid reason, he / she apply through the Head of the Institution in advance and obtain a written order from the University permitting discontinuance. A candidate after temporary discontinuance may rejoin the course only at the commencement of the semester at which he/she discontinued prescribed fees to the University. The total period of completion of the course reckoned from the commencement of the first semester to which the candidate was admitted shall not in any case exceed 7 years, including of the period of discontinuance.

REVISION OF REGULATIONS AND CURRICULUM:

The University may from time to time revise, amend and change the Regulations and Curriculum, if found necessary.

**PONDICHERRY UNIVERSITY
MASTER OF FINE ARTS DEGREE
WRITTEN EXAMINATION QUESTION PATTERN FOR
PAINTING, SCULPTURE AND APPLIED ART
2023-2024 Onwards**

TIME : THREE HOURS

MAXIMUM: 60 MARKS

**SECTION - A (5 X 3 = 15 MARKS)
ANSWER ANY FIVE OF THE FOLLOWING (Word limit 75-100)**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

**SECTION - B (3 X 7 = 21 MARKS)
ANSWER ANY THREE OF THE FOLLOWING (Word limit 200-250)**

- 8.
- 9.
- 10.
- 11.
- 12.
- 13.

**SECTION - C (2 X 12= 24 MARKS)
ANSWER ANY TWO OF THE FOLLOWING (Word limit 500)**

- 14.
- 15.
- 16.
- 17.

SCHEME OF EXAMINATION
MASTER OF FINE ARTS (MFA DEGREE)
SPECIALIZATION COURSE IN PAINTING

MFA - I YEAR PAINTING

SEMESTER-I

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-PP-111	MJD-I (P)	MJD-1	Advance Drawing	6	6	40	20	60	30	100	50	6
MFA-PP-112	MJD-II (P)	MJD-2	Creative composition	7	9	40	20	60	30	100	50	6
MFA-PP-113	MJD-III(P)	MJD-3	Life study	7	9	40	20	60	30	100	50	6
MFA-PT-114	MID-I(T)	MID-1	History of Indian & Western Art	4	3	40	20	60	30	100	50	4
MFA-PP-115	SKD-(P)	MJD-4	Sculpture/ Applied Art/ Photography-I	6	9	40	20	60	30	100	50	6
Total				30						500		28

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
 (All students submitting Practical Assignments every month)

MFA - I YEAR PAINTING

SEMESTER-II

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-PP-211	MJD-V (P)	MJD-5	Computer Digital Painting	7	6	40	20	60	30	100	50	6
MFA-PP-212	MJD-VI (P)	MJD-6	Mural Painting	7	9	40	20	60	30	100	50	6
MFA-PP-213	MJD-VII(P)	MJD-7	Contemporary Painting	6	9	40	20	60	30	100	50	6
MFA-PP-214	MJD-VIII (P)	MJD-8	Textile Design -I	6	3	40	20	60	30	100	50	6
MFA-PT-215	MID-II (T)	MID-2	Modern Art Indian and Western	4	9	40	20	60	30	100	50	4
Total				30						500		28

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 (All students submitting Practical Assignments every month)

MFA - II YEAR PAINTING**SEMESTER-III**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-PP-311	MJD-IX (P)	MJD-9	Traditional Painting	7	6	40	20	60	30	100	50	6
MFA-PP-312	MJD-X (P)	MJD-10	Print Making	7	9	40	20	60	30	100	50	6
MFA-PP-313	MJD-XI(P)	MJD-11	Sculpture/ Applied Art/ Photography-II	6	9	40	20	60	30	100	50	6
MFA-PT-314	MID-III (T)	MID-3	Research Methodology	5	3	40	20	60	30	100	50	4
MFA-PV-315	MID-IV (V)	MID-4	Seminar & Presentation	5	9	40	20	60	30	100	50	4
Total				30						500		26

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i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
 (All students submitting Practical Assignments every month)

MFA - II YEAR PAINTING**SEMESTER-IV**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-PP-411	MJD-XII (P)	MJD-12	Contemporary Painting	7	6	40	20	60	30	100	50	6
MFA-PP-412	MJD-XIII (P)	MJD-13	Textile Design-II	7	9	40	20	60	30	100	50	6
MFA-PDIS-413	MID	MID	Dissertation (Viva Voice)	6	9	40	20	60	30	100	50	12
Total				20						300		24

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
 (All students submitting Practical Assignments every month)

NATIONAL EDUCATION POLICY SYLLABUS - SCHEME OF EXAMINATION
MASTER OF FINE ARTS (MFA DEGREE)

SPECIALIZATION COURSE IN SCULPTURE

MFA - I YEAR SCULPTURE

SEMESTER-I

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-SP-111	MJD-I (P)	MJD-1	Advance Drawing	6	6	40	20	60	30	100	50	6
MFA-SP-112	MJD-II (P)	MJD-2	Portrait Sculpture	7	9	40	20	60	30	100	50	6
MFA-SP-113	MJD-III(P)	MJD-3	Creative Sculpture	7	9	40	20	60	30	100	50	6
MFA-ST-114	MID-I (T)	MID-1	History of Indian & Western Art	4	3	40	20	60	30	100	50	4
MFA-SP-115	SKD-(P)	MJD-4	Painting / Applied Art/Photography-I	6	9	40	20	60	30	100	50	6
Total				30						500		28

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
(All students submitting Practical Assignments every month)

MFA - I YEAR SCULPTURE

SEMESTER-II

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-SP-211	MJD-V (P)	MJD-5	Mural Sculpture	7	6	40	20	60	30	100	50	6
MFA-SP-212	MJD-VI (P)	MJD-6	Metal Sculpture	7	9	40	20	60	30	100	50	6
MFA-SP-213	MJD-VII(P)	MJD-7	Installation (Multi Medium)	6	9	40	20	60	30	100	50	6
MFA-SP-214	MJD-VIII (P)	MJD-8	Textile Design -I	6	3	40	20	60	30	100	50	6
MFA-ST-215	MID-II (T)	MID-2	modern Art Indian and Western	4	9	40	20	60	30	100	50	4
Total				30						500		28

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
(All students submitting Practical Assignments every month)

MFA - II YEAR SCULPTURE**SEMESTER-III**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-SP-311	MJD-IX (P)	MJD-9	Full Figure Study (Live & Copied)	7	6	40	20	60	30	100	50	6
MFA-SP-312	MJD-X (P)	MJD-10	Print Making	7	9	40	20	60	30	100	50	6
MFA-SP-313	MJD-XI(P)	MJD-11	Painting / Applied Art/ Photography-II	6	9	40	20	60	30	100	50	6
MFA-ST-314	MID-III (T)	MID-3	Research Methodology	5	3	40	20	60	30	100	50	4
MFA-SV-315	MID-IV(V)	MID-4	Seminar & Presentation	5	9	40	20	60	30	100	50	4
Total				30						500		26

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.

(All students submitting Practical Assignments every month)

MFA - II YEAR SCULPTURE**SEMESTER-IV**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-PP-411	MJD-XII (P)	MJD-12	Contemporary Sculpture	7	6	40	20	60	30	100	50	6
MFA-PP-412	MJD-XIII (P)	MJD-13	Textile Design-II	7	9	40	20	60	30	100	50	6
MFA-SDES-413	MID	MID	Dissertation (Viva Voice)	6	9	40	20	60	30	100	50	12
Total				20						300		24

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.

(All students submitting Practical Assignments every month)

**NATIONAL EDUCATION POLICY SYLLABUS
SCHEME OF EXAMINATION
MASTER OF FINE ARTS (MFA DEGREE)**

SPECIALIZATION COURSE IN APPLIED ART

MFA - I YEAR APPLIED ART

SEMESTER-I

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-AP-111	MJD-I (P)	MJD-1	Advance Drawing	6	6	40	20	60	30	100	50	6
MFA-AP-112	MJD-II (P)	MJD-2	Communication & Design	7	9	40	20	60	30	100	50	6
MFA-AP-113	MJD-III(P)	MJD-3	Publication Design	7	9	40	20	60	30	100	50	6
MFA-AT-114	MID-I (T)	MID-1	Advertising Foundation & Dimension	4	3	40	20	60	30	100	50	4
MFA-AP-115	SKD-(P)	MJD-4	Painting / Sculpture/ Print Making	6	9	40	20	60	30	100	50	6
Total				30						500		28

**THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
(All students submitting Practical Assignments every month)**

MFA - I YEAR APPLIED ART

SEMESTER-II

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-AP-211	MJD-V (P)	MJD-5	Visualization	7	6	40	20	60	30	100	50	6
MFA-AP-212	MJD-VI (P)	MJD-6	Interactive Design	7	9	40	20	60	30	100	50	6
MFA-AP-213	MJD-VII(P)	MJD-7	Illustration	6	9	40	20	60	30	100	50	6
MFA-AP-214	MJD-VIII (P)	MJD-8	Computer Graphics & Multimedia -I	6	3	40	20	60	30	100	50	6
MFA-AT-215	MID-II (T)	MID-2	Advertising Management	4	9	40	20	60	30	100	50	4
Total				30						500		28

**THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th RESPECTIVLY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.
(All students submitting Practical Assignments every month)**

MFA - II YEAR APPLIED ART**SEMESTER-III**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-AP-311	MJD-IX (P)	MJD-9	Visual Merchandising	7	6	40	20	60	30	100	50	6
MFA-AP-312	MJD-X (P)	MJD-10	Advanced Motion Picture Photography	7	9	40	20	60	30	100	50	6
MFA-AP-313	MJD-XI(P)	MJD-11	Painting / Sculpture / Print Making	6	9	40	20	60	30	100	50	6
MFA-AT-314	MJD-III (T)	MJD-3	Research Methodology	5	3	40	20	60	30	100	50	4
MFA-AV-315	MID-IV (V)	MID-4	Seminar & Presentation	5	9	40	20	60	30	100	50	4
Total				30						500		26

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e. 2nd, 4th RESPECTIVELY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.

(All students submitting Practical Assignments every month)

MFA - II YEAR APPLIED ART**SEMESTER-IV**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
MFA-AP-411	MJD-XII (P)	MJD-13	Branding (Corporate Identity)	7	6	40	20	60	30	100	50	6
MFA-AP-412	MJD-XIII (P)	MJD-13	Computer Graphic & Multimedia -II	7	9	40	20	60	30	100	50	6
MFA-ADES-413	MID	MID	Dissertation (Viva Voice)	6	9	40	20	60	30	100	50	12
Total				20						300		24

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e. 2nd, 4th RESPECTIVELY SINCE THE REQUIRE ONE YEAR HANDS (STUDY) OF EXPERINCE IN EACH PRACTICAL SUBJECTS.

(All students submitting Practical Assignments every month)

SPECIALIZATION IN PAINTING

NATIONAL EDUCATION POLICY **SYLLABUS**
SCHEME OF EXAMINATION
MASTER OF FINE ARTS (MFA DEGREE)

SPECIALIZATION COURSE IN PAINTING
MFA - I YEAR PAINTING

MFA I-YEAR (PAINTING)

SEMESTER-I

THEORY

COURSE CODE: MFA-PT- 114

NATURE OF COURSE (P/T): MID-I (T)

PAPER: MID- 1

CREDITS-4
MARKS- 100

HISTORY OF ART (INDIAN & WESTERN)

Contents:

HISTORY OF ART INDIAN

UNIT-1

Pre historic period of paintings. Rock painting, cave painting at bimbetka from 10.000 BCE onwards, pottery paintings of Indus valley from 2.500 BCE onwards

UNIT-2

Historical period of paintings at geographical location of middle india , Rock cut cave paintings of Ajantha from 200 BCE TO 700 AD and badami paintings period of salukiyas .

UNIT-3

Temple mural paintings of tamilnadu . in the period of pallava, pandiya, chola, from 700 AD TO 1000 AD

UNIT- 4

Temple mural painting of vijayanagara rule at tamilnadu .from 1300 AD. And then paintings of nayakas period from 1600 AD TO 1700 AD. Paintings of sethupathi mannar.

UNIT – 5

Kerala mural painting – Students to submit assignment for each one units

HISTORY OF ART WESTERN

UNIT-1

Pre historic cave painting at Europe Spain , Lascaux, Chauvet cave, Altamira cave 30.000 BCE onwards

UNIT -2

Egyptian paintings – Tomb paintings, Pyramid gallery, style of paintings, concept of paintings, and techniques 2400 BCE onwards.

UNIT-3

Greek and roman paintings , Vase paintings- style, color subject and techniques

UNIT-4

Early Christian and Byzantine Art. Techniques of paintings with glass,

UNIT-5

Romanesque and Gothic art of paintings. Students to submit assignment for each unit.

**SEMESTER-II
THEORY**

COURSE CODE: MFA-PT- 215
NATURE OF COURSE (P/T): MID-II (T)
PAPER: MID- 2

CREDITS - 4
MARKS- 100

HISTORY OF MODERN ART (INDIAN & WESTERN)

Unit-1: The various factors that influenced, framed and formulated visual arts and culture in India, like the impact of cultural Colonization, the Bazaar paintings, Company Paintings, the European influence that led to Eclecticism in image making and visual culture in the Indian context (like the Miniatures, Kalighat Paintings, traditional paintings, leather puppetry, Dokra bronzes, Worli paintings, Madhubani paintings) during the prevalence of European power in India, is to be studied

Unit- 2: The initiation and impact of formal British art schools at Madras, Bombay and Calcutta is to be analyzed. The provincial impact of such urban art schools are to be taken note of.

Unit -3: The idea, implications and the results of multiple Modernity of Raj Ravi Varma, Amrita Shergil, the Art Movements (pre and post Indian Independence) like Bengal Renaissance (Kala Bhavana, Santiniketan), Progressive Art Group (Bombay) is to be probed into.

Unit-4: student will study art history at the M.F.A level, after a summarized understanding of the overall history of the world art and the means employed to understand it: writing and photography. At the master level, the student need to understand the now formalized modernism of Europe between 1800 to 1945. The birth of modernism, the high period of modernism and the logical conclusion of it by the end of the second world war. It was a period when art related modern gadgets like photography and cinema came into existence along with the locomotives which also became symbols of modernist representations.

Unit-5: The art of the Romanticism, Neo-classicism, the art of Modernism (ISMS) between 1850s to 1950s will be the major chronological period that should be covered in this period, keeping in mind all the intricacies necessary to understand that art has been appreciated even beyond its aesthetics value.

**SEMESTER-I & II
PRACTICAL**

COURSE CODE: MFA-PP -111
NATURE OF COURSE (P/T): MJD - I (P)
PAPER: MJD -1

CREDITS - 6
MARKS- 100

ADVANCE DRAWING

Drawing is designed to promote self-motivated course of studio research in an open studio environment. In this course, you will have the opportunity to expand, experiment and build up on your existing drawing skills, strengthen the conceptual lives that thread throughout your work and develop your experience regarding professional practices.

Objectives:

- To create a cohesive body of work and individual projects.
- To develop the connection between idea and form in your class work

To foster growth and experimentation

To refine professional practice methods, through the development of artist statements, work documentations and application strategies.

To mature critical thinking and communication skills through critique and discussion.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation

COURSE CODE: MFA-PP -112

NATURE OF COURSE (P/T): MJD - II (P)

PAPER: MJD -2

CREDITS-6

MARKS- 100

CREATIVE COMPOSITION

Students are expected to use critical analysis research, visual experimentation and exploration to arrive at a concept or thought, subject for their painting. Exercises are to focus on the understanding of visual language. A comparison between artists is a helpful aid. Extensive research (practical) i.e. studies of different works of art from different periods of history are to be done. Plenty of drawings are focused here with particular stress on the language of drawing, painting narration, concept building etc.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

COURSE CODE: MFA-PP -113

NATURE OF COURSE (P/T): MJD - III (P)

PAPER: MJD -3

CREDITS-6

MARKS- 100

LIFE STUDY

Objectives :

This course will enable Students to study from live model with a exploring various application method and rendering techniques to wards life portraiture.

Contents :

Study of Human Body in detail –Male and Female.

Practice of structural drawings, different angle so Head, Hands, Torso and Legs.

Exploration of various possibilities of expression.

Critical study of work so Great masters.

Exercise in organization and rendering techniques in portraiture

Submission :

Students should with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

COURSE CODE: MFA-PP -115
NATURE OF COURSE (P/T): SKD - (P)
PAPER: MJD -4

CREDITS-6
MARKS- 100

SCULPTURE / APPLIED ART / PHOTOGRAPHY
SCULPTURE

Objectives :

Painting students expected to enhance their skill in any one of the streams of fine arts which other than their specialization

Contents :

Terracotta sculptures in creative style relief or three dimensional.
Mural designs in traditional or modern to own creative sculptures fixing to walls

Submission :

Students should with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

APPLIED ART:

Process of designing layouts for magazines, flyers, folders, booklet, Posters, bit notice, mementos, newspaper, books and other types of publications.

Submission :

Students should with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester

PHOTOGRAPHY-I

UNIT 01 – Basic Study Of Digital Photography - Function Of Camera - Aperture - Shutter Speed - Depth Of Field - White Balance - Color Temperature - Light Balance - Camera Lenses.ISO - ,Photographic Equipment's And Accessories - Reflectors-Filters - Tripod - Flash Gun - Etc.,

Unit 02 - Exposure Techniques - Motion Capture -Change Of Shutter Speed - Change Of Aperture - Change Of ISO

Unit 03 - Adequate Lighting - Effective Back Drop - And Perfect Poses. -

Unit 04 - Portraiture Indoor & outdoor - character portraiture - study of Still Life Photography

PRACTICAL - Portrait Photography - Composition Photography - Still Life Photography

COURSE CODE: MFA-PP -211
NATURE OF COURSE (P/T): MJD - V (P)
PAPER: MJD-5

CREDITS-6
MARKS- 100

COMPUTER DIGITAL PAINTING

Objectives:

To explore students to techniques of Computer Digital Paintings

Contents:

Basic computer digital sketches and illustration introductions through the software tools

Color management and correction text and Photo effects – image editing

Digital Drawing, Matte paintings,(Image and colours), Digital Painting (like portrait , Landscape, Concepts Digital Drawing with perspective and Color knowledge)

Submission: Students should submit a minimum of 5 works out of 10 and a minimum of 25 digital sketches at the end of the semester.

Continues assessments of the work all though the year should be taken for the internal evolution.

COURSE CODE: MFA-PP -212
NATURE OF COURSE (P/T): MJD - VI (P)
PAPER: MJD-6

CREDITS-6
MARKS- 100

MURAL PAINTING

Objectives:

The history of mural painting starts in ancient and early medial times, from the 2nd century BC to 8th – 10th century AD. There are more than 20 locations around Indian containing murals from this period, mainly natural caves and rock-cut chambers. The different time periods also gave rise to different styles of mural paintings that this aims to highlight.

Student should select one of the style and make mural paintings by below given styles.

There are some different traditional forms of mural painting in India

Contents :

Pithoro in parts of Rajasthan and Gujarat.
Mithila painting, Mithila region, Bihar.
Warli paintings, Maharastra.
Tanjoor painting, Tamilnadu

Submission :

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation

COURSE CODE: MFA-PP -213
NATURE OF COURSE (P/T): MJD – VII (P)
PAPER: MJD- 7

CREDITS–6
MARKS- 100

CONTEMPORARY PAINTING

Objectives:

To explore student to techniques Mural Painting styles.

Contents:

- Student should be initiated to develop his own individual technique of organizing and rendering the picture.
- Scope should be develop is own individuals style and Philosophy
- Creation of Art work inspired by current events.

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-PP -214
NATURE OF COURSE (P/T): MJD – VIII (P)
PAPER: MJD- 8

CREDITS–6
MARKS- 100

TEXTILE DESIGN – I

T-shirt Print Multicolor image for Transfer print, material polyester knitted. Children wear , social awareness

Table print - Material for furnishing – window screen, natural and abstract modern textile design

Rotary Print- All over print – Mens wear garment, Analysis of export garments and then to create the textile design. Modern design .Cut colours / soiled colours only.

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation

MFA II YEAR PAINTING

SEMESTER-III

THEORY

COURSE CODE: MFA-PP -314

NATURE OF COURSE (P/T): MID - III (P)

PAPER: MID- 3

CREDITS-4

MARKS- 100

RESEARCH METHODOLOGY

Unit-I: Introduction -what is Research – Definition of Research? Why is it necessary Objectives of Research, uses of Research, Sources of Research, scope of thesis Primary sources, Secondary sources, selection of Research title Foot notes. End notes, Bibliography, plates, figurative drawing.

Unit –II: Classification of Research Different kind of research. Definition of the Historical Research, History of Painting world, Indian, Tamilnadu Literary Research, Scientific Research, field work, Industry, experimental process, Research, Statistical Research, Survey Research, analytical Research Hypothesis.

Unit – III: Research Process Research process involves a number of activates, It has various steps and stages involved. Approaches to research, preface, Historical Evidences Literature evidences, Visual arts subject, field work and design development process, Techniques, Analysis of core and Interdisciplinary subjects of Rock sculpture, Temple sculpture, Ceramic Paintings and motifs ,Rock and Cave paintings, Temple paintings hypothesis, foot notes, end notes. Bibliography, plates, (Photographic, image, drawings own samples)

Unit –IV: Structure of Dissertation, Title of Dissertation, Introduction Body of Dissertation, Approach of Dissertation, chapterisation Analysis of Dissertation, Hypothesis, conclusion, Bibliography, plates.

Unit – V: Presentation of research report, presentation students to chosen title and should write Research report according to the Dissertation structure with various types of Research methods, involved and then present after with Power point interaction with research scholar.

COURSE CODE: MFA-PV -315

NATURE OF COURSE (P/T): MID - IV (V)

PAPER: MID- 4

CREDITS-4

MARKS- 100

SEMINAR & PRESENTATION

Seminars are small group discussions organized and led by concern professor. The purpose of a seminar is to enable students to improve their knowledge and understanding of a topic by engaging with key Issues -.A seminar may have several purposes or just one purpose. For instance, a seminar may be for the purpose of education, such as a lecture, where the participants engage in the discussion of an academic subject for the aim of gaining a better insight into the subject. Other forms of educational seminars might be held to impart some skills or knowledge to the participants.

SEMESTER—III & IV

PRACTICAL

COURSE CODE: MFA-PP -311

NATURE OF COURSE (P/T): MJD - IX (P)

PAPER: MJD-9

CREDITS—6

MARKS- 100

TRADITIONAL PAINTING

Objectives:

This course will enable Students to advance techniques of drawing with an experimental approach.

Contents:

Materials and Methods of Traditional painting.

Indian traditional paintings-Tanjore Painting, Kalamkari, Madhubani & etc.

Leather Puppet etc.

Submission:

Students should with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-PP -312

NATURE OF COURSE (P/T): MJD - X (P)

PAPER: MJD- 10

CREDITS—6

MARKS- 100

PRINT MAKING

Objectives:

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

Methods and materials, processing and printing.

Dry point-Linocut, Woodcut and available metal sand materials.

Etching line, texture, do tsetc .In monochrome-aquatint.

Viscosity spill–bite, lift ground, soft ground for texture, deep bite etching.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-PP -313
NATURE OF COURSE (P/T): MJD - XI (P)
PAPER: MJD- 11

CREDITS-6
MARKS- 100

SCULPTURE / APPLIED ART / PHOTOGRAPHY

SCULPTURE

Objectives :

Painting students expected to enhance their skill in any one of the streams of fine arts which other than their specialization

Contents :

Terracotta sculptures in creative style relief or three dimensional.
Mural designs in traditional or modern to own creative sculptures fixing to walls

Submission :

Students should with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

APPLIED ART:

Process of designing layouts for magazines, flyers, folders, booklet, Posters, bit notice, mementos, newspaper, books and other types of publications.

PHOTOGRAPHY-II

Unit 01 - The lighting Equipment – Types of lighting units – Accessories – Digital Lights - Study of Concepts – Accessories - Props – Backgrounds - Models - Lifestyles - Traditional Environmental Candid

Unit 02 - Study of Full Figure Photography - Composition Photography - landscapes - architecture

Unit 03 - To shoot Photograph of Fine Arts study for Painting And Sculpture -

Unit 04 - Overview of fine art photography – Painting & Photography Relations – light – shade – objects – shape – color - form – line – texture – pattern -Fine Art & Computer Graphics – Landscape Nature - Architecture - Skycap - seascape - Urban & rural

Unit 05 - Angle of view - Perspective - Types of Perspectives - Linear Perspective - Aerial Perspective - Oblique angle Perspective - - Composition - -

PRACTICAL - Full Figure Photography - Lifestyles - Traditional Environmental - Candid photography indoor or outdoor - indoor- outdoor landscape - architect monument or building

COURS ECODE: MFA-PP - 411
NATURE OF COURSE (P/T): MJD - XII (P)
PAPER: MJD- 12

CREDITS–6
MARKS- 100

CONTEMPORARY PAINTING

Objectives:

To explore students to techniques of contemporary Painting styles.

Contents:

Contemporary painting Direct and indirect methods
Contemporary paintings in experimental technique.
Color mixing and materials and Techniques

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-PP -412
NATURE OF COURSE (P/T): MJD - XIII (P)
PAPER: MJD- 13

CREDITS–6
MARKS- 100

TEXTILE DESIGN – II

Weave Design for furnishing repeat based on ogee base – Handloom Jacquard Traditional /Flower motifs,
Weave Design for furnishing - Electronic Jacquard- Tree of life, birds and animals / modern motifs.

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-PDIS -413
NATURE OF COURSE (P/T): MID
PAPER: MID

CREDITS–12
MARKS- 100

DISSERTATION

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues.

Submission:

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

TEXT BOOKS AND REFERENCE

HISTORY OF ARTS:

1. A World of Art – Henry m. Sayre
2. Arts of Mankind - Van Loon
3. Civilization of mankind - Van Loon
4. History of Arts - Janson
5. Art through after - Helen Garden
6. Concise History of Art - G.Bazin
7. The story of am London 1964 - Cambrich
8. Modern Art Movement –TrewinCoplestone
9. Levey, M A; Concise History of Painting from Giotto to Cezanne; T&H, London, 1964.
10. Bazin, G; Conise History of Art, Part I& II, T& H London, 1964.
11. Agrawal, G.K ;Europe Ki Chitrakala ;Ashok Prakashan, Aligarh
12. Haftmann, W.; Painting in the Twentieth Century, Vol. I & II, London, 1960.
13. Canday, J.; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs, H N, Abrams, 1977.
14. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
15. Sakhalkar R V, Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

INDIAN ART:

1. Indian Architecture – Brownj
Parcy(Hindu and Islamic
period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy

3. An approach of Indian Art – Dr.N.R.Roy
4. The Ideals of Indian Art – E.B.Havel
5. History of Aesthetics, Katherin Gilbert (Macmillan)
6. The Hindu view of Art – Mulk Raj Anand
7. A Modern Book of Aesthetics –Melvin Roder
8. Aesthetics Meaning – Rehka Jhonji
9. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
10. Cristian and Oriental Art - A.K Coomaraswamy
11. Approaches to Indian Art - Nihar Ranjan Ray
12. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

1. Notes of the technique of painting – HilaireHilder
2. Materials and Methods – Lyntoo Lamb
3. Oil Painting in Progress – Mouse Soyer
4. Mosaic – AngelloGariet
5. Collage – Elizabeth Ashurst
6. Artistes Technique – Dr.Kurt Herbert
7. Artist and illustration encyclopedia – John Quick
8. A manual of painting material and technique – Mark David Goattsegen

ADVERTISING PROFESSION AND PRACTISE:

1. Modern Advertising – Hapttar
2. Economic Effects of ADVERTISING – BORDEN
3. Advertising – its role in modern marketing – S.W.Dunn
4. Advertising theory and practice sandage – Fryburgr K Rotzoll
5. INFA press and advertising year book
6. Advertising graphics – H.WillamsBockusjr
7. Graphics design & reproducing technique – Peter Croy
8. Photo mechanic & printing – J.S.Mertle& Gordon L.Monsen
9. Advertising art and ideas – G.M.Regal (A text book)
10. Confession of advertising man – Ogilioy
11. Foundation of Advertising (Theory and Practice) –SA Chunawala& KC Sethia
12. Advertising and Sales Management – MukeshTrehan&RajanTrehan
13. Packaging Design: Graphics, Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Material Techniques – Mitzi Sims
15. Past up for Graphic Arts Production – Kenneth F .Hird
16. Making a Good Layout – Lorisieber and Lisa Balla
17. Type in Use –Alex White
18. The Image and Eye –E.H. Gombrich
19. Air Brushing and Photo Retouching – Brett Breckon
20. Graphic Design and Reproduction Techniques –Peter Croy

SCULPTURE:

1. The complete guide to sculpture – Modeling and ceramic technique and materials – Barry Midgley
2. Method and materials of sculpture – David Reid
3. Lost waste bronze casting – Harry Jackson
4. Dictionary of tools – R.A.Salman
5. The sculptor's manual – Stan smith &Prof.H.F.Tenholded
6. Sculptor's manual – Bainbridge conall
7. Encyclopedia of sculpture techniques – John Mills

GRAPHICS:

1. Twentieth century graphics – Jean & Aphember
2. The Art of the print – Fritz Eicherberg
3. The bite of the print – Frant and Dorothy Cetlien
4. The art of print -EailG.Merelter
5. The art of etching – E.S.Lumsen
6. Woodcut printmaking – Walter Chamberlain Japanese color prints – J.Hiller
7. Screen process printing – Schwalbach
8. Creative printmaking – Michael F.Andrews
9. Graphic science 1850 – Lalit Kala Academi, New Delhi
10. Lithography & Lithography – Joseph Pennell

COMPUTER GRAPHICS:

1. Adobe Photoshop 6.0 – Mastering Minds Series
2. Adobe illustration – Mastering minds series
3. Macro media – Macromedia publishers (flash 5.0 Bible)

OTHER REFERENCE:

1. History of Art by HW Janson, Prentice-Hall; 3rd edition (1 January 1986), ISBN-10; 013389388X, ISBN-13:978-013389885, ISBN-13:978-0133884630, ISBN-10: 0133884635.
2. Janson's History of art: The western Tradition Reissued Edition – 8th Edition by Penelope J.E. Davies, Frima Fox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978- 0133878295, ISBN-10: 0133878295
3. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
4. A History of Fine Arts and the West by Sr.Edith Tomory, Orient Black Swan; Reprinted edition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5th Edition by Sherman Lee, Prentice Hall; 1994, ISBN-10 013830635,ISBN-13-978-01318830639.
6. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10;8120801822, ISBN-13; 987-8120801820.
7. Exploring India's Sacred Art: Selected Writing by Sella Kramrich. University of Pennsylvania Press, 1983,ISBN-100812278569,ISBN-13;978-081278569
8. The Dictionary of Art and Artist, Thames and Hudson, Read, Herbert, 1985, London.
9. The Book of Art: Form Fauvism to Abstract Expressionism. Sylvester. David, 1965, Grollier Incorporated, NEW YORK.
10. The Book of Art: How to Look at the Art, Mayers, Bernard, 1965, Grolier Publishing-Co, ASIN;B003P5L81M.
11. Vision and Creation by Nandalal Bose, Nandalal Bose Birth centenary publication series, Visva- BharatiPub.(1999),ISBN -10; 8175222204, ISBN-13; 978-8175222205.
12. The Dance of Siva ; Essay on Indian Art and Culture by Ananda K Coomarasamy, Dover Fine Art ,Historyof Art
 - a. Dover Publications; Revised edition (March 1985), ISBN-10; 9780486248172.ASIN; 0486248178.
13. Sadanga: The Six Limbs of Indian Art by Abanindranath Tagore, Published by Indian Society of Oriental Art(1921) ASIN; B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo, Published by Sri Arurabindo Ashram; 3rd Revished Edition(1 APRIL 1990) ISBN-10; 8170580137, ISBN-13 978-8170580133.
15. Ideals of Indian Art by EB Havell, Hard press publishing (1 AUGUST 2012), ISBN -10- 9781290732055,ISBN-13; 978-1290732055, ASIN; 1290732051.
16. Pahari Masters: Court Painters of Northern India, BN Goswani, Niyogi Books; 2009 editions, ISBN-10-9788189738464, ISBN-13; 978-8189738464.ASIN; 8189738461.

17. History of Italian Renaissance Art; Painting, Sculpture, Architecture, Western Art Hartt. Frederick, 1970 Thames and Hudson.
18. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart, 1975, the Institute of Physics, ArtAuthenticity, Archeologist, Art Enthusiast.
19. Artist Monograph Collection at Lalit kala Akademi, New Delhi, and Regional centers.
20. Graphic Design the New Basics Lipton Ellen, Princeton Architectural Press, 2015, ISBN 9781616893323,161680332X.
21. The Making of New' Indian' Art Artist, - Aesthetics and Nationalism in Bengal, c 1850-1920. Tapati GuhaThakurta, Cambridge University press.
22. Mughal Paintings , Drawings and Islamic Calligraphy; In the Jagadish Kamla Mittal Museum of Indian Art,Publisher; Jagadish and Kamla Mittal museum of Indian Art, Hyderabad,2013, ISBN-10- 8190487248, ISBN-13- 978-819048245.
23. Deccani Scroll Paintings in the Jagadish Kamla Mittal Museum of Indian Art, Publisher; Jagadish and KamlaMittal museum of Indian Art, Hyderabad,2014, ISBN- 978-8190487252,.
24. Sublime Delight Through works of Art in the Jgadish and Kamla Mittal Museum of India Art, Publisher.Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.
25. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Tops feild, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.2015. ISBN- 10- 9788190487276, ISBN-13; 978-8190487276.
26. Mughal Paintings, Drawings and Islamic Calligraphy In the Jagadish Kamla Mittal Museum of Indian Art John Seyller,; Jagadish Mittal Publisher Jagadish and Kamla Mittal museum of Indian Art, Hyderabad,2013,ISBN- 8190487248, ISBN-13- 978-819048245.2013.
27. Torso, Cristina, the Treasures of Ancient Greece. 2004 The Rizzoli Art Guides Archeological Sites,Sculpture, and Museums of the World.
28. Strong, Donald E the Book of Art: Origins of Western Art 1965, Encyclopedia Britannica International.London.
29. Monteverdi. Mario the Book of Art: Italian Art To-1850, 1965 Encyclopedia Britannica International.London...
30. Vandenbrande R H, the Book of Art: French and Dutch Art, 1965 Encyclopedia Britannica International.London.
31. Lactotte.Michell, The book of Art: French Art from 1350 to 1850, 1965, International, London
32. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design,Abstract Art
33. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
34. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
35. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
36. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN:9788185026923, 8185

Photography

- 1.The Art Of Photography By Bruce Barbaum - 12 April 2017.
- 2.Photography By David Bate
- 3.Street Photography By Valerie Jar Din 28 Sep 2017
- 4.School Of Photography By Mark Newton
- 5.Digital Photography An Introduction By Tom Ang
- 6.The Basic Book Of Photography Tom Grimm And Michele Grimm
- 7.An Ansel Adam Guide; Basic Techniques Of Photography By John p. Schaefer
- 8.Complete Photography Course By Jhon Garrett & Gramme Harris
- 9.The Digital Photography Handbook By Doug Harman
- 10.Advanced Photography By Mukesh Srivastava
11. Photo journalism by frank p.hog
12. Documentary by David Schiefelds.
13. Photo journalism by B.K. Deshpande.

14. Photo journalism – the professional approach by Kenneth Kobre.
15. Picture Encyclopedia.
16. British Photography Journals.
- 17 The Era of Photography by Braive.
- 18The Art of Photography Life Series Books
- 19 Focal Encyclopedia of Photography.
20. Web Resources.

SPECIALIZATION IN SCULPTURE

**NATIONAL EDUCATION POLICY SYLLABUS
SCHEME OF EXAMINATION
MASTER OF FINE ARTS (MFA DEGREE)**

SPECIALIZATION COURSE IN SCULPTURE
MFA I-YEAR (SCULPTURE)
SEMESTER-I
THEORY

COURSE CODE : MFA-ST-114
NATURE OF COURSE (P/T) : MID-I (T)
PAPER: MID-1

CREDITS-4
MARKS- 100

HISTORY OF ART (INDIAN & WESTERN)

Contents:

HISTORY OF ART INDIAN

UNIT-1

Pre historic period of paintings. Rock painting, cave painting at bimbetka from 10.000 BCE onwards, pottery paintings of Indus valley from 2.500 BCE onwards

UNIT-2

Historical period of paintings at geographical location of middle india , Rock cut cave paintings of Ajantha from 200 BCE TO 700 AD and badami paintings period of salukiyas .

UNIT-3

Temple mural paintings of tamilnadu .in the period of pallava, pandiya, chola, from 700 AD TO 1000 AD

UNIT- 4

Temple mural painting of vijayanagara rule at tamilnadu .from 1300 AD. And then paintings of nayakas period from 1600 AD TO 1700 AD. Paintings of sethupathi mannar.

UNIT – 5

Kerala mural painting – Students to submit assignment for each one units

HISTORY OF ART WESTERN

UNIT-1

Pre historic cave painting at Europe Spain , Lascaux, Chauvet cave, Altamira cave 30.000 BCE onwards

UNIT -2

Egyptian paintings – Tomb paintings, Pyramid gallery, style of paintings, concept of paintings, and techniques 2400 BCE onwards.

UNIT-3

Greek and roman paintings , Vase paintings- style, color subject and techniques

UNIT-4

Early Christian and Byzantine Art. Techniques of paintings with glass,

UNIT-5

Romanesque and Gothic art of paintings. Students to submit assignment for each unit

SEMESTER-II
THEORY

COURSE CODE: MFA-ST- 215
NATURE OF COURSE (P/T): MID-II (T)

CREDITS-4

HISTORY OF MODERN ART (INDIAN & WESTERN)

- Unit-1:** The various factors that influenced, framed and formulated visual arts and culture in India, like the impact of cultural Colonization, the Bazaar paintings, Company Paintings, the European influence that led to Eclecticism in image making and visual culture in the Indian context (like the Miniatures, Kalighat Paintings, traditional paintings, leather puppetry, Dokra bronzes, Worli paintings, Madhubani paintings) during the prevalence of European power in India, is to be studied
- Unit- 2:** The initiation and impact of formal British art schools at Madras, Bombay and Calcutta is to be analyzed. The provincial impact of such urban art schools are to be taken note of.
- Unit -3:** The idea, implications and the results of multiple Modernity of Raj Ravi Varma, Amrita Shergil, the Art Movements (pre and post Indian Independence) like Bengal Renaissance (Kala Bhavana, Santiniketan), Progressive Art Group (Bombay) is to be probed into.
- Unit-4:** student will study art history at the M.V.A level, after a summarized understanding of the overall history of the world art and the means employed to understand it: writing and photography. At the master level, the student need to understand the now formalized modernism of Europe between 1800 to 1945. The birth of modernism, the high period of modernism and the logical conclusion of it by the end of the second world war. It was a period when art related modern gadgets like photography and cinema came into existence along with the locomotives which also became symbols of modernist representations.
- Unit-5:** The art of the Romanticism, Neo-classicism, the art of Modernism (ISMS) between 1850s to 1950s will be the major chronological period that should be covered in this period, keeping in mind all the intricacies necessary to understand that art has been appreciated even beyond its aesthetics value.

SEMESTER-I & II**PRACTICAL**

COURSE CODE: MFA-SP -111

NATURE OF COURSE (P/T): MJD - I (P)

CREDITS-6

ADVANCE DRAWING

Drawing is designed to promote self-motivated course of studio research in an open studio environment. In this course, you will have the opportunity to expand, experiment and build up on your existing drawing skills, strengthen the conceptual lives that thread throughout your work and develop your experience regarding professional practices.

Objectives:

- To create a cohesive body of work and individual projects.
- To develop the connection between idea and form in your class work
- To foster growth and experimentation
- To refine professional practice methods, through the development of artist statements, work documentations and application strategies.
- To mature critical thinking and communication skills through critique and discussion.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation

COURSE CODE: MFA-SP -112**NATURE OF COURSE (P/T): MJD - II (P)****PAPER: MJD -2****CREDITS-6****MARKS- 100****PORTRAIT SCULPTURE****Objectives :**

This course will enable Students to study from live model with a exploring various application method and rendering techniques towards life portraiture.

Contents :

Students will understand difficult between flat and round images with depth. Students are exposed to various exercise based on day to day life models. Study of male and female head in clay. Exercise in organization and rendering techniques in portraitures.

Exploration of various possibilities of expression

Head study: observation and understanding of head and skull structure in reference models/ live models in clay in the high relief and round. Critical study of workmanship of great masters.

Study of Human Body in detail –Male and Female.

Practice of structural drawings, different angle so Head, Hands, Torso and Legs.
Exploration of various possibility of expression.
Critical study of works of Great masters.
Exercise in organization and rendering techniques in portraiture

Submission :

Study of molding and casting in various mediums like plaster of parries, Cement, Fiber, etc.

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

Students should with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

COURSE CODE: MFA-SP -113
NATURE OF COURSE (P/T): MJD - III (P)
PAPER: MJD -3

CREDITS - 6
MARKS- 100

CREATIVE SCULPTURE

Advance studies in sculpture are a progression through the development of increasingly independent personal learning skills. Students are encouraged to take experimental and individual approach in the class works. The manipulation of structures construction, human behavior, society and culture are to be in focus. The course prepares students for opportunities and challenges in the inter-disciplinary field of contemporary art. Students should demonstrate the ability to conduct specific and focused research to organize the materials into a coherent presentation. It aims to expand and advance the technical knowledge to co-relate idea and process. Students to study from various creative sculptures with a exploring various application method and rendering techniques towards study composing various types of head studies. Observation and understanding of the head and skull structure in reference model/ live models in clay in the high relief and round.

Composing various still life models in study and creative. Relief composition from everyday life using perspective and basic elements of Art. Creative composition study of Animals, Birds and making composition from the environment.

Study of molding and casting in various mediums like plaster of parries, Cement, Fiber, metal, etc.

Students should apply the visual elements and principals in bringing out a two dimensional and three dimensional design spaces. Composition for sculptures as a self-expression. Use of material like plaster and cement direct on armature.

Students should apply the visual elements and principals in bringing out a two dimensional and three dimensional design spaces.

Composition for sculptures as a self-expression

Use of material like plaster and cement direct on armature.

Modelling full figure out of various age groups.

Composition in action more than three figures Critical
study of workmanship of great masters

Creative Stone Sculpture

Submission :

Students should with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a
minimum of 50 sketches at the end of the even semester.

COURSE CODE: MFA-SP -115

NATURE OF COURSE (P/T): SKD - (P)

PAPER: MJD -4

CREDITS -6

MARKS- 100

PAINTING / APPLIED ART / PHOTOGRAPHY

Objectives

Sculpture students expected to enhance their skill in any one of the streams of visual arts which other the their specialization

PAINTING

Contents:

Head study male and female and still life in any painting media (acrylic, oil, collage or mixer media).

Creative Landscape painting in any painting media.

Creative composition or pictorial composition in any painting media.

Submission:

Students should submit a minimum of 5 works out of 10 and a
minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be
taken for the Internal Evaluation.

APPLIED ART:

Process of designing layouts for magazines, flyers, folders, booklet, Posters, bit notice, mementos, newspaper, books and other types of publications.

PHOTOGRAPHY

UNIT 01 – Basic Study Of Digital Photography - Function Of Camera - Aperture - Shutter Speed - Depth Of Field - White Balance - Color Temperature - Light Balance - Camera Lenses.ISO - ,Photographic Equipment's And Accessories - Reflectors-Filters - Tripod - Flash Gun - Etc.,

Unit 02 - Exposure Techniques - Motion Capture -Change Of Shutter Speed - Change Of Aperture
- Change Of ISO

Unit 03 - Adequate Lighting - Effective Back Drop - And Perfect Poses. -

Unit 04 - Portraiture Indoor & outdoor - character portraiture - study of Still Life Photography

PRACTICAL - Portrait Photography - Composition Photography - Still Life Photography

Submission:

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

MURAL SCULPTURE

COURSE CODE: MFA-SP -211

NATURE OF COURSE (P/T): MJD - V (P)

PAPER: MJD-5

CREDITS-6

MARKS- 100

In plastic art, relief sculpture is any work which projects *from* but which belongs *to* the wall, or other type of background surface, on which it is carved. Reliefs are traditionally classified according to how high the figures project from the background. Also known as *relievo*, relief sculpture is a combination of the two dimensional pictorial arts and the three-dimensional sculptural arts. Thus a relief, like a picture, is dependent on a background surface and its composition must be extended in a plane in order to be visible. Yet at the same time a relief also has a degree of real three-dimensionality, just like a proper sculpture.

There are some different traditional forms of Indian mural Sculptures

Ajanta Caves, Aurangabad-Maharashtra

Dilwara Temple, Mount Abu, Rajasthan

Mahishasura Mardini Cave, Mahabalipuram, Tamil Nadu

Monolith Carvings, Mahabalipuram, Tamil Nadu

Wall Carvings at Sun Temple, Konark, Odisha

Hoysaleswara Temple, Halebid, Karnataka

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

COURSE CODE: MFA-SP -212

NATURE OF COURSE (P/T): MJD - VI (P)

PAPER: MJD-6

CREDITS-6

MARKS- 100

METAL SCULPTURE

Objectives:

This course will enable Students to advance techniques of metal casting and sheet metal sculpture with an experimental approach. This course will enable students to study form composition with a exploring various application method and rendering techniques towards composition.

Contents : Creative sculptures in Metal casting by lost wax casting proses, pice mould casting and mother mould making wax application on mould, making sculpture direct wax ,wax sheet for metal casting mould making channel making Direct and Indirect method of metal poring ,finishing polishing and patina in Indian and Italian methods.

Creative sculptures direct metal sculpture by different processes such as welding riveting etc.
Sheet metal processing in direct and assemble with oxidizing

Objectives:

To explore students to techniques Metal Sculpture styles.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

COURSE CODE: MFA-SP -213

NATURE OF COURSE (P/T): MJD – VII (P)

PAPER: MJD- 7

CREDITS –6

MARKS- 100

INSTALATITION (MULTI MEDIA)

Contents:

Students must have the knowledge to make installation with the help of waste materials with a concept in different aspects. Installation art is a visual artwork that can be constructed from a variety of materials and can be created in a variety of locations. Installation art aims to change a viewer's perception of the space and environment in which it is in. This art differs from other three dimensional art mediums because it utilizes the changing perspective of the viewer as they move. Viewers are able to became involved and even participate within the piece, whereas a sculpture is made to be viewed from the outside.

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-SP -214

NATURE OF COURSE (P/T): MJD – VIII (P)

PAPER: MJD- 8

CREDITS–6

MARKS- 100

TEXTILE DESIGN – I

Contents:

T-shirt Print Multicolor image for Transfer print, material polyester knitted. Children wear, social awareness Table print - Material for furnishing – window screen, natural and abstract modern textile design

Rotary Print- All over print – Mens wear garment, Analysis of export garments and then to create the textile design. Modern design .Cut colours / soiled colours only.

Submission:

Students should work with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation

MFA II YEAR SCULPTURE

SEMESTER-III

THEORY

COURSE CODE: MFA-ST- 314

NATURE OF COURSE (P/T): MID- III (T)

PAPER: MID- 3

CREDITS–4

MARKS- 100

RESEARCH METHODOLOGY

Unit-1: Introduction -what is Research – Definition of Research? Why is it necessary Objectives of Research, uses of Research, Sources of Research, scope of thesis Primary sources, Secondary sources, selection of Research title Foot notes. End notes, Bibliography, plates, figurative drawing.

Unit-2: Classification of Research Different kind of research. Definition of the Historical Research, History of Painting world, Indian, Tamilnadu Literary Research, Scientific Research, fieldwork, Industry, experimental process, Research, Statistical Research, Survey Research, analytical Research Hypothesis.

Unit-3: Research Process Research process involves a number of activates, It has various steps and stages involved. Approaches to research, preface, Historical Evidences Literature evidences, Visual arts subject, field work and design development process, Techniques, Analysis of core and Interdisciplinary subjects of Rock sculpture, Temple sculpture, Ceramic Paintings and motifs ,Rock and Cave paintings, Temple paintings hypothesis, foot notes, end notes. Bibliography, plates, (Photographic, image, drawings own samples)

Unit-4: Structure of Dissertation, Title of Dissertation, Introduction Body of Dissertation, Approach of Dissertation, chaptalization Analysis of Dissertation, Hypothesis, conclusion, Bibliography, plates.

Unit-5: Presentation of research report, presentation students to chosen title and should write Research report according to the Dissertation structure with various types of Research

methods, involved and then present after with Power point interaction with research scholar.

COURSE CODE: MFA-SV -315

NATURE OF COURSE (P/T): MID - IV (V)

PAPER: MID- 4

CREDITS-4

MARKS- 100

SEMINAR & PRESENTATION

Seminars are small group discussions organized and led by concern professor. The purpose of a seminar is to enable students to improve their knowledge and understanding of a topic by engaging with key issues -.A seminar may have several purposes or just one purpose. For instance, a seminar may be for the purpose of education, such as a lecture, where the participants engage in the discussion of an academic subject for the aim of gaining a better insight into the subject. Other forms of educational seminars might be held to impart some skills or knowledge to the participants.

SEMESTER-III & IV

PRACTICAL

COURSE CODE: MFA-SP -311

NATURE OF COURSE (P/T): MJD - IX (P)

PAPER: MJD-9

CREDITS-6

MARKS- 100

FULL FIGURE STUDY (LIVE & COPIED)

Objectives:

This course will enable Students to advance techniques of drawing with an experimental approach.

Contents:

Students will understand difficult between flat and round images with depth. Students are exposed to various exercise based on day to day life models. Study of male and female Full Figure Life size/ Half Life size in clay. Exercise in organization and rendering techniques in portraitures.

Exploration of various possibilities of expression

Full Figure study: observation and understanding of Full Figure study and skull structure in reference models/ live models in clay in the high relief and round. Critical study of workmanship of great masters.

Study of molding and casting in various mediums like plaster of paries, Cement, Fiber, etc.

Submission:

Students should with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE : MFA-SP -312

NATURE OF COURSE (P/T): MJD - X (P)
PAPER: MJD- 10

CREDITS–6
MARKS- 100

PRINT MAKING

Objectives:

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

Methods and materials, processing and printing.
Dry point-Lino cut, Wood cut and available metals and materials.
Etching in line, texture, dot set .In mono chrome-aquatint.
Viscosity spill–bite, lift ground, soft ground for texture, deep bite etching.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-SP -313
NATURE OF COURSE (P/T): MJD - XI (P)
PAPER: MJD- 11

CREDITS–6
MARKS- 100

PAINTING/ APPLIED ART/PHOTOGRAPHY

Objectives

Sculpture students expected to enhance their skill in any one of the streams of visual arts which other the their specialization

PAINTING

Contents:

Head study male and female and still life in any painting media (acrylic, oil, collage or mixed media.

Creative Landscape painting in any painting media.

Creative composition or pictorial composition in any painting media.

APPLIED ART

Process of designing layouts for magazines, flyers, folders, booklet, Posters, bit notice, mementos, newspaper, books and other types of publications.

PHOTOGRAPHY - II

Unit 01 - The lighting Equipment – Types of lighting units – Accessories – Digital Lights - Study of Concepts – Accessories - Props – Backgrounds - Models - Lifestyles - Traditional Environmental Candid

Unit 02 - Study of Full Figure Photography - Composition Photography - landscapes - architecture

Unit 03 - To shoot Photograph of Fine Arts study for Painting And Sculpture -

Unit 04 - Overview of fine art photography – Painting & Photography Relations – light – shade – objects – shape – color - form – line – texture – pattern -Fine Art & Computer Graphics – Landscape Nature - Architecture - Skycap - seascape - Urban & rural

Unit 05 - Angle of view - Perspective - Types of Perspectives - Linear Perspective - Aerial Perspective - Oblique angle Perspective - - Composition - -

PRACTICAL - Full Figure Photography - Lifestyles - Traditional Environmental - Candid photography indoor or outdoor - indoor- outdoor landscape - architect monument or building

Submission:

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-SP – 411

NATURE OF COURSE (P/T): MJD - XII (P)

PAPER: MJD- 12

CREDITS - 6

MARKS- 100

CONTEMPORARY SCULPTURE

Objectives:

To explore students to techniques of contemporary Sculpture styles.

Contents:

- Student should be initiated to develop his own individual technique of organizing and rendering the picture.
- Scope should be develop is own individuals style and Philosophy
- Creation of Art work inspired by current events.

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation

COURSE CODE: MFA-SP -412

NATURE OF COURSE (P/T): MJD - XIII (P)

PAPER: MJD- 13

CREDITS–6

MARKS- 100

TEXTILE DESIGN – II

Weave Design for furnishing repeat based on ogee base – Handloom Jacquard Traditional/
Flower motifs,

Weave Design for furnishing - Electronic Jacquard- Tree of life, birds and animals / modern
motifs.

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 end of the
even semester.
Continuous assessment of the work all through the year should be
taken for the Internal Evaluation.

COURSE CODE: MFA-SDIS -413
NATURE OF COURSE (P/T): MID
PAPER: MID

CREDITS–12
MARKS- 100

DISSERTATION

The Post-Graduate candidates continue the research based on the synopsis submitted in the
previous semester. The guide too continues.

Submission:

The dissertations should be prepared in the prescribed manner and handed over to the
Principal, through the Head of the Department positively before the commencement of the theory
examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New
Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30
pages of type written text along with appropriate visuals. It should have the requisite bibliography
and references. No web Materials allowed in downloaded form or else this would be rejected as it
would mount up to plagiarism

TEXT BOOKS AND REFERENCE

FUNDAMENTAL TECHNIQUE OF ART:

1. A World of Art – Henry m. Sayre

HISTORY OF ARTS:

1. Arts of Mankind - Van Loon
2. Civilization of mankind - Van Loon
3. History of Arts - Janson
4. Art through after - Helen Garden
5. Concise History of Art - G.Bazin
6. The story of art London 1964 - Cambrich
7. Modern Art Movement –TrewinCoppelstone
8. Levey, M A ; Concise History of Painting from Giotto to Cezanne ;T&H ,London, 1964.
9. Bazin ,G ;Conise History of Art ,Part I& II ,T& H London,1964.
10. Agrawal, G.K ;Europe Ki Chitrakala ;Ashok Prakashan, Aligarh
11. Haftmann, W.; Painting in the Twentieth Century, Vol. I & II , London, 1960.
12. Canday , J.; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs , H N, Abrams, 1977.
13. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
14. Sakhalkar R V ,; Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

INDIAN ART:

1. Indian Architecture –
BrownjParcy(Hindu
and Islamic period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy
3. An approach of Indian Art – Dr.N.R.Roy
4. The Ideals of Indian Art – E.B.Havel

5. History of Aesthetics, Katherin Gillbert (Macmillan)
6. The Hindu view of Art – Mulk Raj Anand
7. A Modern Book of Aesthetics –Melvin Roder
8. Aesthetics Meaning – Rehka Jhonji
9. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
10. Cristian and Oriental Art - A.K Coomaraswamy
11. Approaches to Indian Art - Nihar Ranjan Ray
12. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

1. Notes of the technique of painting – HilaireHilder
2. Materials and Methods – Lyntoo Lamb
3. Oil Painting in Progress – Mouse Soyer
4. Mosaic – AngelloGariet
5. Collage – Elizabeth Ashurst
6. Artistes Technique – Dr.Kurt Herbert
7. Artist and illustration encyclopedia – John Quick
8. A manual of painting material and technique – Mark David Goattsegen

ADVERTISING PROFESSION AND PRACTISE:

1. Modern Advertising – Hapttar
2. Economic Effects of ADVERTISING – BORDEN
3. Advertising – its role in modern marketing – S.W.Dunn
4. Advertising theory and practice sandage – Fryburgr K Rotzoll
5. INFA press and advertising year book
6. Advertising graphics – H.WillamsBockusjr
7. Graphics design & reproducing technique – Peter Croy
8. Photo mechanic & printing – J.S.Mertle& Gordon L.Monsen
9. Advertising art and ideas – G.M.Regal (A text book)
10. Confession of advertising man – Ogilioy
11. Foundation of Advertising (Theory and Practice) –SA Chunawala& KC Sethia
12. Advertising and Sales Management – MukeshTrehan&RajanTrehan
13. Packaging Design : Graphics ,Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Material Techniques – Mitzi Sims
15. Past up for Graphic Arts Production – Kenneth F .Hird
16. Making a Good Layout – Lorisieber and Lisa Balla
17. Type in Use –Alex White
18. The Image and Eye –E.H. Gombrich
19. Air Brushing and Photo Retouching – Brett Breckon
20. Graphic Design and Reproduction Techniques –Peter Croy

SCULPTURE:

1. The complete guide to sculpture – Modeling and ceramic technique and materials – Barry Midgley
2. Method and materials of sculpture – David Reid
3. Lost waste bronze casting – Harry Jackson
4. Dictionary of tools – R.A.Salman
5. The sculptor's manual – Stan smith &Prof.H.F.Tenholded
6. Sculptor's manual – Bainbridge conall
7. Encyclopedia of sculpture techniques – John Mills

GRAPHICS:

1. Twentieth century graphics – Jean &Aphember
2. The Art of the print – Fritz Eicherberg
3. The bite of the print – Frant and Dorothy Cetlien

4. The art of print -EailG.Merelter
5. The art of etching – E.S.Lumsen
6. Woodcut printmaking – Walter Chamberlain
7. Japanese colour prints – J.Hiller
8. Screen process printing – Schwalbach
9. Creative printmaking – Michael F.Andrews
10. Graphic science 1850 – Lalit Kala Academi,New Delhi
11. Lithography & Lithography – Joseph Pennell

COMPUTER GRAPHICS:

1. Adobe Photoshop 6.0 – Mastering Minds Series
2. Adobe illustration – Mastering minds series
3. Macro media – Macromedia publishers (flash 5.0 Bible)

KEY NOTES:

1. History of Art by HW Janson, Prentice-Hall; 3rd edition (1 January 1986), ISBN-10; 013389388X, ISBN-13:978-013389885, ISBN-13:978-0133884630, ISBN-10: 0133884635.
2. Janson's History of art: The western Tradition Reissued Edition – 8th Edition by Penelope J.E. Davies, FrimaFox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978- 0133878295, ISBN-10: 0133878295
3. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
4. A History of Fine Arts and the West by Sr.Edith Tomory, Orient Black Swan; Reprinted edition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5th Edition by Sherman Lee, Prentice Hall;1994,ISBN-10 013830635, ISBN-13-978-01318830639.
6. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10;8120801822, ISBN-13;987-8120801820.
7. Exploring India's Sacred Art: Selected Writing by Sella Kramrich. University of Pennsylvania Press, 1983,ISBN-100812278569,ISBN-13;978-081278569
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11. Vision and Creation by Nandalal Bose, Nandalal Bose Birth centenary publication series, Visva- BharatiPub.(1999),ISBN -10; 8175222204, ISBN-13; 978-8175222205.
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 - b. Dover Publications; Revised edition (March 1985),ISBN-10 ;9780486248172.ASIN;0486248178.
13. Sadanga:The Six Limbs of Indian Art by Abanindranath Tagore, Published by Indian Society of Oriental Art(1921) ASIN ;B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo ,Published by Sri Arurabindo Ashram; 3rd Revished Edition(1 APRIL 1990)ISBN-10;8170580137, ISBN-13 978-8170580133.
15. Ideals of Indian Art by EB Havell, Hard press publishing (1 AUGUST 2012),ISBN -10-9781290732055,ISBN-13;978-1290732055, ASIN; 1290732051.

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17. History of Italian Renaissance Art ; Painting, Sculpture, Architecture, Western Art Hartt. Frederick, 1970Thames and Hudson.
18. Visual Imagination, Kurtz Bruce, 1987, Prentice Hall Publication.
19. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart,1975, the Institute of Physics, ArtAuthenticity, Archeologist, Art Enthusiast.
20. Artist Monograph Collection at Lalit kala Akademi ,New Delhi ,and Regional centers.
21. Graphic Design the New Basics Lupton Ellen, Princeton Architectural Press,2015, ISBN 9781616893323,161680332X.
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23. Mugal Paintings , Drawings and Islamic Calligraphy; In the Jagadish Kamla Mittal Museum of Indian Art,Publisher; Jagadish and Kamla Mittal museum of Indian Art, Hyderabad,2013, ISBN-10- 8190487248, ISBN-13- 978-819048245.
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26. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Tops feild, Publisher. Jagadish and Kamla Mittal museum ofIndian Art, Hyderabad.2015. ISBN- 10- 9788190487276, ISBN-13; 978-8190487276.
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28. Torso, Cristina, the Treasures of Ancient Greece. 2004 The Rizzoli Art Guides Archeological Sites,Sculpture, and Museums of the World.
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30. Monteverdi. Mario the Book of Art: Italian Art To-1850, 1965 Encyclopedia Britannica International.London..
31. Vandenbrande R H, the Book of Art: French and Dutch Art, 1965 Encyclopedia Britannica International.London.
32. Lactotte.Michell, The book of Art: French Art from 1350 to 1850, 1965, International, London
33. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design,Abstract Art
34. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
35. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
36. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
37. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN:9788185026923, 8185

Photography

- 1.The Art Of Photography By Bruce Barbaum - 12 April 2017.
- 2.Photography By David Bate
- 3.Street Photography By Valerie Jar Din 28 Sep 2017
- 4.School Of Photography By Mark Newton
- 5.Digital Photography An Introduction By Tom Ang
- 6.The Basic Book Of Photography Tom Grimm And Michele Grimm
- 7.An Ansel Adam Guide; Basic Techniques Of Photography By John p. Schaefer
- 8.Complete Photography Course By Jhon Garrett & Gramme Harris
- 9.The Digital Photography Handbook By Doug Harman
- 10.Advanced Photography By Mukesh Srivastava
11. Photo journalism by frank p.hog

12. Documentary by David Schieffelds.
13. Photo journalism by B.K. Deshpande.
14. Photo journalism – the professional approach by Kenneth Kobre.
15. Picture Encyclopedia.
16. British Photography Journals.
- 17 The Era of Photography by Braive.
- 18The Art of Photography Life Series Books
- 19 ocal Encyclopedia of Photography.
- 20.Web Resources.

SPECIALIZATION IN APPLIED ART

**NATIONAL EDUCATION POLICY SYLLABUS
SCHEME OF EXAMINATION
MASTER OF FINE ARTS (MFA DEGREE)**

SPECIALIZATION COURSE IN APPLIED ART

MFAI-YEAR (APPLIED ART)

SEMESTER-I

THEORY

COURSE CODE: MFA-AT-114

NATURE OF COURSE (P/T): MID-I (T)

PAPER: MID-1

CREDITS-4

MARKS- 100

ADVERTISIGN FOUNDATION & DIMENSION

Objective:

Development of different creative copy and effective Typography in advertising media. Ability to develop knowledge of Indian marketing related research and its impact on advertising. Improving theoretical & Logical Knowledge of Advertising Media and Printing Techniques. Inculcation of Social, Moral & Ethical Values and perceived social responsibilities through contemporary advertising.

Unit -1 :Copy writing & Typography – Introduction of copy, types of copy, copy formats: Headlines, Sub headlines, body copy, Slogan etc. Typography and its role in Advertising. Calligraphy.

Unit -2 :Marketing, Advertising & Market Research: Nature and scope of Marketing, Advertising role in Marketing, Types of market., Marketing mix, 4P's of Marketing Transportation, Insurance, Direct Marketing, Motivational Research.

Unit -3 :Types of Advertising Media – Press Advertising (Newspapers, Magazines & Journals), Outdoor Advertising (Posters, Hoardings, Painted Display, Electric Display, Neon- Signs, Stickers etc.), Direct Mail Advertising (Sales Letters, Personal Letters, Circulars, Booklets, Catalogue, etc.), Entertainment Advertising (Radio, Television, Films, Puppets Shows, etc.)

Unit -4: Promotional Advertising (Interior Display, Show-Rooms, Window Display, Show-cases, coupons etc.), Famous Mascots, Layout stages, Layout design principles.

Unit -5: Major different printing techniques in brief: offset, letterpress, lithography, gravure or intaglio, screen printing laser print etc.

SEMESTER-II

THEORY

COURSE CODE: MFA-AT- 215
NATURE OF COURSE (P/T): MID-II (T)
PAPER: MID- 2

CREDITS-4
MARKS- 100

ADVERTISING MANAGEMENT

Objective: To understand evolution of advertisement and basic concepts from the following

Contents is useful to the art students for their intensive study about advertising.

Unit -1:Origin of advertising: Pre- Printing Period, The invention of the printing press, Period of Expansion, Period of Scientific Development, Period of Business and Social Integration.

Unit -2:The origin of commercial advertising, History of Advertising agencies, technological advancement in media. Modernization of media, Ancient India Advertising techniques.

Unit -3:Advertising management: Meaning, Nature and Scope of Advertising, Advertising – Classification of advertising, Types of advertising, advertising appropriation, advertising campaigns, Process of Advertising.

Unit -4:Advertising Agencies – their role, functions, organization, Remuneration, client agency relationship.

Unit -5:Management of Advertising Agencies, Testing of Advertising Effectiveness, Preparation and Choice of Methods of Advertising Budget, Ethical and Social Issues in Advertising.

SEMESTER-I & II

PRACTICAL

COURSE CODE: MFA-AP -111
NATURE OF COURSE (P/T): MJD - I (P)
PAPER: MJD -1

CREDITS-6
MARKS- 100

ADVANCE DRAWING

Fundamental of Drawing include form, composition, perspective and lighting.

Drawing techniques that go beyond the basics to push your artistic skills to the next level.

Drawing form Human(Advance body shapes, study muscels, Bones
Human in action
Study from Nature
Group Composition
Geometrical shapes
Rendering with pencil, Ink, etc.,

Objectives:

To create a cohesive body of work and individual projects.

To develop the connection between idea and form in your class work

To foster growth and experimentation

To refine professional practice methods, through the development of artist statements, work documentations and application strategies.

To mature critical thinking and communication skills through critique and discussion.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation

COURSE CODE: MFA-SP -112

NATURE OF COURSE (P/T): MJD - II (P)

PAPER: MJD -2

CREDITS-6

MARKS- 100

COMMUNICATION DESIGN

Objectives:

Contents: Main purpose of communication design achieves a reaction consumer to see a product in a genuine way to attract sale.

Focus on visual communication and presentation various methods are used to create and combine symbols, images words to create a design

Concept:

Visual representation of ideas and messages. A graphic designer may utilize typography, visual arts and page layout techniques in varying degrees to produce the final result. Graphic design often refers to both the process (designing) by which the communication is created and the products (designs) which are generated.

Assignment: Designing Icons, Symbols, flyers, brochures, environmental design, sings, Book cover and expressive typography, images and / or words to create a visuals.

COURSE CODE: MFA-AP -113

NATURE OF COURSE (P/T): MJD - III (P)

PAPER: MJD -3

CREDITS - 6

MARKS- 100

PUBLICATION DESIGN

Process of designing layouts for magazines, flyers, folders, booklet, Posters, bit notice, mementos, newspaper, books and other types of publications.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 s ketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

Submission:

Students should with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a
minimum of 50 sketches at the end of the even semester

COURSE CODE: MFA-AP -115

NATURE OF COURSE (P/T): SKD - (P)

PAPER: MJD -4

CREDITS -6

MARKS- 100

PAINTING / SCULPTURE / PRINT MAKING

Objectives

Sculpture students expected to enhance their skill in any one of the streams of visual arts which other the their specialization

PAINTING

Contents:

Head study male and female and still life in any painting media (acrylic ,oil, collage or mixer media.

Creative Landscape painting in any painting media.

Creative composition or pictorial composition in any painting media.

Submission:

Students should submit a minimum of 5 works out of 10 and a
minimum of 50 sketchesat the end of the even semester.

Continuous assessment of the work all through the year should be
taken for the InternalEvaluation.

SCULPTURE

Objectives :

Painting students expected to enhance their skill in any one of the streams of fine arts which other then their specialization

Contents :

Terracotta sculptures in creative style relief or three dimensional.

Mural designs in traditional or modern to own creative sculptures fixing to walls

Submission :

Students should with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a

minimum of 50 sketches at the end of the even semester.

PRINT MAKING

PHOTO ETCHING TECHNIQUE

Objectives:

To introduce students to various new reproduction techniques. This course enable to students tounderstand reverse process of printing.

Contents:

Methods and materials, processing and printing.
Dry point etching technique in photo print.
Etching in line, texture, dots etc. In monochrome-aquatint.
Viscosity spill – bite, lift ground, soft ground for texture, deep bite etching.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at theend of the even semester.
Continuous assessment of the work all through the year should be taken for the InternalEvaluation.

COURSECODE: MFA-AP -211

NATURE OF COURSE (P/T): MJD - V (P)

PAPER: MJD-5

CREDITS–6

MARKS- 100

VISUALIZATION

Objectives:

Representation of data through use of common graphics, such as charts, plots, Infographics, maps and animation.

Ability to communicate messages visually through a combination of words, artworks, Graphic and Multimedia. Ability to develop knowledge of color, design as well as techniques of drawing, photo editing, visual & aesthetic experiences

Enhancing knowledge of creative art and improving the scientific & logical intelligence. Ability to enrich aesthetic and artistic experience to cultivate positive, social values through the learning of visualization.

Assignments:

Free hand sketching-50

Frame by frame story board (2 advertising campaign).

COURSE CODE: MFA-AP -212

NATURE OF COURSE (P/T): MJD - VI (P)

PAPER: MJD-6

CREDITS–6

MARKS- 100

INTERACTIVE DESIGN

Focuses on meaningful communication using media to create products.

The creation of a dialogue between a person and a product, system or service.

Digital technology influences the process of design including several stages in conception and realization. Media technology is an interdisciplinary subject which links to technology used in interaction design, informatics, communication design, print and similar areas. The course has an

emphasis on practical application of technology in design process, which can enhance the designers theoretical understanding and vice versa.

Assignments:

Designing various digital technologies used in New Media design.

Designing for internet and communication devices.

Projects through digital media.

UI/UX Design.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

COURSE CODE: MFA-AP -213

NATURE OF COURSE (P/T): MJD – VII (P)

PAPER: MJD- 7

CREDITS–6

MARKS- 100

ILLUSTRATION

Contents: Illustrate as a picture in a book, magazine, newspaper, posters, flyers, educational materials, purpose is to help the viewers understand better.

Evaluating Story board for social campaign with tag lines. Industry – specific illustration utilizing industry oriented illustration with different conceptualized illustrations, Traditional illustration fashion illustration, fantasy illustration, sequential art and comic book art, wild life illustration (Creature Design), Character illustration.

Submission:

Students should work with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-AP -214

NATURE OF COURSE (P/T): MJD – VIII (P)

PAPER: MJD- 8

CREDITS–6

MARKS- 100

COMPUTER GRAPHICS & MULTI MEDIA

Objectives: To explore students to advance techniques of computer graphics & multi media

Contents:

Advance Design & Ideas crating though software: Logo, Monogram, Posters, flyers and Brochures designs (Making products, films etc.,)

Traditional, Modern and Contemporary model designs & ideas.

Software applications - Adobe illustrator, Adobe Photoshop.

Submission:

Students should submit a minimum of 5 works out of 10 and a minimum of 25 digital sketches at the end of the semester.

Continues assessments of the work all though the year should be taken for the internal evolution.

MFA II YEAR APPLIED ART

SEMESTER-III

THEORY

COURSE CODE: MFA-AT- 314

NATURE OF COURSE (P/T): MID- III (T)

PAPER: MID- 3

CREDITS-4

MARKS- 100

RESEARCH METHODOLOGY

- Unit-1: Introduction -what is Research – Definition of Research? Why is it necessary Objectives of Research, uses of Research, Sources of Research, scope of thesis Primary sources, Secondary sources, selection of Research title Foot notes? End notes, Bibliography, plates, figurative drawing.
- Unit-2: Classification of Research Different kind of research. Definition of the Historical Research, History of Painting world, Indian, Tamilnadu Literary Research, Scientific Research, fieldwork, Industry, experimental process, Research, Statistical Research, Survey Research, analytical Research Hypothesis.
- Unit-3: Research Process Research process involves a number of activates, It has various steps and stages involved. Approaches to research, preface, Historical Evidences Literature evidences, Visual arts subject, field work and design development process, Techniques, Analysis of core and Interdisciplinary subjects of Rock sculpture, Temple sculpture, Ceramic Paintings and motifs ,Rock and Cave paintings, Temple paintings hypothesis, foot notes, end notes. Bibliography, plates, (Photographic, image, drawings own samples)
- Unit-4: Structure of Dissertation, Title of Dissertation, Introduction Body of Dissertation, Approach of Dissertation, chapterization Analysis of Dissertation, Hypothesis, conclusion, Bibliography, plates.
- Unit-5: Presentation of research report, presentation students to chosen title and should write Research report according to the Dissertation structure with various types of Research

methods, involved and then present after with Power point interaction with research scholar.

COURSE CODE: MFA-AV -315
NATURE OF COURSE (P/T): MID - IV (V)
PAPER: MID- 4

CREDITS-4
MARKS- 100

SEMINAR & PRESENTATION

Seminars are small group discussions organized and led by concern professor. The purpose of a seminar is to enable students to improve their knowledge and understanding of a topic by engaging with key issues -.A seminar may have several purposes or just one purpose. For instance, a seminar may be for the purpose of education, such as a lecture, where the participants engage in the discussion of an academic subject for the aim of gaining a better insight into the subject. Other forms of educational seminars might be held to impart some skills or knowledge to the participants.

SEMESTER-III & IV

PRACTICAL

COURSE CODE: MFA-AP -311
NATURE OF COURSE (P/T): MJD - IX (P)
PAPER: MJD-9

CREDITS-6
MARKS- 100

VISUAL MERCHANDISIGN

Objectives:

This course will enable Students to advance techniques of drawing with an experimental approach.

Contents: Store design, window display, signs and banners, product packaging, point of purchase displays.

Elements to attract customer attention

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the internal evaluation.

COURSE CODE: MFA-AP -312
NATURE OF COURSE (P/T): MJD - X (P)
PAPER: MJD- 10

CREDITS-6
MARKS- 100

ADVERTISING MOTION PICTURE PHOTOGRAPHY

Unit 01 - Cinematography cameras - Type of Cameras -working principles of camera -Persistence of vision -Intermittent mechanism - Magazines - matte box – Introduction to Digital Cinematography
Basic Study Of Digital Motion Picture Photography - Function Of Camera - Aperture-Shutter Speed -

Depth Of Field -White Balance - Black Balance - Focusing - Focus - Puller - Color Temperature - Light Balance – Camera Lenses ISO - Video camera - parts of the video camera - white balance -Black Balance - The lens – focusing- the view finder - - handling the camera -

Unit 02 - Motion Picture Filming Techniques - camera movements Practice - Panning - Tilting - Zoom In -Zoom Out- Truck In- Truck Out - Crane Shot - Crane Shot To Tilt Down - Pan Right - Pan Left - Crane Shot To Tilt Up - Panning Left To Right - From Zoom In To Zoom Out And Tilt Up - From Zoom In To Zoom Out Tilt Down - Truck In To Tilt Up - Truck In To Tilt Down steady cam - Transition - Camera speed - Fast motion -Slow motion - Stop motion - time lapse - shot division - continuity - stage techniques. Chroma key -Masking.

Unit 03 - Cinematographic Equipment And Accessories - Tripod - Exposure Meter - Reflectors – Sun Reflector - Diffuser - Filters - Dolly - Trally Cine Jib - Light Cutter various light units - HMI – Daylights - - Reflectors - cutters - Barn doors - Tungsten Halogen Light - Spot Light - Flood Light - Ballast - Fluorescent Light - Led Lights- Skimmers -

Unit 04 -Principles Of Motion Picture Lighting - Lighting Techniques - Half Light - Front Light - Rem Brand Light Or 3/4 ThLight - Back Light - Background Light - Rim Light - Top Light - High Key Lighting - Low Key Lighting - Effects Of Shadows - Mood Lighting

Unit 05 -Angle Of View - Subjective Angles View - Point Of View. Continuity - Lighting - Action - Costume -Continuity (Matching The Scenes)

Unit 06 - Motion Picture Photography Related To T.V. Commercial - Short Film Making - Awareness -Artistic - Television Journalism - Outdoor And Indoor Motion Picture Photography – Procedure Television production - Television team - Planning - Set up and shooting recording – Storage – Pre- Production – Post Production –Studio & Outdoor recording – Single & Multi Camera Operation.

Assignment; A shot film making just 15 minutes

A shot advertising making of any product

A T.V. journalism news story of 20 minutes

A short reel story for U TUBE

Still life - aesthetic still life, creative still life, abstract still life-

Modelling and Miniature scene

COURSE CODE: MFA-AP -313

NATURE OF COURSE (P/T): MJD - XI (P)

PAPER: MJD- 11

CREDITS–6

MARKS- 100

PAINTING/ SCULPTURE / PRINTMAKING

PAINTING

Objectives

Sculpture students expected to enhance their skill in any one of the streams of visual arts which other the their specialization

Contents:

Head study male and female and still life in any painting media (acrylic ,oil, collage or mixer media.

Creative Landscape painting in any painting media.

Creative composition or pictorial composition in any painting media.

Submission:

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SCULPTURE

Objectives :

Painting students expected to enhance their skill in any one of the streams of fine arts which other than their specialization

Contents :

Terracotta sculptures in creative style relief or three dimensional.

Mural designs in traditional or modern to own creative sculptures fixing to walls

Submission :

Students should with any materials and medium of their choice

Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

PHOTO ETCHING TECHNIQUE

Objectives:

To introduce students to various new reproduction techniques. This course enable to students tounderstand reverse process of printing.

Contents:

Methods and materials, processing and printing.

Dry point etching technique in photo print.

Etching in line, texture, dots etc. In monochrome-aquatint.

Viscosity spill – bite, lift ground, soft ground for texture, deep bite etching.

Submission:

Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-AP – 411
NATURE OF COURSE (P/T): MJD - XII (P)
PAPER: MJD- 12

CREDITS–6
MARKS- 100

BRANDING (CORPORATE IDENTITY).

Contents:

Specific products characteristics, ethics focus and values to develop the product.
A corporate identity is the set of values and principles held by the firm and it is the way these values are communicated verbally in writing and graphically in the corporate logo design and colors putting all of these elements together and you get an image of the corporation – the corporate identity.

The corporate identity is made up of the tangible attributes assigned to help visualize the brand and further gives it personality. These attributes are carried out in color, typography stationary, marketing, products and all things visually tied to the brand. One of these visual elements is company logo as it becomes the brand identify.

The visual representation of a brand like a logo, colors and other designs which distinguish the brand from competitors in the minds of consumer

Submission:

Students should work with any materials and medium of their choice
Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

COURSE CODE: MFA-AP -412
NATURE OF COURSE (P/T): MJD - XIII (P)
PAPER: MJD- 13

CREDITS–6
MARKS- 100

COMPUTER GRAPHICS & MULTI MEDIA - II

Objectives:

To explore students to advance techniques of Audio & video editing.

Contents:

Audio & video Editing: Basic motion images, Films settings and operations, introduction to Sequence, shots scene composition, Camera movements understanding the basics of Editing – Footages video and audio, Timeline, Color Correction, Transitions, Effects and exporting.

Software Application: Adobe Premiere Pro (Audio & Video editor)

Submission: Students should submit a minimum of 2 works out of 5 at the end of the semester.

Continues assessments of the work all though the year should be taken for the internal evolution.

COURSE CODE: MFA-ADIS -413
NATURE OF COURSE (P/T): MID
PAPER: MID

CREDITS-12
MARKS- 100

DISSERTATION

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues.

Submission:

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form or else this would be rejected as it would mount up to plagiarism

TEXT BOOKS AND REFERENCE

FUNDAMENTAL TECHNIQUE OF ART:

1. A World of Art – Henry m. Sayre

HISTORY OF ARTS:

1. Arts of Mankind - Van Loon
2. Civilization of mankind - Van Loon
3. History of Arts - Janson
4. Art through after - Helen Garden
5. Concise History of Art - G.Bazin
6. The story of am London 1964 - Cambrich
7. Modern Art Movement –Trewin Copple stone
8. Levey, M A ; Concise History of Painting from Giotto to Cezanne ;T&H ,London, 1964.
9. Bazin ,G ;Conise History of Art ,Part I& II ,T& H London,1964.
10. Agrawal, G.K ;Europe Ki Chitrakala ;Ashok Prakashan, Aligarh
11. Haftmann, W. ; Painting in the Twentieth Century, Vol. I & II , London, 1960.
12. Canday, J. ; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs , H N, Abrams, 1977.
13. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
14. Sakhalkar R V ,; Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

INDIAN ART:

1. IndianArchitectu e –
BrownjParcy(Hindu and
Islamic period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy
3. An approach of Indian Art – Dr.N.R.RoyHistory of Aesthetics, Katherin Gillbert (Macmilan)
4. The Hindu view of Art – Mulk Raj Anand

5. A Modern Book of Aesthetics –Melvin Roder
6. Aesthetics Meaning – Rehka Jhonji
7. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
8. Cristian and Oriental Art - A.K Coomaraswamy
9. Approaches to Indian Art - Nihar Ranjan Ray
10. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

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