

CIRCULAR :-

A reference is invited to the Ordinances, Regulations and Syllabi relating to the Master of Fine Arts (M.F.A.) in the branches of 1) Applied Arts 2) Painting and 3) History of Arts vide Pamphlet No. 193 and the Dean, J.J. Institute of Applied Arts and the Dean, J.J. School of Arts are hereby informed that the recommendation made by the Board of Studies in Painting and Applied Arts at its meeting held on 27th March, 2007 has been accepted by the Academic Council at its meeting held on 13th April, 2007 vide item No. 4.23 and that in accordance therewith the Master Degree in Fine Arts (M.F.A.) in the branches of 1) Applied Arts 2) Painting and 3) History of Arts have been revised as per Appendix and that the same has been brought into force with effect from the academic year 2007-2008.

MUMBAI-400 032
16th June, 2007

for I/c REGISTRAR

To, The ~~the~~ Dean, J.J. Institute of Applied Arts and the Dean, J.J. School of Arts

AC/4.23 /13.4.2007

No.UG/ 280-A of 2007

16th June, 2007.

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Fine Arts.
- 2) The Chairman, Board of Studies in Painting and Applied Arts

for I/c REGISTRAR

Copy to :-

The Director, Board of College and University Development, the Deputy Registrar (Eligibility and Migration Section), the Director of Students Welfare, the Executive Secretary to the Vice-Chancellor, the Personal Assistant to the Pro-Vice-Chancellor, the Registrar and the Assistant Registrar, Administrative sub-center, Ratnagiri for information.

The Officer on Special Duty and Controller of Examinations (10 copies), the Finance and Accounts Officer (2 copies), Record Section (5 copies), Publications Section (5 copies), the Deputy Registrar, Enrolment, Eligibility and Migration Section (3 copies), the Deputy Registrar, Statistical Unit (2 copies), the Deputy Registrar (Accounts Section), Vidyanagari (2 copies), the Deputy Registrar, Affiliation Section (2 copies), the Director, Institute of Distance Education, (10 copies) the Director University Computer Center (IDE Building), Vidyanagari, (2 copies) the Deputy Registrar (Special Cell), the Deputy Registrar (PRO), the Assistant Registrar, Academic Authorities Unit (2 copies) and the Assistant Registrar, Executive Authorities Unit (2 copies). They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above Circular and that no separate Action Taken Report will be sent in this connection. the Assistant Registrar Constituent Colleges Unit (2 copies), BUCT (1 copy), the Deputy Account, Unit V (1 copy), the In-charge Director, Centralize Computing Facility (1 copy), the Receptionist (1 copy), the Telephone Operator (1 copy), the Secretary MUASA (1 copy), the Superintendent, Post-Graduate Section (2 copies) the Superintendent, Thesis Section (2 copies).

Number: 40/16507

UNIVERSITY OF MUMBAI



**REVISED SYLLABUS FOR THE
M.F.A. DEGREE COURSE
(BY RESEARCH AND BY PAPERS)
IN THE BRANCHES OF**

- 1. Applied Art**
- 2. Painting**
- 3. History of Arts**

(With effect from the academic year 2007-2008)

①

Revised Syllabi for the M.F.A. Degree Course in the Branches of
(Applied Arts, Painting and History of Arts)

M.F.A.(APPLIED ARTS)
(BY RESEARCH)

The nature of the Project work/Practical and the thesis/dissertation to be submitted by the candidate for the Master of Fine Arts degree (by Research), in the branch of Applied Arts shall be as under:-

The selected Research Topic/Area should fall under any one of the following areas:-

1. Visualisation.
2. Photography.
3. Illustration.
4. Typography and/or Calligraphy.
5. Design for Communication (Advertising, Publishing and Information).
6. Computer Graphics.
7. Exhibition and Display Design and Stagecraft.
8. Educational Technology for Applied Art
9. Advertising: (a: Advertising Art and Ideas. b: Advertising Practices. c: Method of teaching in Advertising. d: Landmarks of Visual Art and Design, e: Advertising in e-media Age.)

Quantum of the work to be submitted in two years:

A. Minimum 12 assignments - Practical Works/ Project Work elaborating upon the selected work area.

B. Thesis/Dissertation: Comprehensively illustrated with a minimum 15000 words.

(BY PAPERS)

The following will be the branches and Specialization Area for the M.F.A. (Applied Arts) degree course by Papers:-

**Applied Arts.
Areas of Specialization:**

1. Visualisation
2. Typography & Calligraphy
3. Illustration
4. Photography
5. Computer Graphics
6. Exhibition - Display Design and Stagecraft
7. Animation
8. Communication Design

Eligibility of a candidate for any specific subject-area for admission to the Master of Fine Arts degree course (by Papers) in Applied Arts is described below:

Sr. No.	Subjects as elective, taken at B.F.A. degree examination of University of Mumbai -	Will be permitted to continue studies in the subject at M.F.A. Degree course -
1	Typography, Illustration, Photography, Computer Graphics, Exhibition-Display Design / Exhibition-Display Design and Stagecraft.	Visualisation
2	Lettering & Typography	Lettering & Typography
3	Illustration	Illustration
4	Photography	Photography
5	Computer Graphics	Computer Graphics
6	Exhibition-Display Design. Exhibition-Display Design & Stagecraft.	Exhibition-Display Design & Stagecraft.
7	Illustration Computer Graphics	Animation
8	Typography, Illustration, Photography, Computer Graphics, Exhibition-Display Design / Exhibition-Display Design and Stagecraft.	Communication Design

	Subjects any other than mentioned above as elective, taken at B.F.A. degree examination of another University recognized by this University as equivalent thereto -	Will be permitted to continue studies in the subject at M.F.A. degree course -
1	Any elective subject in Applied Art Course .	1. Visualisation 2. Communication Design

The Schemes of examinations for the different branches will be as under:-

M.F.A. (Applied Arts)

First Year

Theory Subjects

1	Advertising Practice	One Paper - 3 hours.	100 marks	University Examination
2	Advertising Psychology	One Paper - 3 hours.	100 marks	University Examination

Practical Subjects

3	Sessional (Term) Work	To be assessed and certified by the college	100 marks	University Examination
4	Viva-voce	To be conducted by the panel of examiners appointed by the Principal/Dean of the College	100 marks	University Examination

A Candidate who has been certified by the Principal of the College as having satisfactorily completed the Practical Work in the First Year of the Course will be permitted to keep terms for the Second Year of the Course provided he/she has passed in the remaining TWO theory papers prescribed for the examination in accordance with the standard of passing laid down by the University.

Second Year

1	Sessional (Term) Work	Display of Practical Work of MFA Part I and II to be assessed by the panel of Examiners appointed by the University.	400 Marks	-
2	Dissertation	Minimum 7000 words.	100 Marks	University Examination
3	Viva-voce	To be conducted by the panel of Examiners appointed by the University.	100 Marks	University Examination

The syllabi for the different subjects prescribed for the examination are as follows:-

M.F.A. (Applied Arts) First Year

Topics to be covered for Paper on Advertising Practice:

1. Ad-Agency Operations.
2. Campaign – Planning, Objectives.
3. Market Survey – Competitive Survey – Competition Factors – Distribution Channels – Their Types.
4. Modern Marketing Concept – Practice – Principles.
5. Creative Strategies in Marketing and Advertising.
6. Media Presentation – Modern Medias.
7. Consumer Profile – Target Audience.
8. Consumer-oriented wants – Designs – their relations with theme, (USP) – Copy Platform.
9. Reproduction – methods – Selection and Objectives.
10. Importance of pre-testing and post-testing of Advertising examples through case histories.
11. Brand Equity, Brand Loyalty, Electronic media and their plus and minus effects.

Topics to be covered for Paper on Advertising Psychology:

1. Perception – of the consumer, manufacture and advertiser.
2. A 3-dimensional study of the consumer's life on a daily basis – Consumers' preference of brands/services in various categories and emotional response to public welfare messages; to give a keen insight into his/her mind.
3. Attention – Interest – stimulus.
4. Relation, Repetition, Memory.
5. Types of groups – variation in mind frames. Primary and Secondary groups. Group dynamics – Crowd, mob – Target and Audience.
6. Opinion Leaders – Social interaction.
7. Social Environment – Cast, Culture, Religion and their effects on human behaviors.
8. Needs vs. Wants – Biological – Social.
9. Sympathy, Empathy – Anxiety – Fear, Sentiments, Emotions and how these changes or form habits and customs.
10. The general Psychology and Advertising.
11. Fantasy, Fancy, Fashion, Styles, Attitude – Behaviors.

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Subject/area-wise quantum of the Term work to be submitted in TWO years.

Sr. No.	Subject	M.F.A. (Applied Art) Part I	M.F.A. (Applied Art) Part II
Theory Subjects			
1	Advertising Practice	5 Tutorials	-
2	Advertising Psychology	5 Tutorials	-
Practical Subjects			
1	Visualisation	10 Assignments + 2 Essays	10 Assignments + 2 Essays
2	Illustration	10 Assignments + 2 Essays	10 Assignments + 2 Essays
3	Typography & Calligraphy	10 Assignments + 2 Essays	10 Assignments + 2 Essays
4	Photography	10 Assignments + 2 Essays	10 Assignments + 2 Essays
5	Computer Graphics	10 Assignments + 2 Essays	10 Assignments + 2 Essays
6	Exhibition-Display Design and Stage Craft	08 Assignments + 2 Essays	08 Assignments + 2 Essays
7	Animation	04 Projects + 2 Essays	04 Projects + 2 Essays
8	Communication Design	10 Assignments + 2 Essays	10 Assignments + 2 Essays

Detailed description of assignments is given with the syllabus of individual subjects.

Practical work for M.F.A. (Applied Arts)

Note: The syllabus outlined below is separated for M.F.A. Part I and II; it is recommended that to complete the entire syllabus the total duration of the course can be considered as two continuous years.

Subject-wise detailed syllabus

1. M.F.A. (Applied Arts) in (Visualisation)

Detailed Syllabus for Visualisation.

Focus: Working closely with communication design industry, where any communication is based on the strategic use of both creative and business skills; the course is designed to equip the candidate with relevant skills to succeed in this highly competitive environment. The course offers the opportunity to develop creative potential as a graphic artist and designer through embracing significant and contemporary forms of graphic arts and design practices. As per the need the course focuses on creative-image making, typography, design for electronic/new media, interactive media, audio-visual design, exhibition-display design, branding and packaging design; by examining the social, cultural, economic, and professional contexts within which

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visual communication practices operate and consider the aesthetic, critical as well as analytical debates that surround them.

M.F.A. Part I

1. * Problem solving, evolving ideas from researched source material, knowledge and understanding various manual and mechanical skills – Knowledge of reproduction - Sharpening critical faculties – Offering visual response to design proposal - Special emphasis on developing visual vocabulary resulting into visual literacy and breaking down existing preconceptions.
* To understand and be able to create a systematic, step-by-step approach towards effective ideation, which will help a student solve a problem with a practical, functional and aesthetically appealing solution.
* To understand the chain-process of: a. Problem solving b. Analyzing data material c. Evolving ideas from researched source material d. ideation and final output with help of proper art direction.
2. (The assignments should be designed to encourage conceptual thinking and problem solving in context to design development.)
* Typography: Calligraphy-Typography and Communication - Typography and Calligraphy and the designs for Various Media - Type faces that create mood and atmosphere Use of Computer technology for generating letterform/s.
* Illustration: Advanced Study in Drawing and Illustration - Illustration from Photography – Use of Computer technology for generating images - Rendering illustration for specific media - Production Resources.
Graphic Illustration for various media – Story boards – Story Illustration – Book Illustration - Creativity in Illustration - Behavioural Science of specific audience.
* Graphic Design: Creation of visual material by combining text and image with primary focus on creative and effective design for communication – Understanding, analyzing and evaluating data - information and generating communicative symbology for idea-based design solution.

The nature and scope for Graphic Design in the communication design/information design/publishing design areas for specific masses today - Signs for communication with the masses and classes - Generating set of symbols for various purposes. Union of text and image. Use of colour: Colour coding – Symbolic, Visibility aspect of colour – To create mood. Corporate identity - Environmental graphics. Application possibilities in 2D and 3D.

- * Package Design: Understanding the importance of packaging as one of the media of communication design, developing a user-friendly shape and designing surface of a product in an artistic manner.
Fundamentals of package design - Designing principles of package design - Aspects that influences package design - Elements of package design - Types of packages - Information material given along with the package - Packaging as medium of communication and sales promotion - Emotional impact of packaging on a consumer.

3.
 - * The factors which influence Visualization: Education. Economy. Political Scenario – Current Affairs. Culture – Visual Art: Classical Art – Folk Art - Kitsch Art. Language and Dialects – Literature – New Wave Literature – Folk-tales, Myths, Legends – Philosophy. Performing Arts. Trends. Society and Social trends. Religious Beliefs.
 - * Process of visualization - Thinking, Ideation and Creativity - Simple exercises to improve thinking and ideation - Exploring various ideation techniques through exercises - Creative Visual Thinking - Ideas for various Design areas.
 - * Idea Concept - Mass Appeal - Class Appeal - Creative Copy - Creative Headline based on main theme.
 - * Copy Writing : Creating the Appeal – persuasive writing - Preparing advertising brief- Market Survey - Target Media - Structure of body copy - Use of Product Service – Information - Its Marketing Report - Writing copy (Text) on given brief – Writing headline –Special Target Audience for making Copy effective. Discussion on case studies.

The stress of practical assignments: A visual response to design proposal, with special emphasis on generating visual vocabulary resulting into visual literacy and breaking down existing preconceptions.

4.
 - * Information design: Information Design in the era of new technology - Systematic approach to design information - Information channels and their role in Communication - Media related/specific Design principles employed in information design.
 - * Publishing Design: Composing Text and adding Images in order to create a good looking page - Balance of Image and Text on a page - Designing: Books – Periodicals - Masthead for Newspaper/Magazine - Slugs - Column heads.
 - * Communication Design: Principles of persuasive communication - How Communication media are also Advertising Media – Characteristics of various media – Print Media – AV Media - Innovative Media - Promotional Media - Exposure of various media to consumer - Market research - Media and their development - Media contents - Classification - Readership / Viewership - Society – Audience Survey – Comparison - Importance of Story Board – Television – Understanding of Electronic media - Campaign Planning - Advertising Management. Communication through Performing Arts.
 - * New Media Design – Electronic Media:
 - * Execution: Production - Production Resources - Execution Technique – Print - Advanced study in Printing Process - Advanced study in Reproduction Methods - Creativity in Reproduction Media Mix.
 - * A comparative study should be conducted on 'Visualisation' in areas like Illustration, Typography & Calligraphy, Photography, Computer Graphics, Exhibition-Display and Design and Stagecraft, Animation, Communication Design, to broaden the view point of the students.

Term Work:

Term Work per academic year shall consist of at least 10 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him / her eligible to appear for the examination.

- * Suggested topics for Essays/Practical Projects: Contemporary trends in Thinking and ideation,

emotional appeals, philosophical inquiries made to probe into the psyche of an onlooker, History of visual schools and isms which have influenced the subject / Comparative studies / Emotional impact / tool for visual communication / education / entertainment for masses, effects of emerging new medium of communication on the audience, impacts of atmosphere around, probe into emerging new imagery. Comparative study of contemporary art/literature, Images for rural audiences, Impact of the changes in society on the process of Visualisation - emerging new imagery and school of thoughts, etc.

Assignments for 1st Academic Year: 10 (An assignment must accompany detailed description about thinking process, special study/research conducted, thinking line, special effects/ material used/ any special treatment given to subject matter with application possibilities etc.).
 * Out of these 10 Assignments 02 assignments should be submitted as projects of minimum 06 sheets each, where research based topic should be taken.

Assignments for 2nd Academic Year: 10 (An assignment must accompany detailed description about thinking process, special study/research conducted, thinking line, special effects/ material used/ any special treatment given to subject matter etc.).
 * Out of these 10 Assignments 01 assignments should be submitted as project dedicated to any one of the areas of application of any areas of Graphic Design/Design for Visual Communication.

2. M.F.A. (Applied Arts) in (Illustration) **Detailed Syllabus for Illustration**

M.F.A. Part I

1.
 - * Detailed study of Human Anatomy: in full and in part - Facial Expressions - Hand Gestures – with added props. Drawing from life, Rendering of human figure - in action – in situation - in various location - in colour. Creating atmosphere - Application of Illustration for different types of Communication media. Exploration of various techniques. Study of Drapery. Outdoor and indoor studies including Human Figures - Public Places - Architecture - Study of perspective.
 Relation and Importance of perspective in illustration – creating illusion of space in an illustration with addition of light. Architectural drawings - Application in perspective view renderings - Exploded View - Birds Eye-view.
 Animals, Birds their anatomy, Actions and walk cycle.
 - * Exploring specific rendering techniques (like collage, print making, stencil prints, woodcuts etc.) for pictorial organisation.
 - * Additional study about images: Awareness and sensitivity about the trends, cultures and styles - traditional - folk - contemporary - realistic - symbolic - abstract - geometrical etc. Colour: Perception of Colour. Colour psychology – colour: a mood creating tool.
 Awareness of pictorial space - division of space, form and its relation with space. Composition: Grid system. Eye movement.
 Elements of pictorial expression related to concepts of space and form.
 Union of text and image. (Composing elements.)
2.
 - * The importance of illustration for communication from pre-historic period to the modern age of electronic communication.
 The different areas of Communication/Information/Publishing Design, Education, where illustration is applicable.

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The role of illustration in communication.
Professional Scope.

Types of Illustration - Stylization – elements of stylization – Exploration of medium for stylization - Exploration of reproduction techniques - materials - tools.

M.F.A. Part II

3.

Area of Application:

Still Images.

1. Advertising: Product/Service/Public Welfare.
2. Publishing: Editorial/Books/Newspaper – Supplement/Comics/Calendars.
3. Education, Visual Aids.
4. Caricatures.

Moving Images.

1. Animation.
2. Infographics for News.

Use of new technology as tool to generate images.

Computer-generated Illustration: Types, Scope, Softwares (Corel, Photoshop, Illustrator, Flash, 3D Max etc.) used etc.

4.

Story-boarding for various purposes.

New Technology and Illustration.

Animation: Types of Animation - Cell Animation 2D/3D/Clay/Character Designs/Backgrounds/Layouts/Story-Boards.

New Technology as a tool for Animation.

Visits to Animation studios.

- * A comparative study should be conducted on 'Illustration' and its relation to Visualisation, Typography & Calligraphy, Photography, and its application in other areas Computer Graphics, Exhibition-Display and Design and Stagecraft, Animation, Communication Design, to broaden the view point of the students.

Term Work:

- * Term Work per academic year shall consist of at least 10 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.
- * Suggested topics for Essays: Contemporary trends/ Artists and Illustrators work/ History of schools and isms which have influenced the subject/ / Comparative studies/ Emotional impact/ tool for educating masses/ About any noted illustrator etc.

Assignments for 1st Academic Year: 10 (An assignment must accompany detailed description about thinking process, special study conducted, thinking line, special effects/ material used/ any special treatment given to subject matter etc.).

- * Out of these 10 Assignments 02 assignments should be submitted as projects of minimum 06 sheets each. One of them should be dedicated to any one of the various fields of experimentation in illustration such as Styles and techniques, Experiments in treatment, Study of lighting, or various eye-views, Atmosphere creation, use of softwares

to enhance and convert photographic images into illustration etc., while the other one should be dedicated to the exploration of any one of the fields of Illustration such as fashion, sports, Architectural studies, medical, Fantasy etc.,

Assignments for 2nd Academic Year: 10 (An assignment must accompany detailed description about thinking process, special study conducted, thinking line, special effects/ material used/ any special treatment given to subject matter etc.).

- * Out of these 10 Assignments 01 assignments should be submitted as project dedicated to any one of the areas of application of Illustration, such as Advertising/ Publishing/ Editorial/ Books/ Newspaper/ Comics/ Calendars/ Education – Visual Aids/ Caricatures of minimum 06 sheets, while the other should be related to any one of the topic mentioned herein - New Technology for Illustration in New media/electronic media/ Animation: Cell Animation/ 2D/ 3D/ Clay/ Digital – Computer Animation with Character Designs/ Backgrounds/ Layouts/ Story-Boards.

3. M.F.A. (Applied Arts) in (Typography & Calligraphy) Detailed Syllabus for Typography & Calligraphy

Focus: To understand letterform as a sign for its spontaneity, grace, design and impact and to train an eye for traditional as well as contemporary typographic aesthetics. The calligraphic skill is valuable in quite a few areas of design. A student should be able to understand and appreciate a calligraphic form as a sign for its spontaneous energy, grace and vitality. The study of traditional, contemporary and experimental calligraphy will help to train an eye for aesthetics.

M.F.A. Part I Typography

1. History of writing - Various writing cultures – perception about letterforms – letterforms traditionally used for various purposes - Importance of written words in the world of communication.
2. To understand typographic/calligraphic form as a sign for its spontaneity, grace, design and impact and to train an eye for traditional as well as contemporary typographic/calligraphic aesthetics.
Letterform as a picture - as a design element - as a primitive for design. Designing and constructing a letterform as a sign – Letterform: positive and negative space, in and around it.
Fonts – text fonts – display fonts – decorative fonts – found letters – experimental writing.
Features of good typography.
Type as a Design element/s. Type as an image.

Calligraphy

1. History of Calligraphy – Calligraphic cultures of the world – Traditional tools and materials used on various surfaces - Calligraphic experiments with the help of tools - Calligrams - Decorative aspect/s of Calligraphy.
2. Relation between typography and Calligraphy – Appreciating Classic Roman Calligraphic styles/schools such as Humanistic, Roundhand, Gothic Miniscule / Magiscule etc. – Indic Scripts including Devanagari Calligraphic style - Fusion of Roman and Devanagari Calligraphic forms – other Indian language scripts in calligraphy.

Printing: The subject is directly related to the reproduction of the creation of visual material involving a union of text and image with primary focus on creative and effective design for mass communication.

- * History of Printing - Major printing methods/processes and their Study - Study of type setting - Type Calculation - Line and Half-tone jobs, their reproduction, processing on Camera and scanners - Half-tone, Screen and their relation with job, paper, ink and printing process - Various kinds of images for reproduction by printing processes - Study of paper, its kinds and sizes - printing inks – various printing processes and their suitability for jobs – pre-printing specific art-work requirements and make-ready – phases of printing process – post-production.
- Printing and new technology.

M.F.A. Part II

Typography

3. Understanding construction of a Letterform with the help of Roman Alphabets - Physical characteristics of a Letterform - Type family: Type and its characters - Type Character and its importance in expressing any specific feeling and emotion Type faces. Type Study. Typographic Compositions in 2D - 3D and their applications. Type Construction. Type design. History of Type design – in Roman – in Devanagari. Use of computer software/s as a - tool for type design. Typographic Expression in a form of setting up a line and meaning expressed through its selection of type/s and arrangement/s.
4. Application of 'Typographic Design' and 'Type as Design element' for Magazine, packaging, calendar, book jackets, brochures etc. Use of Grid system in Typographic layouts for books and newspapers.
 - * Typographic application in Communication/Information/Publishing media.Use of computer as a - tool for typography. Desktop publishing - introduction to DTP softwares.
 - * Type designing for specific purpose such as Communication, Information and Publishing Design:
 - * Union of text and image - Layout: Skills applied in arranging elements in the given space, to create specific effect and atmosphere, for a preconceived purpose of communication media, especially print. Use of colour - Visibility aspect of colour.

*Application of Typography and Calligraphy in Communication Design: Media and their specific needs in terms of text. Influence of media characteristics on typographic inputs.

* Atmosphere creation through letterforms.

*Application of Typography and Calligraphy in Information Design: Educational Kits, Timetables, Menu Cards, Manuals, Activity books. Invitation Cards, Informative charts/booklets and directional maps.

*Application of Typography and Calligraphy in Publishing Design: Children's books/Comics. Calendar Design. Utility Stations Design. Book Design. Newspaper/Specific Interest Magazine Design. Designing - Page - Book jackets - Book - Bookmarks - Designing - Masthead for Newspaper/Magazine - Slugs - Column heads. Types of Books - Education - Leisure Reading - Utility stationery (Diary, Schedules etc.) - Corporate Media Publications (Annual Report, House Magazines, In-flight Magazines etc.)

Calligraphy

3.

Formal and Experimental calligraphy - Calligraphic styles - Application.

Expressing different thoughts and texts in Calligraphic way - Experimenting with calligraphy for applications in communication media, Packaging, Information design, Publishing Design.

Designing for specific purpose.

4.

Calligraphy as a medium of individual – artistic – decorative – creative expression.

Calligraphy appreciation.

Thorough study of a calligrapher/a calligraphic style/a calligraphic culture etc.

New technology and Calligraphy. Application of Calligraphy in New Media.

*** A comparative study should be conducted on 'Typography & Calligraphy' and its relation to Visualisation, Illustration, Photography, and its application in other areas Computer Graphics, Exhibition-Display and Design and Stagecraft, Animation, Communication Design, to broaden the view point of the students.**

Term Work:

Term Work per academic year shall consist of at least 10 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded.

Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.

Assignments for 1st Academic Year: 10 (An assignment must accompany detailed description of the nature of assignment, objectives, thinking line, Material used, any specific treatment given to subject matter etc.). Out of these 10 Assignments 02 assignments should be submitted as projects. One of them should be focused on any one of the various fields mentioned above in the syllabus of typography, and the other one should be in calligraphy.

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Assignments for 2nd Academic Year: 10 (An assignment must accompany detailed description of the nature of assignment, objectives, thinking line, Material used, any specific treatment given to subject matter etc.). Out of these 10 Assignments 02 assignments should be submitted as projects. One of them should be dedicated to type design in any one script, or any one of the topic/area mentioned above in the syllabus of typography, and the other one should be dedicated to calligraphy.

4. M.F.A. (Applied Arts) in (Photography) **Detailed Syllabus for Photography**

M.F.A. Part I

Fundamentals of Vision and Photography

Light and colour. - Quantity of Light – photometric units. - Limits of luminance in photometric subjects. - Photographic pictures – the aesthetic picture; the ideal scientific picture. - Perspective – monocular and binocular vision. - Principles of colour photography.

The Optical Image before Photographic Recording:

The camera obscura and pinhole photography. - General properties of optical systems – aberrations. - Focal length of lenses – image scale – conjugate points. - Diaphragm and relative apertures – effect on perspective and intensity. - Choice of lens – lens types. - Lens performance, testing and design. - Lens accessories and attachments.

The Camera and its functions:

Camera types and systems. - Technical, view and press cameras. - The modern single-lens reflex. - Shutters. - View finders, Film loading and transport, accessories for hand cameras.

Films, Subjects and Exposures:

General properties of black and white negative emulsions. - Colour sensitivity of black and white emulsions – Filters. - Supports film, plates and papers - Sensitivity of negative emulsions. Lighting of the subject: Daylight – artificial light. - Camera technique: Focussing. - Camera technique : Exposure. - Colour Films and their characteristics.

Monochrome processing:

Darkroom Equipments. - Chemicals: Preparation of solutions, water softening, indicators, PH. Development of the negative image. - Desensitizing and photographic emulsions. - Fixation Washing and Drying. - The chief failures in negative making. - Reversal processes: methods for obtaining direct positive. - Methods of after-treatment; intensification, reduction, retouching, classification and storage.

Positive Materials:

Principal methods of printing. - Manufacture and made up of photographic print materials. Sensitometry of positive emulsions. - Type of positive emulsions. - Processing of positive prints. Tone control and the production of special effect, toning and tinting. - Finishing and working-up prints: trimming, mounting, retouching and colouring. - Enlargements. - Document copying. Slide making and projection. - Machine processing system.

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Colour Processes:

Summary of principles. - Colour Development. - Present day usage of colour material. - The Sensitometry of colour materials. - The assembly and dye transfer processes. - Reversal transparency materials with incorporated colour couplers. - Colour negative processes. Colour Papers. - Printing colour negatives. - Processing. - Prints from transparencies. - Image properties. - Perception and reproduction of colour. - The measurement of colour.

M.F.A. Part II

Digital Photography:

Image editing – image enhancing - Digital cameras and their functions – new breakthroughs in the technology of photography. Knowledge of Software like Photoshop.

Photography for Media:

Use of Photography in various communication media – Advertising - information – education – decoration. Photography in new media – electronic media – for publishing – types of photography - glamour, fashion, food, candid, people, nude, children, wildlife, product shoots, interior, architecture, industry, adventure, journalism etc.

- * Photography as an art. – experiments in techniques/ compositions/ subjects/ lights/ angles/ exposures etc. - Aesthetic values of a photograph – Understanding the aesthetic as well as technical merits.
- * Schools of photographers. Life and Times of great photographers.
- * A comparative study should be conducted on 'Photography' and its relation to Visualisation, Illustration, Typography & Calligraphy, and its application in other areas Computer Graphics, Exhibition-Display and Design and Stagecraft, Animation, Communication Design, to broaden the view point of the students.

Term Work: Term Work per academic year shall consist of at least 10 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.

Assignments for 1st Academic Year: 10 (An assignment must accompany detailed description, in diagrams wherever necessary, of Camera angles – Lighting positions and effects – Material used – Special effects – any treatment given to subject matter etc.). Out of these 10 Assignments 02 assignments should be submitted as projects of minimum 24 frames each. One of them should be dedicated to any one of the various fields of experimentation in photography such as lighting, creative darkroom techniques, using softwares to enhance photographic images etc., while the other one should be dedicated to the exploration of any one of the fields of photography such as journalism, fashion, tabletops, nature etc.,

Assignments for 2nd Academic Year: 10 (An assignment must accompany detailed description, in diagrams wherever necessary, of Camera angles – Lighting positions and effects – Material used – Special effects – any treatment given to subject matter etc.). Out of these 10 Assignments 02 assignments should be submitted as photo-essays of minimum 36 frames each.

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5. M.F.A. (Applied Arts) in (Computer Graphics)
Detailed Syllabus for Computer Graphics

M.F.A. Part I

Introduction to New Advanced software for advanced art and design purpose - Related hardware.
Introduction to multi-media.
A detailed overview of word processing, drawing and image generation, designing, rendering, animation.
Profession of Computer Graphics and Management.
Desktop Publishing: Generating various types of publications – e-publications: e-zines, e-books.
Use of Computer Graphics (2D/3D, Stable/Moving etc.) as tool for effective presentation.
Application of Computer Graphics for imparting Education, Information and Communication.
Educational Technology and Computer Graphics.
Introduction to image construction - image processing - photography processing - digital illustration - typography - Introduction to Web Designing - 3 - dimensional modeling programme.

M.F.A. Part II

Digital Animation Design.
Virtual Reality – Information Technology.
Image construction for Animation - integration of different components (image, text and sound) for producing digital animation.
Interactive Multimedia Design – Walkthroughs.
An introduction to one of the latest communication channels, which makes intensive use of software technology to combine photography, video sound, computer graphics and text.

- * A comparative study should be conducted on 'Computer Graphics' and its relation to Visualisation, Illustration, Photography, and its application in areas like Exhibition-Display and Design and Stagecraft, Animation and Communication Design, to broaden the view point of the students.

Term Work: Term Work per academic year shall consist of at least 10 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics (such as Internet as medium for communication, entertainment, information and its effect on the onlooker; design for new media, aesthetic appeal of a site, GUI etc.) related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.

The assignments should equally focus on Computer as a tool for rendering and multi-media device (e.g. DTP publication, design tool to create font/image, image editing/enhancement, animation etc.) and as medium of communication (e.g. web banners, e-mailers, web sites etc.), education and information.

Assignments for 1st Academic Year: 10 (An assignment must accompany detailed description, of the assignment, with the flow chart; the thinking line in terms of the softwares used, the exploratory experiments conducted in the process of the solving the problem – any special consideration given to subject matter etc.). Out of these 10 Assignments 05 assignments should be executed on Computer using relevant software and submitted. Also submit a hardcopy of 'selected frames' from the assignment.

Assignments for 2nd Academic Year: 10 (An assignment must accompany detailed description, of the assignment, with the flow chart; the thinking line in terms of the softwares used, the exploratory experiments conducted in the process of the solving the problem – any special consideration given to subject matter etc.). Out of these 10 Assignments 05 assignments should be executed on Computer using relevant software and submitted. Also submit a hardcopy of 'selected frames' from the assignment.

6. M.F.A. (Applied Arts) in (Exhibition-Display Design and Stagecraft)

Detailed Syllabus for M.F.A. (Applied Arts) (Exhibition-Display Design and Stagecraft)

Focus: Designing for Exhibition/Display/Stage is an idea-based discipline that concerns the creation of visual impression involving a union of colours, images and text (wherever necessary) with primary focus on creative and effective design for communication.

Understanding, analysing and evaluating data - information and generating a design solution which is good looking and user-friendly; if necessary.

The assignments should be designed to encourage conceptual thinking and problem solving in context to design development.

M.F.A. Part I

- * The role played by the subject in the field of Visual Communication today.
- * Historical background of the subject in early, medieval and modern period.

General Classification - Types and styles of the Exhibition-Display Design.

- * Study of Ancient as well as contemporary Architecture (Temples, Monuments, Residences, Public places etc.) of various regions.
- * Aesthetic awareness about the structure and space around it.
- * Appreciation of the design.
- * Functional -- Interactive -- User friendly design.
- * Principles and Fundamentals of Exhibition-Display Design and Stagecraft.
- * Exhibitions for rural audiences.
- * Emotional impact of Exhibitions on the mind of onlooker.
- * Future of Exhibitions.
- * Future of Stagecraft.
- * Product Displays - as an effective advertising medium.
- * Exhibition: Fabrication-oriented – Modular-system-oriented designs. National - International
- Indoor - Outdoor - Permanent - Temporary - Regional – Mobile – Stalls. Indoor/Outdoor Exhibitions/Expositions spaces etc.

- * Art Exhibitions, Fun Fairs, Trade Fairs etc.
- * Display on wheels – vans – floats etc.
- * Stage Craft: As an effective medium of communication – its objective and function. Understanding of various types of backdrops and sets with its basic physical characteristics, functional aspects, aesthetic appeal, illumination principles and various technical as well as mechanical properties.
- * Stage performances – Drama – Ballet – Concert.
- * Events: Types of Events – Corporate meets – Celebrations/felicitations etc. – Event Management.
- * TV Shows (entertainment – educational – infotainment – e.g. quiz / reality / game / music / dance etc.) – Fashion shows. Laser Shows.
- * The nature and scope of 'Design and Communication' in terms of Exhibition-Display Design and Stagecraft.
- * Design approach – Research – Art – Execution – Technology – Trends.
- * Designing information Panels.
- * Designing special 3D Objects: Artistic – Utility - as props – to create atmosphere.
- * Application of study of 3D Design into making a structure – Indoor – Open-air (Outdoor) sculptures etc.
- * Perspective: Study of solids kept in space. Structural Design - Various types of perspectives -- Exploded View - Birds Eye-view – Freehand/conceptual perspective drawing.
- * Understanding of three dimensional structure and space - Principles of composition and the study of the principles that hold the structure - Organisational possibilities in building up a structure - gravitational and mechanical principles.
Assignments in organising various unit through a) Symmetrical load bearing structure, b) Cantilever construction, c) Flexibility and ability to stretch, d) Geometrical regularity, e) Arched structure, f) Control of tension, g) Hinged construction, h) Mobile, i) Locking and inter-locking. j) Folding.
- * Study of various display systems: a: Traditional – Fabrication-oriented b: Modular Display systems e.g Syma, Octagonal etc.
- * Material Handling - Experiments through various types of material which is available in the market - Market research for material availability – Sourcing of specific material and props. – Labour management.

M.F.A. Part II

- * Improving the aesthetic value of the structure and space around it with addition of light, props and music etc.
- * Functional design – interactivity - user friendliness.
- * Sound Management and Sound Engineering.
- * Visual Equipments like CSTV and Screens.
- * Planning: Design concept – interpreting the brief – art direction - Scheduling – Budgeting – Concept Development – Space planning – Exhibits – Various Activity Areas – Movement of

people – Placement of Props – Lighting – Creating Atmosphere.

- * Making scale model/s.
(Assignments should also include 2D drawing – Conceptual, free hand perspective – Orthographic projection – Final perspective view rendering –and working - plan - elevations - one/two/three point perspective drawings etc.)
 - * Use of Computer as a tool – Knowledge and awareness about 3D Max, AutoCAD, Combustion, Dreamweaver etc. – use of chroma – creation of walkthroughs.
 - * Execution: Use of different materials – Fabrication – Moulding/Casting -- Illumination – Mechanical and Electronic Devices - Colouring – Labour Management.
 - * Industry visits – workshops – decorators – art directors – set designers art direction and practice – site visits – Event/Film/TV/Drama sets.
 - * Hands on experience.
- A comparative study should be conducted on 'Exhibition-Display and Design and Stagecraft' and its relation to Visualisation, Illustration, Typography & Calligraphy, Photography, Animation, Computer Graphics and its application in Communication Design, to broaden the view point of the students.

Term Work: Term Work per academic year shall consist of at least 08 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.

Assignments for 1st Academic Year: 08 (Progressive Sheets + View Renderings + Working Drawings. Out of these 08 Assignments 02 Assignments should be submitted along with a 3D model. 01 model – {Counter display/Theme Display of a Product} + 01 model – {Mobile Display/Float})

Assignments for 2nd Academic Year: 08 (Progressive Sheets + View Renderings + Working Drawings. Out of these 08 Assignments 02 Assignments should be submitted along with a 3D model. 01 model – {Exhibition} + 01 model – {Stage Event/Set for a Drama/Film})

- *The assignments should give equal weightage to Exhibition-Display Design and Stage Craft.*

7. M.F.A. (Applied Arts) in (Animation)

Detailed Syllabus for Animation

Focus: Animation is one of the significant and rapidly expanding fields and brings traditional techniques in storytelling, storyboarding, drawing and construction together with aspects of new technology, interactive media and electronic imaging. The course looks at all areas of animation in a contemporary way. It encourages flexibility and resourcefulness and should provide firm foundation in technique and intellectual study.

1.
 - * History of Animation
 - * Current trends in Animation.
 - * Future of Animation.
 - * Types of Animation – Genre – a: Short spots – Full length features. b: Story – narrative – abstract and experimental. c: cell – 2D/3D – Claymation – Animated Real objects – Puppet – stop motion animation – Animation and real life objects – Computer aided animation.
2.
 - * Narration and writing for animation film.
 - * Beginning with graphic media
 - * Perception and Illusion
 - * Simple substitution of background sheets
 - * Experiments with cutouts.
 - * Collage and montage.
3.
 - * Movement in depth -- Creating Space
 - * The background and Characters
 - * Animating three-dimensional objects
 - * Animating without Camera
 - * Exploiting ephemeral effects
 - * Use of Lettering.
4.
 - * Theory of Film Animation.
 - * Planning a Film
 - * Process of Animation Film:
 - a. Genre.
 - b. Story – Period – length.
 - c. Screenplay – script.
 - d. Character/s
 - e. Story-boarding.
 - f. Design.
 - g. Anatomy.
 - h. Features – Gestures – Postures.
 - i. Emotions.
 - j. Temperament
 - k. Movements.
 - l. Dress – Props.
 - m. Rendering Style.
 - n. Background – Indoor/Outdoor – Realistic/Fantastic/Futuristic etc.
 - o. Making of Story Board
 - p. Sound – Dialogue.
 - q. Music.
 - * Equipments
 - * Use of Cells and Quick Action Recorder Camera.
 - * Preparation of Artworks.
 - * Filming
 - * Editing
 - * Sound

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M.F.A. Part II

- * Special Effects
- * Production of an Animation Film
- * Computer as a tool for making an Animation Film.
- * Understanding of important and useful Software (Flash/Dreamweaver/Maya) used in the making of Animation Films.
- * Animation for Entertainment – Infotainment – Signature sequences / Channel identifiers
- * Animation for Communication Design – persuasive communication – advertising.
- * Animation for Information.
- * Animation for Education.
- * Animation for purposeful communication in the Rural India.
- * Aesthetic Appreciation of Animation.
- * Budgeting.
- * Studying various schools of thoughts in Animation Film-making, Culture, Great Animation Film Studios and Film-makers of the world.
- * It is strongly recommended that workshops on acting, dancing, music, drama, imagination, writing for films etc. should be conducted during the course, under the supervision of the masters of the respected fields.*
- * A comparative study should be conducted on 'Animation' and its relation to Visualisation, Illustration, Typography & Calligraphy, Photography, Computer Graphics and its application in areas like Exhibition-Display and Design and Stagecraft, Animation, Communication Design, to broaden the view point of the students.

Term Work: Term Work per academic year shall consist of at least 04 projects covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.

Assignments for 1st Academic Year: 04 (A project: Story/Theme/Concept + Screenplay + Storyboard + Character & Background Design + Detailed description of Camera angles – Dialogues – Music – Sound effects – Special effects, Dope/X sheet etc.). Out of these 04 Projects 01 projects should be submitted along with an actual Film of minimum 60 seconds duration.

Assignments for 2nd Academic Year: 04 (A project: Story/Theme/Concept + Screenplay + Storyboard + Character & Background Design + Detailed description of Camera angles – Dialogues – Music – Sound effects – Special effects Dope/X sheet etc.). Out of these 04 Projects 01 projects should be submitted along with an actual Film (Ad or Corporate) of minimum 60 seconds duration.

(21)

8. M.F.A. (Applied Arts) in (Communication Design)
Detailed Syllabus for Communication Design

Communication Design:

Communication Design is an idea-based discipline that concerns the creation of visual material involving a union of text and image with primary focus on creative and effective design for communication. Understanding, analyzing and evaluating data - information and generating communicative images, wherever necessary; for idea-based design solution, the assignments should be planned to encourage conceptual thinking and problem solving in context to design development.

M.F.A. Part I

- Communication and its ingredients.
- Communication in the current social structure.
- Impact of technology on Communication.
- New Trends in Communication.
- Effective Communication. Ideation – conceptualization – art direction (execution).
- Understanding the problem-solution link through Case Histories.
- Communication for Specific masses.
- Communication for Specific media. Audio – Video – Print.

M.F.A. Part II

- Culture and its impact on Communication.
- Human behaviour – Study of Social Sciences
- Communication and New Media.
- Developing visual concepts for Communication.
- Language – Copy Writing.
- Relation of Graphic Design Areas and Communication Design.

Information Design:

Information plays an important role in every segment of the society. Hence it needs to be imparted in the functional and aesthetically appealing manner for better communication. Today in the world of Information technology, designed and supported by technology; information has gained a vital importance.

M.F.A. Part I

- Information and its fundamentals – hierarchy – grouping – coding.
- Need of well-designed Information in the contemporary social structure.
- Impact of technology on Information.
- New Trends in Information.
- Effective and aesthetically appealing way of imparting Information. Ideation – conceptualisation – art direction (execution).
- Understanding the problem-solution link through Case Histories.
- Information for Specific masses.
- Visual information / Infotainment – Info-graphics.
- Information through Specific media.

M.F.A. Part II

- * Culture and its impact on Information.
- * Human behaviour – Study of Social Sciences.
- * Information and New Media.
- * Developing visual concepts for Information.
- * Relation of Graphic Design Areas and Information Design.

Publishing Design:

The publishing design is aimed at developing design skills to explore various design strategies to design Books, Periodicals and Reports etc. Understanding of grid system, laying out the components, organising the visual balance between images and text, sensitivity towards typography are the key factors of this subject.

M.F.A. Part I

- * Elements of Publishing Design.
- * Publishing Design in the current social structure.
- * Impact of technology on Publishing Design.
- * New Trends in Publishing Design.
- * Effective and aesthetically appealing Publishing Design. Ideation – conceptualisation – art direction (execution).
- * Understanding the problem-solution link through Case Histories.
- * Publishing Design for Specific classes/masses.

M.F.A. Part II

- * Culture and its impact on Publishing Design.
- * Human behaviour – Study of Social Sciences
- * Publishing Design e-Media.
- * Developing concepts for Publishing Design.
- * Language – Copy Writing.
- * Relation of Graphic Design Areas and Graphic/Publishing Design.
- * A comparative study should be conducted on 'Communication Design' and Visualisation, 'Communication Design' and Graphic Design areas like Illustration, Typography & Calligraphy, Photography, Computer Graphics; 'Communication Design and application areas like Exhibition-Display and Design and Stagecraft and Animation to broaden the view point of the students.

Term Work:

Term Work per academic year shall consist of at least 10 assignments covering the given syllabus – as per the details given above and 02 critically written essays (of 500 words each) covering topics related to the syllabus, duly performed, completed and graded. Student must gain at least 50% of the total marks allotted for the Term Work of the academic year, in order to make him/her eligible to appear for the examination.

- * Suggested topics for Essays: Contemporary trends in ideation, emotional appeals, philosophical enquiries made to probe into the psyche of an onlooker, History of visual schools

and isms which have influenced the subject/ / Comparative studies/ Emotional impact/ tool for visual communication/education/entertainment for masses, effects of emerging new medium of communication on the audience, impacts of atmosphere around, Comparative study of contemporary trends in art/literature, communication for rural, communication and education.

Assignments for 1st Academic Year: 10 (An assignment must accompany detailed description about thinking process, special study/research/survey conducted, thinking line, special effects/ material used/ any special treatment given to subject matter etc.).

* Out of these 10 Assignments 02 assignments should be submitted as research based projects on packaging design/ publishing design/ e-publication etc. of minimum 06 sheets each, showing progress of design process. These should also accompany a brief Project Report.

Assignments for 2nd Academic Year: 10 (An assignment must accompany detailed description about thinking process, special study/research/survey conducted, thinking line, special effects/ material used/ any special treatment given to subject matter etc.).

* Out of these 10 Assignments 01 assignments should be submitted as research based project on Communication Design, Information Design, New media/e-media etc. of minimum 10 sheets, showing progress of design process. These should also accompany a brief Project Report.

UNIVERSITY OF Mumbai

Revised Syllabi for M.F.A. (Painting and History of Arts) (By Research and By Papers)

BY RESEARCH

The nature of the Project work / Practical and the thesis to be submitted by the candidate for the Master of the Fine Arts Degree by research, in the branches of (1) Painting and (2) History of Arts shall be as under:-

M.F.A (Painting)

Project Work (Practical)

Any one of the following subjects:-

1. Painting
2. Mural
3. Portraiture
4. Graphics (any one for the following processes)
 - i. Etching in colour
 - ii. Photography in Colour
 - iii. Woodcut in Colour
 - iv. Screen Printing in Colour.

Quantum of work to be submitted in two years.

Painting	Minimum 12 paintings of 144 square feet works to be produced, along with Schematic Sketches.
Mural	Minimum total areas to be covered should be 100 square feet and should be executed on actual surface along with Schematic Sketches.
Portraiture	Minimum 12 portraits which should include –bust three fourth and full figures along with Schematic Sketches.
Graphic	Minimum 12 prints along with Schematic Sketches and proofs.

Nature of thesis:-

Comprehensively illustrated with a minimum of 15000 words.

.....2/-

M.F.A. (History of Arts)

The thesis should be on any one of the following subjects :-

1. A. Art History –Methodology.
B. Philosophy of Modern Art.
2. Indian Art
3. Western Art – Greece Roman Art, European Art, Renaissance and Baroque.
4. Modern Indian Art.
5. Modern Western Art
6. Indian Art – Indian Sculpture and Architecture on Indian Painting.

The thesis should be comprehensively illustrated with full analysis with a minimum of 20000 words.

BY PAPERS

The following will be the branches for the M.F.A. degree course by papers –

1. Painting
2. History of Arts

The Schemes of examinations for the different branches will be as under :

M.F.A. (Painting)

First Year

1. Philosophy of Art – One Paper – 100 marks- 3 hours (University Examination)	100 Marks
2. Practical Work – (to be certified by the College)	100 Marks
3. History of Art – (of the branch chosen) One Paper– 3 hours. (University Examination)	100 Marks
4. Viva voce	100 Marks
Total	400 Marks

.....3/-

A candidate who has been certified by the Principal of the College as having satisfactorily completed the Practical Work in the First Year of the Course will be permitted to keep terms for the Second Year of the course provided he / she has passed in the remaining two papers prescribed for the examination in accordance with the standard of passing laid down by the University.

Second Year

Sessional Work – (Display of practical work of first year and second year to be assessed by the panel of examiner appointed by the University.) 400 marks

Dissertation – (University Examination) of minimum 7000 words. 100 marks

Viva-voce – (University Examination) 100 marks

Total 600 Marks

M.F.A. (History of Arts)

First Year

1. (a) Art History Methodology
(b) Philosophy of Modern Art - One Paper - 3 hours - 100 marks.
2. Indian Art - One Paper – 3 hours – 100 marks.
3. Western Art – Greece- Roman Art or Art of European,
4. Renaissance and Baroque – One Paper – 3 hours – 100 marks.
5. Optional Paper – (any one of the following) – 100 marks.
One paper – 3 hours –

Total 400 Marks

Far Eastern Art (China and Japan)	OR
Influence of Indian Art in Central and South East Asia	OR
Art of Ancient Near Eastern Culture	OR
Islamic Art	OR
Art of Ancient Latin America	OR
Prehistoric and Tribal	OR
Portrait Painting	OR
Visualizations	OR
Graphics	OR
Mural Design	OR
Illustrations	OR
Sculpture.	

.....4/-

Second Year

6. Modern Indian Art – One Paper - 3 hours	100 marks
7. Modern Western Art – One Paper – 3 hours	100 marks
8. Indian Art – Indian Sculpture and Architecture; Or Indian Painting One Paper – 3 hours	100 marks
Dissertation of minimum 15000 words	150 marks
Viva-voce	150 marks

Total 600 Marks

The syllabuses for the different subjects prescribed for the examination are as follows:-

Practical Work for MFA (Painting)

Minimum 10 paintings.

A student will be specializing in any one of the following:

Studio Major.

- B) Painting – Minimum 10 paintings along with Schematic Sketches.
- C) Mural – Minimum total area to be carried should be 50 sq. feet per year to be executed on actual surface along with Schematic Sketches.
- D) Portraiture – Minimum 10 Portraits per year which should include the best three fourth and full figure along with Schematic Sketches.
- E) Graphics (any one process) – Minimum 10 prints along with Schematic and proofs.

.....5/-

Detailed syllabus for MFA (Painting) Part-I and Part-II.

A) Painting :

Design oriented compositional studies based on environment various aspects of human life, compositional studies based on pure aesthetic forms or otherwise in any medium. Studies from local scenes and surroundings. Exercises on visualizations of ideas and imagery. Original compositions in a chosen media or mixed media based on the preparatory studies. Analytical studies on visualization and composition of the pictorial date. Formal analysis of paintings.

B) Mural :

Studies of different mural techniques. Presentational and practical limitations of a media. Preparatory studies for a mural sketches on the design, visualization and enlargement. Exercise on cartooning – designing and enlarging a mural for a specified surface, place and to a scale. Implications of an internal and external mural and suitability of a media. Visualization and compositional analysis of the design. Studies from nature and local scenes. Compositional studies on a specific theme or a narrative for a mural.

Techniques:

1. Tempera – Egg, gum on dry surface
2. Fresco – Wet and Dry processes
3. Mosaic – Ceramic, Terracotta and other materials
4. Stained glass
5. Collage – or Mix media on experimental basis.
6. Some modern methods and techniques for mural designing.

Preparation of the grounds – surface, working in actual media on the specified surface project work in actual size.

C) Portraiture:

Extensive studies from life. Studies of human figure draped and undraped in full, half and three fourth length. Studies of various draperies and objects, Studies of life in different age groups, Studies on rendering techniques and expression, studying of the palette for portraiture, The handling and brushing technique, Element of design in portraiture. Posting and arranging the model with the background.

Characterization of the model. Importance of the personal approach to drawing and painting and visualizing the organization. Compositional analysis of painting. Emphasis on personal style and expression. Study of important portraits. Indian and Western approach to portraiture. Aesthetics of portrait painting with a special reference to Indian Miniature portraits. Professional aspect of portrait painting.

.....6/-

D) Graphics:

Details of syllabus will be submitted later.

Research in Advance Techniques in any one of the following subjects :-

- 1) Etching in colour
- 2) Lithography in colour
- 3) Wood-cut in colour
- 4) Screen Printing in colour.

Syllabus for the paper Philosophy of Arts

Topics: Indian (Oriental)

- Indian philosophy and aesthetics as related to art.
- Fundamentals of Indian Art.
- Indian Attitude to visual arts with special reference to painting.
- Formal aspect in Indian art with special reference to Shilpa text
- Indian Philosophy - its principles, and religious thoughts and their relation to arts.
- Indian Art – its mythological and socio-political relationship.
- Aesthetic concepts in Indian Art , its sources, evolution and scope and their relevance to work of art.
- Theory of Rasa – sutra and its commentators. Shadanga (six limbs) of Indian Paintings.
- Principles of Iconography and Painting in Indian Art.
- Interrelationship of visual art with performing art.
- Nature and function of works of art as conceived in Indian Aesthetics.
- Survey of far eastern art – china.
- Taoism and Zenn Buddhism with reference to art.
- Six cannons of Chinese painting.
- Modern Indian art – Visual analysis and ideological sources.

.....7/-

Topics: Western (Occidental)

- Concepts of art and beauty (with special reference to the thinkers from Plato to Modern) and various periods from early Greek to Modern.
- Theories relating to creativity – Emotion, imagination, inspiration play and intuition, imitation pleasure and empathy.
- Fundamental factors in the creative works (works of art) form, content, expression and communication.
- Movements in Painting and Sculpture from mid 19th Century to present day with emphasis on the contribution of important masters in Europe and America.
- Modern Western Art.
- Visual analysis and ideological sources.
Study of aesthetics and its scope. Relationship between actual works of art and the principles of aesthetics of the significant periods of art history.

Note: Topics of Indian and Western Philosophy could be grouped together or left to the option by the student for study and examination purpose to be decided in the meeting.

Paper of History of Arts (Painting)

- Comparative survey of evolution of the art (Painting) in the Eastern and Western Cultures.
- Group A - Oriental Painting
 - Traditions of Persian Indian – (only upto the beginning of 19th Century – and far eastern painting in the indigenous socio-political and religion context.
 - Analysis of significant masterpiece from different periods, stylistic conventions and variations themes and their various sources.
 - Indian Art from mid 19th Century onwards – pre-independence period and post-independence period.
 - Sources and experiments in contemporary Indian Art.
- Group B - Western Painting
 - Survey of main periods of western painting and sculpture from Paleolithic period upto the middle of 19th Century.
 - Important artists of the various periods, significant masterpieces, socio-political and religious ideas to the art activity and the thinking.
 - Western art (Europe and America) from mid 19th Century onwards till World War II.
 - Western art – post world war II period.
 - Contemporary western art – its sources and experiments.

Syllabus for M.F.A. History of Arts

FIRST YEAR

Paper I

(a) Art History Methodology and (b) Philosophy of Modern Art

- (a) Art Historical Methodology and interpretation Development of art history as a humanistic discipline, the leading scholars whose work have added new dimensions to the discipline and expanded its areas of explanation, Contribution in terms of Connoisseurship and methodology, Visual analysis, Symbolic meanings, Iconographic studies, Psychoanalytic and anthropological view points.
- (b) Philosophy of Modern Art (Syllabus to be submitted).

Paper II

Indian Art

Religious and textual sources of Indian Art (All textual sources from identification and interpretation of content), Beginnings of religion, fetishism, animism and anthropomorphism, Different religious philosophies and conceptual background of deities and their iconographic representations, comparative mythology and origin of symbolism. The relevant textual sources from iconographic identifications, Hindu pantheon Buddhist Pantheon and Jain Pantheon, textual sources of myths, legends and literary themes depicted in paintings and sculptures.

Paper III

Western Art

- a) Greco-Roman art – Historical evaluation of Cretan, Mycenaean, Etruscan Greek (Aschali classical, Hellenistic Roman and Egypt – Roman art and architecture, Geographical, Esthetic, socio-political foundation of Greco-Roman Art and Culture. Religions and Mythological background. Greco-Roman ideals of art and relevant aesthetic principles, analysis, study of the main masterpieces of Greek sculpture, Architecture, potter and painting. A study of the works of individual masters with reference to contemporary comments on their works.

Analytical study of Roman Painting, architecture and sculpture. Legacy of Greco-Roman art and culture over western world and its influence on the East.

.....9/-

- b) Christian Art - Historical evolution of Christian art, Early Christian, Byzantine Romanesque, medieval western and central European, Gothic and early Renaissance, ethic, Geographic, socio-political foundations of Christian culture and art. Religious, mythological and iconographic background. Analytical study of the main masterpieces of Christian art (Mosaics, murals, manuscripts, icons, relief and round sculpture) religious reliquaries and architecture in eastern and western Christian empire including Russian and Asian moron, stylistic evolution and religious architecture, holy figure and ecclesiastical symbolism.
- c) Art of European Renaissance and Baroque - Stylistic phases and significant painters and sculptors from the beginning of 14th Century to the end religious development, rise of naturalism, the revival of antique and contemporary aesthetic thinking.

Optional paper for Eastern Art (China and Japan)

Geographic, Ethnic and socio-political background of Chinese culture and art. Historical evolution of Chinese art from Prehistoric to modern times. A study of main masterpieces of Chinese art, pre-historic pottery, inscribed stones, bronze vessels, jades sculpture (Buddhist and non-Buddhist), ceramics and painting (Buddhist murals, scrolls, landscape and figurative) study of some important individual painters. Chinese view of art principles of painting. Extension of Chinese art in Japan and South East Asia. Evolution of Japanese art, architecture and printmaking in Japan Ukiyo and its main Exponents. Study of Zen Gardens and Sumi-e.

OR

Optional paper- Influence of Indian art in central and South East Asia :

Influence of Indian art in Central and South East Asia spread of Buddhism in North, West and Central Asia and Greco Buddhist art of religion, Spread of Hinduism and Buddhism in Ceylon. Indo-china and Indonesia, Indian and Local features in the sculptures and monuments of the religion.

Lamaistic Buddhism and tantric cults in Nepal and Tibet, mingling of Chinese and Indian elements in the art of the region.

OR

Optional Paper – Art of Ancient Near Eastern Cultures :

The Neolithic cultures in the near east, Mother Goddess cult images, Egyptian religion and the role of painting and sculpture of various phases, Mesopotamian religion, sculptures of Sumerians Acadians and Assyrians, various ruling tribes and regions, Creta religion and Art, Achaeon and Sassanian Art.

OR

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Optional Paper – Islamic Art :

Detailed survey of art under Islam from Seventh Century A.A. in the Middle-East, Turkey, North Africa, Moorish, Spain, Transoxiana Persia and India. Sources of Islamic art in Mesopotamian, Kellenistic, Sassanien, Chinese and Mongol Traditions, Ethnic, Geographical, Socio-political and cultural foundation of Islamic art. Religious and mythological background.

Analysis of the Chief masterpieces of art and main monuments. Salient features of Islamic architectures. Calligraphy and ceramics, A survey of early Painting (in Syria, Iraq, etc.) and a detailed study of Turkish and Persian traditions of paintings, various important schools (Bukhara, Heart, Shiraz, Tabriz, etc.) and artist (Bihzed, Mir Musewwir, Mir Sayyid Ali, Abd-us-samad, Rixa-Nameh the Khamsa of Nizami, the Gulistan of saidi, Zafar Nameh, Kalilah – Dimna, Anwari – Suhayli, hamza – Nameh, Timur – Nameh, etc.)

OR

Optional Paper – Art of Ancient Latin America :

(Syllabus to be submitted)

OR

Optional Paper – Prehistoric and Tribal Arts :

Art of Paleolithic and Neolithic cultures and their significance, Tribal arts of various regions in the world, Africa, North America and Oceania, Prehistoric and Tribal Arts and India, Characteristics of the rural and the folk arts in relation to life and social set-up, Anthropological methods and Principles.

SECOND YEAR

Paper- modern Indian Art : (1800 A.D. to present day)

Historical background, Symptoms of decline of patronage of traditional art of Rajasthan and Hill courts during early 19th Century, Introduction of European (mainly British) art, curiosm, engraving, plaster casts and visiting European (mainly British) artist in India and their impact on the sensibility of urban patrons. Indian art under the British establishment of art schools, British academicism, Ravi Verma and his followers, Nationalist movements and Revival of traditional India Art, Viewing and works of Ananda Coomaraswanmy, E.B. Havell, Rabindranath Tagore, Gajendranath Mukherjee, Jamini Roy, Ramkinker Baij, Analytical study of the works of artists from Bengal and their pupils and followers.

Advent of technology and changing values in European Society 'Modernism' in Art ' Rabindranath Tagore and Amrita Sher Gil, Analytical study of their important works. Paintings and sculptures in their forties at madras, Lahore, Lucknow, Calcutta and Bombay. Important artists of past independent India and analytical study of their works. Art schools, galleries and patronage of art in modern India. A survey of architecture (Colonial and modern) in the nineteenth and twentieth centuries. Major problems of contemporary Indian art between traditional and modernity; contemporary Indian art in context of International art scene.

Paper – Modern Western Art :

Main movements in Painting and Sculpture from mid 19th Century to the present day with emphasis on the contribution of important masters in Europe and America, Visual Analysis and ideological sources.

Syllabus for the paper – Indian Art (any one) :

A. Indian Sculpture and Architecture:

Evolution and development of Indian sculpture through various historical phases and different regions against the background of Indian culture covering rock-cut shirines, Structural monuments independent sculptures in store and metal and other materials. Buddhist, Hindu and Jain iconographic types, their geographical variations. Main feature of Temple and Islamic Architecture. Special emphasis on problems of chronology, including inscription data, Greco-Roman influence, the characteristics of the classical phase and its influence, the relationship between iconography and sculpture image, significance of Indian Sculpture far Artistic Art and culture. However it is expected that only certain phases, areas and monuments may be selected by the students for intensive study.

B. Indian Painting :

Historical Evalution of Indian Paintings, Prehistoric, Ajanta and subsequent continuation of mural tradition of Bagh and in South Indian and manuscript illustrations of West and East India (Jain Buddhist) early Rajasthan, Mughal, Deccani late Rajasthan and Pahari Schools.

Ethenic, geographical, socio-political and cultural foundations of Indian Paintings.

Religious and mythological background.

Ionographic principles and symbolism

Analytical study of the main masterpieces of Indian Paintings

Mural and miniatures in urban, folk and tribal traditions

Their technique and form

Some salient features of Indian Painting

Interrelationship of art of poetry, music and painting

Rebelliance of aesthetic principles of paintings

Extension of Indian Painting outside India

A study of content in Indian with reference to source

However, it is expected that only certain phases, areas and schools may be selected by the student for intensive study.

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