

(Revised based on the BoS meeting held on DD Month Year)- 28-07-2018

**Chhatrapati Shahu Ji Maharaj
University, Kanpur**

School of Fine Arts and Performing Arts

Institute Of Fine Arts

About the Department

The aim of this Institute is to provide career oriented high quality education in the field of Fine Arts, i.e. Painting, Applied Art, Sculpture, Print Making, Graphic Designing, 3D Modeling, Metal Casting, Textile Design and different types of extracurricular activities, seminars, exhibitions, and projects to make it career oriented. In every academic year, the Institute has been organizing various innovative and interactive programs to developed creativity, i.e. workshops, art shows, talks and demonstrations by eminent artist of their respective fields. So that student interacts with them and enrich their knowledge in the chosen course of study.

We put emphasis on practical training and theoretical knowledge of various aspect of Fine Arts. The department has a plan of action to organize art exhibitions, National and International art camps programmes for skill development, vocational workshops, demonstrations, conferences, seminars and research programmes, so that the students can earn their livelihood, for this Institute invites skilled artisans and artist to help student master their skills in their chosen field of work.

Institute of Fine Arts was established in Chhatrapati Shahu Ji Maharaj University, Campus, and Kanpur M.A. (Drawing & Painting) course introduced in the academic session 2004-05.

Bachelor of Fine Arts (BFA) Four Years course was introduced in the academic session 2010-2011 with three branches, Painting, Applied Arts and Sculpture to encourage the study of Painting, Plastic Arts, Applied Art, Sculpture, Textile Design and Graphic Design as a vocational course and to train to students to a high order.

After that, Master of Fine Arts in Painting, Applied Art, Sculpture and Print-making was introduced in the academic session 2019-20. Not every student wishes to take up a four year course in BFA, so we are going to start one-year short term courses in various branches of Art and Craft i.e. to make students self-dependent in their career.

From the academic session 2021-22 we are going to introduce one-year certificate courses in the following programmes:

- Painting
- Applied Art
- Sculpture (Terracotta, Ceramic and Papier-mache)
- Photography
- Textile Design
- Graphic Design
- 3D Animation
- 3D Modeling

Its alumni are doing exceptionally well mainly as teachers at various Universities, Government School and public school and freelance Artist in India. The vision of the department is to develop a world-class center of excellence in education, training & research in the field of Visual Arts where teaching and research encrust detailed understanding from visual arts to human. It also aims to develop teaching and research programmes that have relevance to the society and employability. To further strengthen teaching and research in the Department, an extensive renovation and up-gradation of labs have been already under processed.

MA (drawing & painting)

(MA) code

(Effective from Academic Year 2021-22)

B.F.A. (BACHELOR OF FINE ARTS)

Painting – Group A (BFA-A)

(w. e. f. the academic session 2018-19 onwards)

No. of Seats: 40

AIMS & OBJECTIVES

The Bachelor of Fine Art (BFA) is a four year under-graduate programme in Painting that aims toward providing the students an opportunity to enhance their skills in the discipline of Drawing and Painting and in turn apply these skill to express and evolve their own visual language to manifest and express their creative ideas and bring about new concepts and contribute to establish higher standards in the aesthetical aspects and to establish themselves in their professional field and for teaching of the subject at various levels of Schooling up to university level.

In addition to Painting as their Major discipline the students are exposed to the various other related fields of art, and other theory subjects i.e. History of Art, Methods and

Materials are also the part of their curriculum to fulfill the requirement of the Under-Graduate Programme of four year duration.

Examination: B.F.A. – 1st Year (Common Course for Painting, Applied Arts & Sculpture)

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed	
			Examination	Sessional	Total		
Theory	BFA-A-101	History of Visual Arts & Design	100	--	100	3 Hrs.	
Practical	Painting	BFA-A-102	Drawing *	50	25	75	3 Hrs.
		BFA-A-103	Sketching *	50	25	75	1 Hour
		BFA-A-104	Composition (Painting)	75	25	100	12 Hrs.
		BFA-A-105	Still – Life	75	25	100	12 Hrs.
		BFA-A-106	Print Making	75	25	100	12 Hrs.
	Textile Design	BFA-A-107	Design For Weaving	100	50	150	12 Hrs.
		BFA-A-108	Design – 2D & 3D	100	50	150	6 Hrs.
	Sculpture	BFA-A-109	Antique	100	50	150	6 Hrs.
		BFA-A-110	Composition in Clay	100	50	150	12 Hrs.
	Pottery/ Ceramic	BFA-A-111	Shape Making	100	50	150	12 Hrs.
		BFA-A-112	Design (Engobe)	100	50	150	12 Hrs.
	Applied Arts	BFA-A-113	Graphic Design	50	25	75	12 Hrs.
		BFA-A-114	Lettering	50	25	75	6 Hrs.
		BFA-A-115	Photography	30	20	50	6 Hrs.
		BFA-A-116	Geometry, Perspective and Calligraphy	30	20	50	12 Hrs.
		BFA-A-117	Typography	30	20	50	6 Hrs.
	Total =			1750			

* Date and Examiners (Int. & Ext.) shall be same for BFA – A – 102 & BFA – A – 103.

Examination: B.F.A. – 2nd Year, Painting – Group A

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-203	Composition	100	50	150	18 Hrs.
	BFA-A-204	Head Study	100	50	150	12 Hrs.
	BFA-A-205	Drawing	100	50	150	6 Hrs.
	BFA-A-206	Still – Life	100	50	150	12 Hrs.
	BFA-A-207	Optional : Select any one Opt. – 1 st (Mural) Or Opt. – 2 nd (Traditional Indian Painting) Or Opt. – 3 rd (Textile Design)	100	50	150	18 Hrs.
Total =			950			

Examination: B.F.A. – 3rd Year, Painting – Group A

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. assmnt	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-303	Composition	100	50	150	18 Hrs.
	BFA-A-304	Portrait Painting & Life Study	100	50	150	18 Hrs.
	BFA-A-305	Drawing	75	25	100	6 Hrs.
	BFA-A-306	Landscape	100	50	150	6 Hrs.
	BFA-A-307	Optional : (Carry on from 2 nd year)	100	50	150	18 Hrs.
BFA-A-308		Assignment * (Indian monumental study)	--	50	50	--
Total =			950			

* Internal assessment

Examination: B.F.A. – 4th Year, Painting – Group A

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-403	Advance Composition	100	50	150	18 Hrs.
	BFA-A-404	Life Study	100	50	150	18 Hrs.
	BFA-A-405	Drawing	100	50	150	6 Hrs.
	BFA-A-406	Advance Landscape	100	50	150	12 Hrs.
	BFA-A-407	Optional : (Carry on from 3 rd year)	100	50	150	18 Hrs.
Total =			950			

Detailed Syllabus (Theory)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)

(w. e. f. the academic session 2018-19 onwards)

Instructions:

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

B.F.A – I (Common for all group : Painting-A, Applied- B & Sculpture- C)

BFA – A – 101, Theory Paper (*Only*)- History of Visual Arts

& Design / M.M.: 100 / Time: 3 hrs.

UNIT -I

Fundamentals in Indian Art- Shadang, Chitra Sutram & Chitra Lakshnam.

UNIT-II

Elements of Painting - Line, Form, Value, Texture, Colour, Light & Shade etc.

Principals of Composition – Space-division, Balance, Harmony, Rhythm, Proportion, Contrast etc.

UNIT-III

Creative process (Meaning of composition) - Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colours in composition.

UNIT-IV

Colour Theory - Meaning of colour, origin of colour, solar spectrum, colour charts and circles, Primary colours, Secondary, colours etc

UNIT-V

Tools and their uses – (Painting, Graphic, Applied Art, Sculpture) equipments/ materials : Papers, Pencils, Charcoal, Pastels, Brushes, Boards, Clay, Wood, Leno, Board pins, Colours, Printing inks, Sensitive materials, Air Brush, proof reading marks, printing methods, paper and its size, etc.

B.F.A II (PAINTING, APPLIED ARTS & SCULPTURE) (*Common for all groups*)

BFA – A – 201, Theory Paper I - History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

UNIT -I

The quest of pre -

historic painting, important places, subject matter and style, viz. Mirzapur, Singhanpur, Pachmadhi,

Hosangabad, Bhimbetka. Indus Valley civilization, Mohanjodaro, Harappa

UNIT-II

The literary-reference to Paintings in ancient India- Vedic and Buddhist records. The art of Ajanta, Bagh, Sigiriya cave paintings.

UNIT-III

Study of Indian Miniature painting such as Jain, Rajasthani, Mughal & Pahari paintings

UNIT-IV

Main traditions of paintings in China & Japan

UNIT-V

Main traditions of Indian sculpture- Mauryan, Sugna, Kushan, Gandhara, Gupta sculptures, sculptures of Orissan and Khajuraho sculptures.

B.F.A III (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all group)

BFA – A – 301, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

UNIT -I

The quest of pre-historic painting and Important places of pre-historic art in Europe. Subject matter and style of pre historic art and Islamic painting tradition in West Asia, i.e. Persian, Egyptian etc.

UNIT-II

Renaissance in Italy and their important painters such as Leonardo Da Vinci, Raphael, Michelangelo etc.

Renaissance in German Painting and their important painters such as Albert Durer, Van Eyck etc.

Study of Greek, Roman, Early Christian, Byzantine and Gothic painting

UNIT-III

Mannerism and Baroque, important painters and their paintings Lives and works of the 17th century painters like Rembrandt Rubens, Vermeer, Velazquez and others.

UNIT-IV

Study of Egyptian sculpture, Sumerian sculpture, Greek Sculpture.

Sculpture roman sculpture, Romanesque sculpture, Gothic sculpture and Renaissance sculpture.

UNIT-V

Aesthetics - Origin of Art, Definitions of art, Classification of art and creation of beauty.

B.F.A IV (PAINTING, APPLIED ARTS & SCULPTURE) (*Common for all group*)

BFA – A – 401, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

UNIT –I

Modern Movement in West such as Impressionism, Post Impressionism, Cubism, Expressionism, Dadaism, Surrealism etc.

UNIT-II

Contemporary Art movement in west such as - Action painting, Synchronism, Orphism, Raynism, Constructivism, Abstract expressionism etc. Current trends in western art.

UNIT-III

Important Modern Movement in India such as Bengal School and there important Painters- A.N. Tagore, R.N. Tagore, G.N. Tagore, Nand Lal Bose, K.N. Majumdar, Jamini Roy, Khastgir, A.K. Haldar, George Keyt, Amrita Shergil, Raja Ravi Verma, L.M.Sen, Ram Kinkar etc.

UNIT-IV

Art Movement of India such as Progressive Art Group, Shilpi Chakra. Important painters and Sculptors and there work -

Sooza, Raza, M.F. Hussain, Tayab Mehta, K.S.Kulkarni, RamKumar, Manjeet Bava, Swaminathan, G.R. Sanosh, Himmat Shah,

Jeram Patel, Ramchandran, Bhupen Khakkar, R.S.Bist, M. L. Nagar, A. S. Pawar, Satish Chandra,

B.N.Arya, Ram Chandra Shukla etc.

UNIT-V

Folk/Tribal art of India and its important regional style and techniques such as Madhubani, Orissan, Rajasthani etc.

B.F.A – II PAINTING (Group - A)

BFA – A – 202, Theory Paper II - Material & Method / M.M.: 100 /Time: 3 hrs.

UNIT –I

Meaning of Technical Theory.

Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

UNIT-II

Drawing and Painting equipments materials tools their uses and techniques- Lead Pencils, Charcoal, Crayons, Pastels, Erasers, Brushes, Boards, Board pins & Colours etc.

UNIT-III

Technique and process of fixing, distemper, Gouache, Water Colour

UNIT-IV

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colours in composition.

UNIT-V

Meaning colour Harmonies, symbolism and Psychology of colours, colouring materials and pigments, colour mediums such as pastel, Water colours, oil colours, temporary colours, Encaustic colours, casein colours, Poster Colours, Acrylic

colours etc. and colour sensation, colour systems.

(Newton, Lambert, Hering, Chevreul, Helmholtz. Maxwell, Munsell, Ostwald, Ridgeway, etc.)

B.F.A – III PAINTING (Group - A)

BFA – A – 302, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT -I

Different types of compositions: Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions, Minimal composition.

UNIT-II

Oil Painting, Its equipments, Tools, Materials, Methods, Techniques and manufacture. Tools and equipment Palette, Dippers, Brushes, Care of Brushes, Knives, Easels, Brush, Cleaning cans.

UNIT-III

Colour Pigments -
Chemical Properties, Physical Properties Manufacture. The whites, Permanence of pigments,
Varnishes, Soft, Resin
Varnishes, Wax Varnishes, Gum Resins, Mastic Varnish, rules for varnishing, preservation of
varnish brushes, picture varnishing other varnishes.

UNIT-IV

Supports-

Types of supports, their qualities, advantages and disadvantages and their preparation, paper card-board, Compressed boards wood panels, plywood sheet, canvas boards, canvas, metal supports stretchers, Stretching canvas, preparation of canvas.

UNIT-V

Under priming or sizing- leather waste sizing, commercial glue size, casein size, fish glue size.

Types of Priming or Ground- oil ground, gesso or chalk ground, Emulsion Ground, Commercially prepared grounds, Acrylic Ground.

Methods and Techniques - Quality of paint, consistency of paint, under painting, over painting. thin paint, textures, Impasto Knife painting.

B.F.A – IV PAINTING (Group - A)

BFA – A – 402, Theory Paper –II Material & Method / M.M.: 100/ Time: 3 hrs.

UNIT -I

Place and Importance of technique in Traditional Indian Art., Meaning of Tempera, Miniature Painting, Types of Mural Painting,

UNIT-II

Uses and Limitations of Tempera Painting., Supports or Carriers and grounds of Tempera Painting, plywood, wood Pulp material, sizing gesso, Application of gesso, Scraping the gesso, Testing the scraping, Stoning, Methods of Drawing for Tempera Painting. Pigments and Brushes for Tempera Painting,

UNIT-III

Technique of Fresco Painting, Preparing Ground, Drawing and Tracing, Selection of colours, Preparation of colours,

Fresco tools and their uses, Precautions and rules, Italian Fresco, Jaipuri Fresco, Ajanta Technique, Technique of

Mosaic Painting ,

UNIT-IV

Function of pigments, Natural and artificial colours, coloured Earths, pigment character, Palettes, Transparent pigments, shell gold, Grinding the colours, sable and bristle Brushes, care of Brushes.

UNIT-V

Technique of Wax Painting, Technique of Collage Painting Technique of Acrylic Painting, Modern Colour Theories, use of colours and new techniques

SUGGESTED BOOKS FOR READING :

1. Razanl, Modern Paining, Skira – Useful references from plates and text.
2. Lake and Maillard – Dictionary of Modern Painting.
3. Herbert Road – A concise History of Modern Paining.
4. William Vaughan – Romantic Art.
5. European Modern Movements in Encyclopedia of World Art.
6. Leymarie – Impressionism (Skira).
7. J. Rewald – History of impressionism – Museum of Modern Art, New York.
8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Roger Fry – Vision and Design.
10. Madsen – Art Nouveau.
11. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
12. Crespelle – The Fauves.
13. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopediadia of World Art.
14. Rosenblum – Cubism and 20th Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopediadia of World Art.
16. Ritchie – German 20th Century Art – Museum of Modern Art.
17. Barr – Fantastio Art; Dada and Surrealism.
18. Scuphor – Dictionary of Abstract Art.
19. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
20. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
21. Herber Read – Surrealism (Mainly documents)
22. Rubin – Dada & Surrealism.
23. F.Pepper – Kinetic Art.
24. L. Lippart – Pop Art.
25. Poggioli – Theory of the Avant Garde (Concepts of modernity)
26. MC Muller – Art, Affluence and Alienation (Contemporary developments in various Arts).
27. A.M. Haftman – 20th Century Painting.
28. Cold water : Primitivism in Modern Art.
29. Hamilton – Painting & Sculpture in Europe – 1880-1940.
30. Pevsnor – Pioneers of Modern Design, 1965.
31. Zigrosser – Expressionism – A Survey of their Graphic Work, 1957.
32. Seitz – The Responsive Eye, 1965.
33. Myers – Medican Painting in our time – 1956.
34. Gray – The Great Experiment: Russian Art – 1863-1922, 1962.

35. Rose Barbara – American Painting since 1900, 1967.
36. Goodrich and Baur – American Art of the Twentieth Century, 1962.
37. Roseberg – The Tradition of the New, 1959.
38. Steinberg Leo – Other Criteria.
39. Arnason : History of Modern Art.
40. Bhartiya Chitra Kala Ka Itihas- Vachaspati Gairola.
41. Bartiya Chitrakala Ka Itihas- Avinash Bahadur verma.
42. Rupa prada Kala Ke Muladhar- R. A. agrawal and S. K. Sharma
43. Bhartiya Murtikala_ Ramanath Mishra.
44. Bhartiya Kala- A. L. Srivastava.
45. Bhartiya Chitrakan- R. K. Vishwakarma.
46. Arts and Architecture of India - Benjamin Rowland
47. A History of far Eastern Art - Thames and Hudson
- 48^प कला इतिहास भारतीय और पाश्चात्य – रामचन्द्र नारायण पाटकर
- 49^प भारतीय चित्रकला एवं मूर्तिकला का इतिहास – डॉ० रीता प्रताप
- 50^प कला विलास – भारतीय चित्रकला का विकास – आर० ए० अग्रवाल
- 51^प भारत की चित्रकला का संक्षिप्त इतिहास – डॉ० लोकेष चन्द्र शर्मा
- 52^प भारतीय चित्रकला एवं आधुनिक सन्दर्भ – डॉ० बृजेश स्वरूप कटियार

AESTHETIC

1. Aesthetic meaning – Rekha Jhanji.
2. Philosophy of Art (Foundations of Philosophy series)
3. Comparative Aesthetics : Eastern & Western – G. Hanumantha Rao and DVK Murthy
4. Philosophy of Art – Aldrich Virgil.
5. Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley.
6. Art as Experience – John Dewey.
7. Introductory Readings in Aesthetics – Hospers John.
8. Art and Illusion – E. H. Gombrick.
9. Ideals and Idols – E.H. Gombrick.
10. Ways of World Making – Nelson Goodman.
11. Critical Theory – Pyne.
12. Truth in Painting – Jaques Devida.
13. Approaches to Indian Art – Nihar Ranjan Ray.
14. Idea and Images – Nihar Rangan Ray.
15. Aesthetic Theory and Art – Ranjan K. Ghosh.
16. Mimesis as Make – Believe – Aurther Danto
- 17^प रस सिद्धान्त एवं सौन्दर्य शास्त्र : डॉ० नगेन्द्र
- 18^प कला और सौन्दर्य : सरेन्द्र बारलिंगे
- 19^प भारतीय सौन्दर्य शास्त्र : राम लखन पुक्ल

- 20^ए रस सिद्धान्त और सौन्दर्य शास्त्र : निर्मल जैन
21^ए कला समीक्षा : गिरिराज किशोर अषोक
22^ए सौन्दर्य तत्व : सुरेन्द्रनाथ दास गुप्त
23^ए सौन्दर्य शास्त्र : रा. म. पाटणकर
24^ए भारतीय दर्शन : एस. एन. दासगुप्ता
25^ए दर्शन दिग्दर्शन : राहुल सांकृत्यायन
26^ए भारतीय सौन्दर्यशास्त्र की भूमिका : डॉ० नगेन्द्र
27^ए कला विवेचन : कुमार विमल
28^ए भारतीय सौन्दर्यशास्त्र का तात्विक विवेचन एवं वर्णन : राम लखन पुक्ल
29^ए साधारणीकरण और सौन्दर्यनुभूति के प्रमुख सिद्धान्त : प्रेम कान्त टण्डन
30^ए सौन्दर्यशास्त्र के तत्व : कुमार विमल
31^ए सुन्दरम : हरिद्वारी लाल शर्मा

B.F.A. (BACHELOR OF FINE ARTS)
Painting – Group B (BFA-B)
(w. e. f. the academic session 2018-19 onwards)
No. of Seats: 40

AIMS & OBJECTIVES

Applied Art as the name itself suggests is Art as Applied to a specific purpose in order to inform or sell goods or services. It is best regarded as a powerful medium for mass communication besides its extensive use in the field of advertising, Applied Art is also considered as an effective tool for visual publicity. It is an art of the modern age with a firm belief in art and industry suitable to the age. Applied Art is the need of every nation and national industry and the field of commerce has to depend on it. When labour and machinery play their part in producing indigenous goods or products, the Applied artist plays an equally important part in planning, designing, advertising and helping to sell these goods or products. The Applied artist has as fascinating, a creative field as anyone connected with other Fine Art he can make his work a thing of beauty, charm and attraction, thereby becoming a Fine showman and an engaging sells man. The syllabus is designed to sharpen artistic intellectual and creative sensibilities, the students are groomed to attain proficiency as Graphic Designers (Applied Artist) in the field of Advertising. Intellectual development is also directed to perusing higher education.

Our Objectives : Our objectives are to advance learning, knowledge and professional competence particularly in the field of applied arts, in the principle and practice of art and design in relation to industrial, commercial and social developments. Department of Applied Arts, Institute of Fine Arts aims to achieve international standards of excellence in graduate and post graduate educations of future artists and designers. It aims to achieve these through the quality of its teaching, research and practice and through its

relationship with the institutions and industry and technologies associated with the discipline of art and designs.

Exploring the innovative applications of technologies and processes to the discipline of art and design. Encouraging awareness of social and environmental developments in so far as they relate to art and design.

Scope of Applied Art (Graphic Design) :

- a) Information Graphics
- b) Advertising Design
- c) Packaging
- d) Corporate Identity
- e) Desktop Publishing
- f) Knowledge of Typography
- g) Photography
- h) Drawing and Visual Studies
- i) History of Graphics and Art
- j) Drawing for Storyboard
- l) Illustrations
- m) Outdoor Media

: as it has redefined the definition of Graphic Design and has made graphic reproduction technology more accessible to the designers.

Examination: B.F.A. – 2nd Year, Applied Arts – Group B

Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed	
		Examination	Sessional	Total		
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-B-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-B-203	Poster Design	100	50	150	18 Hrs.
	BFA-B-204	Press Layout	50	25	75	18 Hrs.
	BFA-B-205	Illustration	50	25	75	12 Hrs.
	BFA-B-206	Drawing	100	50	150	18 Hrs.
	BFA-B-207	Commercial Reproduction	50	25	75	12 Hrs.
	BFA-B-208	Graphic Design	50	25	75	12 Hrs.
	BFA-B-209	Optional : select any two Opt. – 1 st (Photography) Or Opt. – 2 nd (Screen Printing) Or Opt. – 3 rd (Print Making)	100 (50+50)	50 (25+25)	150	12 Hrs.
Total =				950		

Examination: B.F.A. – 3rd Year, Applied Arts – Group B

Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed	
		Examination	Sessional/ Int. Assmt	Total		
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-B-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-B-303	Poster Design	50	25	75	12 Hrs.
	BFA-B-304	Press Layout	50	25	75	12 Hrs.
	BFA-B-305	Illustration	100	50	150	12 Hrs.

	BFA-B-306	Drawing	75	25	100	18 Hrs.
	BFA-B-307	Magazine Layout & Typography	50	25	75	12 Hrs.
	BFA-B-308	Computer Graphics	50	25	75	6 Hrs.
	BFA-B-309	Optional :Carry on from 2 nd year (any two practical)	100 (50+50)	50 (25+25)	150	12 Hrs.
	BFA-B-310	Assignment * (Indian monumental study)	--	50	50	--
Total =		950				

* Internal assessment

Examination: B.F.A. – 4th Year, Applied Arts – Group B

	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-B-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-B-403	Product Campaign Design	100	50	150	12 Hrs.
	BFA-B-404	Social Campaign Design	50	25	75	12 Hrs.
	BFA-B-405	Illustration	100	50	150	12 Hrs.
	BFA-B-406	Drawing	100	50	150	18 Hrs.
	BFA-B-407	Computer Graphics	100	50	150	18 Hrs.
	BFA-B-408	Optional :Carry on from 3 rd year (any one practical)	50	25	75	12 Hrs.
Total =			950			

SUGGESTED BOOKS FOR READING :

APPLIED ARTS / MATERIAL & METHODS

1. Foundation of Advertising (Theory and Practice) – SA Chunawala & KC Sethia.
2. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan.
3. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition).
4. Packaging Design : Graphics , Material Technology – Steven Sonsino.
5. Sign Design : Graphics, Materials & Techniques – Mitzi Sims.
6. Paste up for Graphic Arts Production – Kenneth F. Hird .
7. Making a Good Layout – Lorisieber & Lisa Balla.
8. Type in Use – Alex White.
9. The Image and the Eye – E.H. Gombrich.
10. Air Brushing and Photo Retouching – Brett Breckon.
11. Applied Art Handbook – Prof. S.K. Luthra .
12. Letter Assembly in Printing – D. Wooldridge.
13. Graphic Designing end Reproduction Techniques – Peter Croy.
14. Handbook of method & material – Ray Smith.
- 15^प चित्रण सामग्री : डॉ० आर० के० सिंह
- 16^प विज्ञापन 'तकनीक एवं सिद्धान्त' : नरेन्द्र यादव
- 17^प विज्ञापन डिजाईन : नरेन्द्र यादव
- 18^प विज्ञापन कला : एकेष्वर प्रसाद हटवाल
- 19^प विज्ञापन : अशोक महाजन

B.F.A. (BACHELOR OF FINE ARTS)
Painting – Group C (BFA-C)
(w. e. f. the academic session 2018-19 onwards)
No. of Seats: 10

AIMS & OBJECTIVES

Our objectives are to advance learning, knowledge and professional competence particularly in the field of Sculpture Arts, in the principle and practice of art and design in relation to industrial, commercial and social developments. Department of Sculpture Arts, Institute of Fine Arts aims to achieve international standards of excellence in graduate and post graduate educations of future artists. It aims to achieve these through the quality of its teaching, research and practice and through its relationship with the institutions and industry and technologies associated with the discipline of art and designs..

Exploring the innovative applications of technologies and processes to the discipline of art and design. Encouraging awareness of social and environmental developments in so far as they relate to art and design.

Examination: B.F.A. – 2nd Year, Sculpture – Group C

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-203	Drawing	100	50	150	12 Hrs.
	BFA-C-204	Portrait	100	100	200	18 Hrs.
	BFA-C-205	Composition	100	100	200	18 Hrs.
	BFA-C-206	Advance Composition	100	100	200	18 Hrs.
Total =					950	

Examination: B.F.A. – 3rd Year, Sculpture – Group C

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. Assmt.	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-303	Drawing	75	25	100	12 Hrs.
	BFA-C-304	Portrait	100	100	200	18 Hrs.
	BFA-C-305	Composition	100	100	200	18 Hrs.
	BFA-C-306	Advance Composition	100	100	200	18 Hrs.

BFA-C-307	Assignment * (Indian monumental study)	--	50	50	--
Total =			950		

* Internal assessment

Examination: B.F.A. – 4th Year, Sculpture – Group C

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-403	Drawing	100	50	150	12 Hrs.
	BFA-C-404	Life study	100	100	200	18 Hrs.
	BFA-C-405	Composition	100	100	200	18 Hrs.
	BFA-C-406	Advance Composition	100	100	200	18 Hrs.
Total =			950			

B.F.A – II SCULPTURE (Group - C)

BFA – C – 202, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT –I

Meaning of Technical Theory, Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

UNIT-II

Fundamentals of plastic medium, clay and its properties.

UNIT-III

Principle of modeling and casting.

UNIT-IV

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, medium.

UNIT-V

Method & Practice of ceramics, pottery and terracotta. Fundamentals of wood carving, Anatomy study of figure, study of muscles of the head.

B.F.A – III SCULPTURE (Group - C)

BFA – C – 302, Theory Paper II Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT –I

Principle and practices of modeling & Casting, pottery and terracotta, Fundamentals of glyptic medium wood carving. Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Abstract, Constructive.

UNIT-II

Bronze Casting- Its equipments, Tools, Materials, Methods, Techniques. Tools and equipment.

UNIT-III

Principle and practices of Stone Carving, Methods and practices.

UNIT-IV

Principle and practices of Welded Sculpture, Methods and practices.

UNIT-V

Drawing & Sketching -Methods and Techniques for Sculptor.

B.F.A – IV SCULPTURE (Group - C)

BFA – C – 402, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

Material & Methods. Methods of Metal casting and ceramics sculpture, study of synthetic media and their techniques. Methods of contemporary sculpture.

UNIT -I

Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Abstract, Constructive.

UNIT-II

Methods and practices of ceramics - Its equipments, Tools, Materials, Methods, Techniques.

UNIT-III

Principle of Stone Glazing, Methods and practices.

UNIT-IV

Principle and practices of Firing, Methods and practices.

UNIT-V

Iconographical Drawing & Sketching -Methods and Techniques for Sculptur. Drawing Methods for architecture and Monuments.

SUGGESTED BOOKS FOR READING :

SCULPTURE

1. Herbert Read : (i) Modern Sculpture.
2. Herbert Read : (ii) Art of Sculpture.
3. Giedion Welcker : Contemporary Sculpture.
4. Sculpture of the 19th – 20th Centuries.
5. Burnham – Beyond Modern Sculpture.
6. Nean Seitz – Modern Sculpture, Evolution.
7. Kulterman – The New Sculpture.
8. Maillard – Dictionary of Modern Sculpture.
9. Scuphot : Sculpture of 20th Century.

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Painting – Group A
(w. e. f. the academic session 2018-19 onwards)

Examination: M.F.A. (First Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-101 (Theory)	History of Modern Western Art	80	--	20	100	3 Hours
MFA-A-102 (Theory)	Aesthetic & Art Appreciation	80	--	20	100	3 Hours
MFA-A-103	Option – I : Creative Painting					

(Practical)	OR Option – II : Mural OR Option – III : Portrait	--	100	--	100	24 Hrs.
MFA-A-104 (Practical)	Display + Viva - voce + Project Report. (50+25+25) *	--	--	100	100	--
Total = 400						

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Examination: M.F.A. (Second Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-201 (Theory)	History of Modern Western Art	80		20	100	3 Hours
MFA-A-202 (Theory)	Aesthetic & Art Appreciation	80		20	100	3 Hours
MFA-A-203 (Practical)	Option – I : Creative Painting OR Option - II : Mural OR Option – III : Portrait	200	100	--	300	24 Hrs.
MFA-A-204 (Practical)	Display + Viva-voce + Project Report. (50+25+25) *	100	--	--	100	--
MFA-A-205	Graphic Design-I/ Relief Composition/ Clay Modeling-I {Elective} **	--	--	50	50	12 Hrs.
MFA-A-206	Open Elective {Fundamental of Visual Arts – I } **	--	--	50	50	--
Total = 700						

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Grand Total of Marks (1st sem. + 2nd sem.): 1100

** Elective & Open Elective Examination will be conducted at the completion of the same Semester and evaluated by Internal examiner/ committee.

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Painting – Group A
(w. e. f. the academic session 2018-19 onwards)

Examination: M.F.A. (Third Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-301 (Theory)	History of Modern Indian Art	80	--	20	100	3 Hours
MFA-A-302	Option – I : Creative Painting					

(Practical)	OR Option - II :Mural OR Option – III : Portrait	--	100	--	100	--
MFA-A-303 (Practical)	Display+Viva-voce+ Project Report. (50+25+25) *	--	--	100	100	
MFA-A-304	Graphic Design-II/ Intaglio Composition/ Clay Modeling-II {Elective}	--	--	50	50	12 Hrs.
MA-A-305	Open Elective {Fundamental of Visual Arts – II}	--	--	50	50	--
Total =		400				

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Examination: M.F.A. (Fourth Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-401 (Theory)	History of Modern Indian Art	80	--	20	100	3 Hours
MFA-A-402	Dissertation **	100	--	--	100	--
MFA-A-403 (Practical)	Option - I: Creative Painting OR Option - II :Mural OR Option – III: Portrait	200	100	--	300	24 Hrs.
MFA-A-404 (Practical)	Exhibition + Viva-voce +Seminar (50+25+25) *	100	--	--	100	--
Total =		600				

*Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Grand Total of Marks of All Semesters = 2100

Instructions

1. Practical Examination will be conducted in Even Semester i.e. 2nd, 4th only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4th Semester.
3. Open Elective (to be opted from other department of the faculty only)
4. Paper no. 103, 104, 302, 303 will be evaluated by the Internal examiner/ committee.

DETAILED SYLLABUS: (THEORY - FIRST SEMESTER)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Painting – Group A
(w. e. f. the academic session 2018-19 onwards)

MFA- A-101: HISTORY OF MODERN WESTERN ART (GROUP A, B, C & D)

Time Allowed: 3 Hours Max. Marks : 80 & 20 Internal Assessment,

Instructions:

(iv) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.

(v) No. of Questions to be attempted : 05 .Question No. 01 is compulsory

(vi) All Questions will be of equal marks.

Course of Study

Unit-I

Romanticism: Francisco Goya, Eugene Delacroix, John Constable, J.W.M. Turner.

Realism: Gustave Courbet, Jean-Francois Millet, Camille Corot, Honore Daumier.

Unit-II

Impressionism: Claude Monet, Edouard Manet, Edgar Degas, Auguste Renoir.

Post-impressionism: Georges Seurat, Paul Cezanne, Paul Gauguin, Vincent Van Gogh, Camille Pissaro.

Unit-III

Other important Painters: Edvard Munch, Toulouse Lautrec.

Futurism- Umberto Boccioni, Givno Serverini.

Fauvism: Henri Matisse, Maurice De Vlaminck.

Unit-IV

Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger.

Expressionism

- a. Die Brucke: Leslie Kirchner, Emil Nolde.
- b. Der Blaue Reiter: Wassily Kandinsky, Paul Klee, Franz Marc.
- c. Figurative Expressionist: Oskar Kokoschka.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments | : | 10% |
| (1st Assignment after one month & 2nd after two months) | | |
| (ii) One Class Test(One period duration) | : | 5% |

MFA-A-102: AESTHETICS AND ART APPRECIATION (GROUP A & C)

Time Allowed: 3 Hours Max. Marks : 80 & 20 Internal Assessment,

Instructions:

(i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.

(ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory

(iii) All Questions will be of equal marks.

Course of Study

Unit-I

Introduction to Aesthetics and its scope, relation to Science and Philosophy, Introduction to basic principles of Indian Philosophy and Religious thoughts – Vedic, Upanishadic.

Unit-II

Fundamentals of Indian Art, Principles of Painting and Iconography in the Shilpa Texts like Chitrasutra, Chitralakshan

Unit-III

Concept of Rasa Sutra, Bharat Muni, Abhinav Gupt (including types and components of Rasa), Shadanga

Unit-IV

Alankar, Dhvani, Auchitya, Riti

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 10%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration) : 5%

DETAILED SYLLABUS (PRACTICAL – FIRST SEMESTER

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-103: Practical: *Opt – I* : CREATIVE PAINTING

or

***Opt – II* :MURAL**

or

***Opt – III* :PORTRAIT**

Candidate admitted in M.F.A. (Painting) will select any one of the above options subject for specialization in all semester.

Time allowed: 24 Hours

Max. Marks: 100

Opt – I: Creative Painting

Medium: Medium: pencil, charcoal, pastel, pen and ink, water colour.

Minimum Size: 30”x40” or 36”x36”

Sessional:

- 1. No. of Assignments on Canvas : 08
- 2. Installations : 01
- 3. General sketches : 500
- 4. Colour Sketches : 25

Course of Study:

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art.
- Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool.

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision.
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture.
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts.

Opt – II : MURAL

Medium: water based pigments, clay, POP and tiles etc.

Minimum Size: 36"x48" or 36"x36"

Sessional:

1. No. of Assignments	:	04
2. Installations	:	01
3. General sketches	:	500
4. Colour Sketches	:	25

Course of Study:

Study of Mural from different ways with emphasis on declination of character, line, slab/block/piece, different subject (thematic), dramatization and various expression of composition of mural in different profile, emphasis on the development of a personal artistic style.

Opt – III : PORTRAIT

Medium: oil pastel/dry pastel

Minimum Size: 22"x28" (on paper/canvas)

Sessional:

1. No. of Assignments on Canvas	:	10
2. General sketches	:	500
3. Colour Sketches	:	25

Course of Study:

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

MFA – A –104: (DISPLAY+VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

(i) Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.

- (ii) Viva-Voce will be conducted by Internal Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study:

Project

Student have to write about his/ her art work created during this semester and the Internal committee will evaluate his/ her project.

DETAILED SYLLABUS: (THEORY - SECOND SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-201: HISTORY OF MODERN WESTERN ART, (GROUP A, B, C & D)

Max. Marks 80 & 20 Internal Assessment

Time : 3 Hours

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit-I

Constructivism: Kasimir Malevitch, Alexander Rodchenko, Naum Gabo, Antoine Pevsner.
De Stijl : Piet Mondrian, Theo Van Doesburg.

Unit-II

Dada and Surrealism: Giorgio De Chirico, Marcel Duchamp, Max Ernst, Joan Miro,
Salvador Dali, Francis Picabia, Marc Chagall
Other important Painter: Amedeo Modigliani, Max Beckman

Unit-III

Abstraction: Vasily Kandinsky, Paul Klee, Jackson Pollock, Mark Rothko
Pop Art : David Hockney, Andy Warhole.

Unit-IV

Op Art, Frank Stella, Vicror Vasarely,
Minimal and Kinetic art.

Important Sculptor: Constantin Brancusi, Henry Moore, Alberto Giocometi, Auguste Rodin.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 10%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration) : 5%

MFA-A-202: AESTHETICS AND ART APPRECIATION

Time Allowed: 3 Hours

Max. Marks 80 & 20 Internal Assessment

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit-I

- Psychological Mechanism of Artistic Perception.
- Psychological Mechanism of Artistic Creation.
- Art as an object of Perception.
- Psychological Distance.

Unit-II

Psychology and Art

Freud's theory (conscious and sub-conscious mind), C.J. Jung, Croce Susane Langer.

Unit-III

Aristotle, Plato, Kant, Hegel, Marx.

Unit-IV

Globalization in Art, Art and Environment, Anti Aesthetic & Art, Philosopher: Roger Fry, Clive Bell.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 10%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration) : 5%

DETAILED SYLLABUS: (PRACTICAL – SECOND SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-203: Practical: *Opt – I* : CREATIVE PAINTING

or

***Opt – II* : MURAL**

or

***Opt – III* : PORTRAIT**

Candidate admitted in M.F.A. (Painting) will select any one of the above options subject for specialization in all semester.

Time Allowed: 24 Hours

Max. Marks: 300 (Sessional: 100 and Examination: 200)

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.

- (ii) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work.

Course of Study

Opt – I: CREATIVE PAINTING

Medium: Oil Colours/Water Colours/Acrylic Colours

Minimum Size: 30”x40” or 36”x36”

Sessional:

1. No. of Assignments on Canvas	:	08
2. Installations	:	01
3. General sketches	:	500
4. Colour Sketches	:	25

Course of Study

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Opt – II : MURAL

Medium: water based pigments, clay, POP and tiles etc.

Minimum Size: 36”x48” or 36”x36”

Sessional:

1. No. of Assignments	:	08
2. Installations	:	01
3. General sketches	:	500
4. Colour Sketches	:	25

Course of Study

Study of Mural from different ways with emphasis on declination of character, line, slab/block/piece, different subject (thematic), dramatization and various expression of composition of mural in different profile, emphasis on the development of a personal artistic style.

Opt – III : PORTRAIT

Medium: oil colour/water colour

Minimum Size: 22"x28" (on paper/canvas)

Sessional:

1.	No. of Assignments	:	10
2.	General sketches	:	500
3.	Colour Sketches	:	25

Course of Study

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

MFA-A-204: (DISPLAY+ VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st and 2nd Semester will be conducted in the end of 2nd semester.
- (ii) Viva-Voce will be conducted by Internal& External Examiner.
- (iii)Project Report will be presented in an open Seminar

Course of Study for Project

Historical Sites, National Monuments, Review of National Art Fairs, Exhibitions. Galleries, Advertising Agencies, Contemporary Art Issues. Review about his/her Art work.

DETAILED SYLLABUS: (THEORY - THIRD SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-301: HISTORY OF MODERN INDIAN ART (GROUP A& B)

Time Allowed: 3 Hours

Max. Marks : 80 & 20 Internal Assessment,

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii)All Questions will be of equal marks.

Course of Study

Unit-I

Company School.

Establishments of Art Schools in India- Madras, Calcutta, Bombay, Lucknow.

Raja Ravi Verma, Amrita Shergill, Rabindra Nath Tagore

Unit-II

Bengal School: AbanindraNath Tagore, Nandalal Bose, Binod Bihari Mukharjee,
Other Artists: Jamini Roy, Ram Kinkar Baij, Gaganendra Nath Tagore,

Unit-III

Progressive Artist Group: S.H.Raza, F.N.Souza, K.H.Ara, M.F.Hussain,
Akbar Padamsee,

Delhi Shilpi Chakra. B.C.Sanyal, Krishan Khanna,

Neo-Tantricism: K.C.S. Panniker, Biren Dey, G.R. Santhosh, P.T. Reddy.

Unit-IV

Abstract Trend : PrabhakarBarve, V.S. Gaitonde, Bimal Das Gupta.

Other important Artist Ram Kumar, Tyeb Mehta, Jahangir Sabavala, Satish Gujral,
A.Ramachandran,Laxman Pai, Manjit Bawa.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments | : | 10% |
| (1st Assignment after one month & 2nd after two months) | | |
| (ii) One Class Test(One period duration) | : | 5% |

DETAILED SYLLABUS: (PRACTICAL – THIRD SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-302: Practical: *Opt – I* : CREATIVE PAINTING

or

***Opt – II* : MURAL**

or

***Opt – III* : PORTRAIT**

Candidate admitted in M.F.A. (Painting) will select any one of the above options subject for specialization in all semester.

Time Allowed: 24 Hours

Max. Marks: 300 (Sessional: 100 and Examination: 200)

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work.

Opt – I: CREATIVE PAINTING

Medium: As following

Minimum Size: 30"x40" or 36"x36"

Sessional:

1.	No. of Assignments on Canvas	:	08
2.	Installations	:	01
3.	Number of assignment of Multimedia	:	01
4.	General sketches	:	500
5.	Colour Sketches	:	25

Course of Study

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool
- Medium: pencil, charcoal, pastel, pen and ink, water colour Acrylic and oil, photocopy, impression, stencil, etc.

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Opt – II : MURAL

Medium: Clay/Tiles/Fibre Glass/Cement/ Waste Material etc.

Minimum Size: 36"x48" or 48"x48"

Sessional:

1.	No. of Assignments	:	08
2.	Installations	:	01
3.	Number of assignment of Multimedia	:	01
4.	General sketches	:	500
5.	Colour Sketches	:	25

Course of Study

Study of Mural from different ways with emphasis on declination of character, line, slab/block/piece, different subject (thematic), dramatization and various expression of composition of mural in different profile, emphasis on the development of a personal artistic style.

Opt – III : PORTRAIT

Medium: Water/Oil Colour

Minimum Size: 36"x40" or 36"x36"

Sessional:

1.	No. of Assignments on Canvas	:	10
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2. General sketches	:	500
3. Number of assignment of Multimedia	:	01
4. Colour Sketches	:	25

Course of Study

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

MFA – A –303: (DISPLAY+VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
- (ii) Viva-Voce will be conducted by Internal Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study for Project

Student have to write about his/ her art work created during this semester and the Internal committee will evaluate his/ her project.

DETAILED SYLLABUS: (THEORY - FOURT SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-401: HISTORY OF MODERN INDIAN ART (GROUP A & B)

Time Allowed: 3 Hours Max. Marks : 80 & 20 Internal Assessment,

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit-I

Baroda Narratives: N.S. Bendre, Jyoti Bhatt, Ghulam Mohammad Sheikh, K.G. Subramanyan, Bhupen Khakar. Group 1890: J. Swaminathan, Jeram Patel

Unit-II

Bengal Famine: Chittaprosad, Somnath Hore

Calcutta Group: Paritosh Sen, Bikash Bhattacharya, Ganesh Pyne, Jogen Choudhary

Unit-III

Women Artist: Nalini Malani, Anjali Ela Menon, Arpana Kaur

Arpita Singh, Rini Dhumal, Nilima Shaikh

Printmakers: Laxma Gaud, Krishna Reddy, Anupam Sood, R.B. Bhaskaran, Jagmohan Chopra

Unit-IV

Academic Sculptors: D.P. Roy Choudhary, Shanko Choudhary, Dhanraj Bhagat, Nagji Patel, S. Nandagopal, P.V. Jankiram, Mahendra Pandya, Ram V. Sutaar, S. Dhanpal, Dhruv Mistri, Subod Gupta.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 10%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration) : 5%

MFA-A-402:DISSERTATION, (GROUP A, B, C & D)

Max. Marks 100

Instructions:

Synopsis presentation & approval of subject – August.

Presentation &Seminar- January.

Final submission – 31st March. (Three copies should be submitted positively before the commencement of the examination).

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Course of Study

- (iv) A critical and analytical aspect of Painting, Applied Arts , Sculpture, Graphics (Print Making) etc.
- (v) A critical and analytical aspect of History of Art.
- (vi) Folk, Tribal Art and Popular form of Art.
- (vii) Concept of Aesthetics or Philosophy.
- (viii) Contemporary Artists.
- (ix) New trends in Contemporary Art.
- (x) Any other new relevant topic including experimentation.etc

DETAILED SYLLABUS (PRACTICAL – FOURTH SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Painting – Group A

(w. e. f. the academic session 2018-19 onwards)

MFA-A-403: Practical: *Opt – I* : CREATIVE PAINTING

or

Opt – II : MURAL

or

Opt – III : PORTRAIT

Candidate admitted in M.F.A. (Painting) will select any one of the above options subject for specialization in all semester.

Time Allowed: 24 Hours

Max. Marks: 300 (Sessional: 100 and Examination: 200)

Instructions:

- (iii) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (iv) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work.

Opt – I: CREATIVE PAINTING

Medium: As following

Minimum Size: 30”x40” or 36”x36”

Sessional:

1. No. of Assignments on Canvas	:	08
2. Installations	:	01
3. Number of assignment of Multimedia	:	01
4. General sketches	:	500
5. Colour Sketches	:	25

Course of Study

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool
- Medium: pencil, charcoal, pastel, pen and ink, water colour Acrylic and oil, photocopy, impression, stencil, etc.

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Opt – II : MURAL

Medium: water based pigments, waste material, fiber glass, cement, etc.

Minimum Size: 36"x48" or 48"x48"

Sessional:

1.	No. of Assignments	:	08
2.	Installations	:	01
3.	Number of assignment of Multimedia	:	01
4.	General sketches	:	500
5.	Colour Sketches	:	25

Course of Study

Study of Mural from different ways with emphasis on declination of character, line, slab/block/piece, different subject (thematic), dramatization and various expression of composition of mural in different profile, emphasis on the development of a personal artistic style.

Opt – III : PORTRAIT

Medium: water/oil colour

Minimum Size: 30"X40" or 36"x36"

Sessional:

1.	No. of Assignments on Canvas	:	10
2.	General sketches	:	500
3.	Number of assignment of Multimedia	:	01
4.	Colour Sketches	:	25

Course of Study

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

MFA-A-404: (EXHIBITION+VIVA-VOCE+ SEMINAR)

Max Marks: 100 (50+25+25)

Instructions:

- (i) One Solo Exhibition of his/her own Art work done during 1st 2nd 3rd & 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical & aesthetics performance of each candidate at the time of exhibition.
- (ii) Viva-Voce will be conducted by Internal & External Examiner.
- (iii) A Seminar paper will be present in open seminar on any one of relevant topic related to Painting /Applied Art/Sculpture/ Graphics etc. Candidate can choose his/her own journey of during study & new invention and experimental aspect of the art field.

Institute of Fine Arts
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Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Applied Art – Group B
(w. e. f. the academic session 2018-19 onwards)

Examination: M.F.A. (First Semester)

Paper Code		Max. Mark	
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	Nomenclature of the Paper	Examination	Sessional	Int. Assmnt.	Total	Time Allowed
MFA-A-101 (Theory)	History of Modern Western art	80	--	20	100	3 Hrs
MFA-B-102 (Theory)	Advertising Foundation & Dimension	80	--	20	100	3 Hrs
MFA-B-103 (Practical)	Options- (i) Visualization Or (ii) Photography	--	100	--	100	--
MFA-B-104 (-do-)	Display+Viva-voce+Project Report. (50+25+25) *	--	--	100	100	--
Total =	400					

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Examination : M.F.A. (Second Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-201 (Theory)	History of Modern Western Art	80	--	20	100	3 Hrs
MFA-B-202 (Theory)	Advertising Foundation and Dimension	80	--	20	100	3 Hrs
MFA-B-203 (Practical)	Option- (i) Visualization Or (ii) Photography	200	100	--	300	***
MFA-B-204 (Practical)	Display+Viva-voce +Project Report. (50+25+25) *	100	--	--	100	--
MFA-B-205	Pictorial Composition/ Relief Composition/ Clay Modeling-I {Elective} **	50	--	--	50	--
MFA-A-206	{Open Elective} {Fundamental of Visual Arts-I.} **	50	--	--	50	--
Total	= 700					

Grand Total of Marks: 1100

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

** Elective & Open Elective Examination will be conducted at the completion of the same Semester and evaluated by Internal examiner/ committee.

*** Time allowed for visualization – 36 Hours and Photography – 18 Hours.

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Applied Art – Group B
(w. e. f. the academic session 2018-19 onwards)

Examination: M.F.A. (Third Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-301 (Theory)	History of Modern Indian Art	80	--	20	100	3 Hrs
MFA-B-302 (Practical)	Option- (i) Visualization or (ii) Photography	--	100	--	100	--
MFA-B-303 (Practical)	Display+Viva-voce+ Project Report. (50+25+25) *	--	--	100	100	--
MFA-B-304	304 Composition/ Intaglio Composition/ Clay Modeling-II {Elective}	--	--	50	50	12 Hrs
MA-A-305	Open Elective {Fundamental of Visual Arts-II }	--	--	50	50	--
Total =		400				

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Examination: M.F.A. (Fourth Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A 401 (Theory)	History of Modern Indian Art	80	--	20	100	3 Hrs.
MFA-B 402	Dissertation	100	--	--	100	--
MFA-B 403 (Practical)	Option-(i) Visualization or (ii) Photography	200	100	--	300	**
MFA-B 404	Exhibition+Viva-voce+Seminar (50+25+25) *	100	--	--	100	--
Total =		600				

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

** Time allowed for visualization – 36 Hours and Photography – 18 Hours.

Grand Total of Marks of All Semesters = 2100

Instructions :

1. Practical Examination will be conducted in Even Semester i.e. 2nd, 4th only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4th Semester.
3. Open Elective (to be opted from other department of the faculty only)
4. Paper no. 103, 104, 302, 303 will be evaluated by the Internal examiner/ committee.

DETAILED SYLLABUS: (THEORY - FIRST SEMESTER)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Applied Art – Group B

(w. e. f. the academic session 2018-19 onwards)

MFA-A-101: HISTORY OF MODERN WESTERN ART, (GROUP A, B, C & D)
For Instructions & Detail Syllabus please see the syllabus of Group –A (MFA-A-101)

MFA-B-102: ADVERTISING FOUNDATION AND DIMENSION, (GROUP B)

Time Allowed: 3 Hours Max. Marks : 80+20 Internal Assessment

Instructions:

- (iv) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (v) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (vi) All Questions will be of equal marks.

Courses of Study:

Unit-1: Introduction to Advertising – Defining Advertising, Types of Advertising, Functions of Advertising, The target audience, Logo, Logotype, Monogram, Symbol, Emblem, Trademark, Insignia, Photography: introduction brief history and meaning Advertising and Society – Advertising business offers employment, Advertising promotes freedom of press, Information and Freedom of choice, Advertising creates demand and consequently sales, Advertising reduces selling cost. Advertising creates employment, Advertising establishes reputation and prestige, Truth in advertising, Advertising tries to raise the standard of living.

Unit-2: Campaign planning, objectives and basic principles – Campaign objectives, Factors influencing the planning of advertising campaign. The selling methods, Campaigning a new product. Advertising Appeal.

Unit-3: Creative side of the Advertising – What is creative Advertising, Creative leap, Creative concept, Strategy and Creativity, Creative thinking, Art direction, Creative brief. Science & Creativity.

Unit-4: Modern advertising agencies and its structure, the Advertiser, publicity, propaganda. Radio and T.V. Advertising, .Interactive Advertising.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 10%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration) : 5%

DETAILED SYLLABUS: (PRACTICAL - FIRST SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Applied Art – Group B

(w. e. f. the academic session 2018-19 onwards)

MFA – B – 103: Practical Opt:I- VISUALIZATION

or

Opt: II- PHOTOGRAPHY

Max. Marks : (Sessional : 100)

Instructions:

- (i) Candidate admitted in M.F.A. (Applied Arts) will select any one of the following option for practical subjects for specialization in all semester.
- (ii) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) will evaluate the Sessional work at the end of the semester.
- (iii) Student will have to prepare one series (minimum 3 photograph) of photography on the given topic.

Option (I)- VISUALIZATION

Size : As per requirements.

Course of study

Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal.

Assignments :

- Execution of any 2 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaign in computer.
- Free hand sketching - 500
- A short documentary film/TV Commercial etc.
- Drawing - 10 (Full figure human study, portrait, animal study etc.)

Option: II - PHOTOGRAPHY

Max. Marks : (Sessional : 100)

Size : As per requirements.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as :

- (i) Product Photography
- (ii) Travel Photography
- (iii) Photography for advertising

Assignment

- (i) Number of Prints is minimum 30 in each Semester (Minimum Size: 12" x 18")
- (ii) Drawing – 20 (Full figure study for model shoot etc.)

MFA – B –104: (DISPLAY+ VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
- (ii) Viva-Voce will be conducted by Internal Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study

Project: Students have to write about his/ her art work created during this semester and the Internal committee will evaluate his/ her project.

DETAILED SYLLABUS: (THEORY - SECOND SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Applied Art – Group B

(w. e. f. the academic session 2018-19 onwards)

MFA – A-201: HISTORY OF MODERN WESTERN ART, (GROUP A, B, C & D)

For Instructions & Detail Syllabus please See the syllabus of Group –A (MFA-A-201)

MFA– B 202: ADVERTISING FOUNDATION AND DIMENSION

Time Allowed : 3 Hours

Max. Marks : 80+ 20 (Internal Assessment)

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Courses of Study:

Unit-1: Copy writing & Typography – Introduction, Role of Typography in Advertising, types of copy, copy formats: headlines, sub headlines, body copy etc.

Unit-2: Marketing, Advertising & Market Research: Nature and scope of Marketing, Advertising role in marketing, Types of market. Marketing channel of distribution, marketing mix, 4P's of marketing: Packaging, Insurance, Transportation, Direct marketing. Consumer reaction, Motivational research, Brand image.

Unit-3: Print Advertising:, Newspaper Advertisings, Magazine advertisements, Layout stages, Layout design principles. Role of photography & Drawings in Advertising, Window display, counter display, the age of a print, Major different printing techniques in brief: offset, letterpress, lithography, gravure or intaglio, screen printing laser printing etc.

Unit-4: Ethics, Regulations and Social Responsibilities – Taste and Advertising, Stereotyping in Advertising: Women in advertisement, racial and ethnic stereotypes, Advertising to children, Advertising controversial products & legal aspects of advertising. Copyright, Trade Mark etc.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments | : | 10% |
| (1st Assignment after one month & 2nd after two months) | | |
| (ii) One Class Test(One period duration) | : | 5% |

DETAILED SYLLABUS: (PRACTICAL - SECOND SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Applied Art – Group B

(w. e. f. the academic session 2018-19 onwards)

MFA – B- 203: Practical Opt – I: VISUALIZATION

or

Opt – II : PHOTOGRAPHY.

Time Allowed: 36 Hours

Max. Marks: 300 (Sessional: 100 and Examination: 200)

Candidate admitted in M.F.A. (Applied Arts) will select any one of the following option for practical subjects for specialization in all semester

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) will evaluate the Sessional work.
- (iii) Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Option – I: VISUALIZATION

Time Allowed : 36 Hours

Minimum Size : As per requirements

Course of study

Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal.

Assignments :

- Execution of any 2 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the

appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)

- One campaign in handwork and 2 campaign in computer.
- Free hand sketching - 500
- A short documentary film/TV Commercial duration of minimum 02 minutes to maximum 05 minutes
- Drawing - 10 (Full figure human study, portrait, animal study etc.)

Option – II :PHOTOGRAPHY

Time Allowed : 18 Hours

Size : As per requirements.

Instructions:

Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as:

- (i) Creative photography (abstract, texture, architectural etc.)
- (ii) Digital manipulation
- (iii) Black & White photography

Assignment

- (i) Number of Prints is minimum 30 in each Semester (Minimum Size: 12” x 18”)
- (ii) Drawing – 20 (Full figure study for model shoot etc.)

Note: For all options of Applied Arts; Student will have to submit his/her work on last day of every week including sketching and drawing.

MFA – B –204: (DISPLAY+VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st and 2nd Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by Internal & External Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study

Project: Historical Sites, National Monuments, Review of National Art Fairs, Exhibitions. Galleries, Advertising Agencies, Contemporary Art Issues. Review about his/her Art work.

DETAILED SYLLABUS: (THEORY - THIRD SEMESTER)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Applied Arts – Group B
(w. e. f. the academic session 2018-19)

MFA-A – 301: HISTORY OF MODERN INDIAN ART (GROUP A& B)

Max. Marks : 80 & 20 Internal Assessment

For Detail Syllabus and Instructions please See the syllabus of Group –A (MFA-A-301)

DETAILED SYLLABUS: (PRACTICAL - THIRD SEMESTER)

MFA- B -302: Practical Opt – I :VISUALIZATION

or

Opt – II : PHOTOGRAPHY

Instructions:

- Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) will evaluate the Sessional work at the end of semester.
- Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Option – I :VISUALIZATION

Max. Marks : 100 (Sessional),

Size : As per requirements.

Course of Study

Deeper understanding of market and marketing techniques (4P's), concept building, building of brand image, creation of U.S.P.

Assignments:

- Execution of any 2 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaigns in computer.
- A short documentary film/ TV Commercial etc. Duration: minimum 02 minutes and maximum 05 minutes.
- Free hand sketching - 500
- Drawing – 10 (Full figure human study, portrait, animal study etc.)

Option – II :PHOTOGRAPHY

Max. Marks : 100 (Sessional)

Size : As per requirements.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as :

- Press Photography
- Photo Essay / Photo series.
- Photo Illustration
- Photography for advertising.

Assignment

- (i) Number of Prints is minimum 25 (Minimum Size: 12” x 18”)
- (ii) Free hand sketching - 500
- (iii) Drawing – 10 (Full figure human study, portrait, animal study etc.)

For all options of Applied Arts Student will have to submit his/her work on last day of every week including sketching and drawing.

MFA –B -303: (DISPLAY+VIVA-VOCE+ PROJECT REPORT)

Max Mark: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st and 2nd Semester will be conducted at the end of 2nd semester.
- (ii) Viva-Voce will be conducted by Internal & External Examiner.
- (iii) Project Report will be presented in an open Seminar

Course of Study

Project: Student have to write about his/ her art work created during this semester and the Internal committee will evaluate his/ her project.

DETAILED SYLLABUS: (THEORY - FOURTH SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Applied Arts – Group B

(w. e. f. the academic session 2018-19)

MFA– A–401: HISTORY OF MODERN INDIAN ART (GROUP A & B)

Max. Marks : 80+ 20 Internal Assessment

For Detail Syllabus and Instructions please see the syllabus of Group –A (MFA-A-401)

MFA-B -402: DISSERTATION

Max. Marks: 100

Instructions

Synopsis presentation & approval of subject – August.

Presentation & Seminar - January.

Final submission – 31st March (Three copies should be submitted positively before the commencement of the examination).

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Course of Study

- (i) A critical and analytical aspect of Painting, Applied Arts, Sculpture, Graphics (Print Making) etc.
- (ii) A critical and analytical aspect of History of Art.
- (iii) Folk, Tribal Art and Popular form of Art.
- (iv) Concept of Aesthetics or Philosophy.
- (v) Contemporary Artists.
- (vi) Inter disciplinary Themes.

DETAILED SYLLABUS: (PRACTICAL - FOURTH SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Applied Arts – Group B

(w. e. f. the academic session 2018-19)

MFA - B - 403:Practical

Opt – I : **VISUALIZATION**

or

Opt – II : **PHOTOGRAPHY**

Instructions:

- The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work at the end of semester.
- Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Option – I: VISUALIZATION

Time Allowed : 36 Hours

Max. Marks : 300 (Sessional : 100 and Examination : 200),

Size : As per requirements.

Course of Study

Deeper understanding of market and marketing techniques (4P's), concept building, building of brand image, creation of U.S.P.

Assignments:

- Execution of any 3 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaigns in computer.
- A short documentary film/ TV Commercial etc. Minimum duration 02 minutes.
- Free hand sketching - 500
- Drawing – 10 (Full figure human study, portrait, animal study etc.)

Option – II :PHOTOGRAPHY

Time Allowed: 18 Hours

Max. Marks : 300 (Sessional: 100 and Examination : 200)

Minimum Size: As per requirements.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as :

- Fashion photography.
- Digital manipulation
- Black & White photography

Assignment

- (i) Number of Prints is minimum 20 in each Semester. (Minimum Size: 12" x 18")
- (ii) Free hand sketching - 500
- (iii) Drawing – 10 (Full figure human study, portrait, animal study etc.)

For all options of Applied Arts Student will have to submit his/her work on last day of every week including sketching and drawing.

MFA –B -404: (EXHIBITION+VIVA-VOCE+SEMINAR)

Max Mark: 100 (50+25+25)

Instructions:

- (i) One Solo Exhibition of his/her own Art work done during 1st 2nd 3rd & 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical & aesthetics performance of each candidate at the time of exhibition.
- (ii) Viva-Voce will be conducted by Internal & External Examiner.
- (iii) A Seminar paper will be present in open seminar on any one of relevant topic related to Painting /Applied Art/Sculpture/ Graphics etc. Candidate can choose his/her own journey of during study & new invention and experimental aspect of the art field.

C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Sculpture – Group C
(w.e.f. the academic session 2018-19 onwards)

Examination: M.F.A. (First Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-101 (Theory)	History of Modern Western Art	80	--	20	100	3 Hours
MFA-C-102 (Theory)	Technical Theory of Sculpture	80	--	20	100	3 Hours
MFA-C-103 (Practical)*	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	--	100	--	100	--
MFA-C-104 (Practical)**	Display +Viva -voce +Project Report. (50+25+25)	--	--	100	100	--
Total					= 400	

* Candidate admitted in M.F.A. (Sculpture) will select any one of the following option for practical subjects for specialization in all semester.

** Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25

Examination : M.F.A. Sculpture (Second Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-201 (Theory)	History of Modern Western Art	80	--	20	100	3 Hours
MFA-C-202 (Theory)	Technical Theory of Sculpture	80	--	20	100	3 Hours
MFA-C-203 (Practical)	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	200	100	--	300	36 Hours
MFA-C-204 (Practical)*	Display + Viva -voce +Project Report (50+25+25)	100	--	--	100	--
MFA-C-205 **	Elective (Pictorial Composition/ Graphic Design-I/ Relief Composition)	--	--	50	50	12 hrs
MFA-A-206 **	Open Elective(Fundamental of Visual Arts-I)	--	--	50	50	--
Total					= 700	

Grand Total of Marks (1st sem. + 2nd sem.): 1100

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25

** Elective & Open Elective Examination will be conducted at the completion of the same Semester and evaluated by Internal examiner/ committee.

Institute of Fine Arts

C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Sculpture – Group C
(w.e.f. the academic session 2018-19 onwards)

Examination : M.F.A. (Third Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-C- 301 (Theory)	History of Modern Sculpture (Western)	80	--	20	100	3 Hours
MFA-C- 302 (Practical)	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	--	100	--	100	--
MFA-C-303 (Practical)*	Display +Viva - voce +Project Report (Practical) (50+25+25)	--	--	100	100	
MFA-C -304 **	Composition/ Graphics Design-II/ Intaglio Composition (Elective)	--	--	50	50	12 hrs
MFA-A –305 **	Open Elective (Fundamental of Visual Arts-II)	--	--	50	50	--
Total = 400						

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25

**Elective & Open Elective Examination will be conducted at the completion of the same Semester and evaluated by Internal examiner/ committee.

Examination : M.F.A. (Fourth Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-C- 401 (Theory)	History of Modern Sculpture (Indian)	80	--	20	100	3 Hours
MFA-C -402	Dissertation	100	--	--	100	
MFA-C -403 (Practical)	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	200	100	--	300	36 Hours
MFA-- -404 (Practical)*	Exhibition +Viva –voce +Seminar (50+25+25)	100	--	--	100	--
Total		=		600		

Grand Total of All Semesters = **2100**

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25

Instruction :

1. Practical Examination will be conducted in Even Semester i.e. 2nd, 4th only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4th Semester.
3. Open Elective (to be opted from other department of the faculty only)
4. Paper no. 103, 104, 302, 303 will be evaluated by the Internal examiner/ committee.

DETAILED SYLLABUS: (THEORY - FIRST SEMESTER)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),
Sculpture – Group C
(w.e.f. the academic session 2018-19 onwards)

Paper: MFA-A 101: HISTORY OF MODERN WESTERN ARTS,(Group A,B,C& D)

For Instructions & Detail Syllabus please See the syllabus of Group –A (MFA-A-101)

MFA-C -102: TECHNICAL THEORY OF SCULPTURE

Time Allowed: 3 Hours

Max. Marks : 80 & 20 Internal Assessment

Instructions:

- (vii) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (viii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (ix) All Questions will be of equal marks.

Course of Study

Unit-I

Metal Casting: Types of metal, Lost wax process (Cire Perdue), Dogra/ Baster/ Cuntry casting, Sand casting process, The Built-up runner & investment, Patina & Coloring,

Unit-II

Knowledge about foundry, Pit blastfurnace, Blastfurnace, Gasfurnace, Coal furnace, Diesel furnaces, Mould baking Procedure.

Unit-III

Cement concrete casting, Cast stone, P.O.P. casting, Fiber glass casting, Paper pulp casting.

Unit-IV

Stone carving techniques on marble, sand stone, & granite, Understanding about stone carving techniques and tool, Wood carving techniques according to the maquette, Understanding about wood carving techniques and tool, Colouring on wood & seasoning

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 50%
(1st Assignment after one month &
2nd after two months)
- (ii) One Class Test(One period duration) : 25%

DETAILED SYLLABUS: (PRACTICAL - FIRST SEMESTER)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),

Sculpture – Group C
(w.e.f. the academic session 2018-19 onwards)

Paper:-MFA-C-103: Practical: *Opt – I* : COMPOSITION

or

***Opt – II* :MURAL**

or

***Opt – III* : LIFE STUDY**

Instruction: Candidate admitted in M.F.A. (Sculpture) will select any one of the following option for practical subjects for specialization in all semester.

Time allowed: 36 Hours

Max. Marks: Sessional – 100 marks

OPTION-I: COMPOSITION

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42” height (length & width according the height)

Sessional: 06

Course of Study

*Student interested in figures may work with figurative forms, these forms may realistic semi-realistic, idealistic, naturalistic, stylized etc.

*Student must be focused to his/her concept/theme/subject and style also.

* Student is free to choose any of the materials available to him/her suitable to his design.

OPTION-II: MURAL

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42”×42” or 36”×60” (low and height relief)

Sessional: 06

Course of Study

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of moods, symbolism, dramatization, distortion of emotional effects including abstract expressionism, project with emphasis on independent creative work Art work based on the events of human-life, myths and general awareness.

OPTION-III: LIFE STUDY

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size:- 60” (height)

Sessional:- 06

Course of Study

- Study from heads of different age groups showing characteristics, vitality, resemblance etc.Study of contemporary masters of portraiture like Rodin, Despiau, Marino Marini, Epstein,Ramkinkar Baij, Sarbari Roy Choudhari.

- Treatment of a head bust with drapery suitable for different types of metal and stone one each.
- Develop the skill of handling and treating clay in various ways suitable to portraiture.
- Develop the knowledge and practice of casting, colouring, patina (for Metal Sculpture) and carving.

MFA-C 104: (DISPLAY+VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by Internal and External Examiner.
- (iii) Project Report will be presented in Seminar.

Course of Study

Project: Students have to write about his/her art work created during the semester and Internal committee will evaluate his/her project.

DETAILED SYLLABUS: (THEORY - SECOND SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),

Sculpture – Group C

(w.e.f. the academic session 2018-19 onwards)

MFA-A-201: HISTORY OF MODERN WESTERN ART, (GROUP A,B,C& D)*

* (See the syllabus of MFA group-A)

Max. Marks : 80 & 20 Internal Assessment

MFA-C- 202: TECHNICAL THEORY OF SCULPTURE

Time Allowed: 3 Hours

Max. Marks : 80 & 20 Internal Assessment

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit-I

Waste molding and casting, Piece molding and casting, Piece & Mother molding and casting, Flexible molds, Fiber glass mold

Unit-II

Casting a piece mold with slip, Pressing a piece mold with clay, Ceramic shell casting, Separators, Types of clay

Unit-III

Oxyacetylene welding, ARC welding, MIG/TIG welding, Gravity process metal casting, Flow process metal casting.

Unit-IV

Acquiring proper knowledge of theory of firing and glazing. Acquiring proper knowledge of making several kinds of bodies earthenware and stoneware and glazes Acquiring proper knowledge about firing methods, different kilns, country kiln, wood firing, gas firing, oil firing, and coal firing kilns.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments | : | 50% |
| (1st Assignment after one month & 2nd after two months) | | |
| (ii) One Class Test(One period duration) | : | 25% |

DETAILED SYLLABUS: (PRACTICAL - SECOND SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),

Sculpture – Group C

(w.e.f. the academic session 2018-19 onwards)

MFA-C-203: (PRACTICAL) *Opt – I* : COMPOSITION

or

***Opt – II* : MURAL**

or

***Opt – III* : LIFE STUDY**

Time allowed: 36 Hours

Max. Marks: Sessional – 100 marks

OPTION-I: COMPOSITION

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42” height (length & width according the height)

Sessional: 06

Course of Study

Advancement of previous study.

OPTION-II: MURAL

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42”×42” or 36”×60” (low and height relief)

Sessional: 06

Course of Study

Advancement of previous study

OPTION-III: LIFE STUDY

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size:- 60” (height)

Sessional:- 06

Course of Study

Advancement of previous study

MFA-C- 204: (DISPLAY+ VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by Internal and External Examiner.
- (iii) Project Report will be presented in Seminar.

Course of Study

Project: Historical Sites, National Monuments, Review of National Art Fairs, Exhibitions. Galleries, Advertising Agencies, Contemporary Art Issues. Review about his/her Art work.

DETAILED SYLLABUS: (THEORY - THIRD SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),

Sculpture – Group C

(w.e.f. the academic session 2018-19 onwards)

MFA-C-301: HISTORY OF MODERN SCULPTURE (WESTERN)

Time Allowed: 3 Hours

Max. Marks : 80 & 20 Internal Assessment

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit-I

19th& 20th century Sculptors- Auguste Rodin, Henri Matisse, Ernst Barlach, Constantin Brancusi, Pablo Picasso, Jean Arp, Marcel Duchamp, Ossip Zadkine.

Unit-II

Individualism and modern Concept, Age of Experimentation, Joan Miro, Alexander Calder, Henry Moore, Alberto Giacometti,

Unit-III

American Sculptors- David Smith, Sol Lewitt, Bruce Nauman, Jhon De Andrea, Joseph Cornell, Mark Di Suvero, Robert Morris, Claes Oldenburg.

Unit-IV

Post Modernist Sculptors- Anish Kapoor, Jeff Koons, Damien Hirst, Rowan Gillespie,

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 50%
(1st Assignment after one month &

2nd after two months)
(ii) One Class Test(One period duration) : 25%

DETAILED SYLLABUS: (PRACTICAL - THIRD SEMESTER)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),
Sculpture – Group C
(w.e.f. the academic session 2018-19 onwards)

MFA-C-302: Practical *Opt – I* : COMPOSITION

or

***Opt – II* : MURAL**

or

***Opt – III* : LIFE STUDY**

Instruction: Practical work based on experience on previous semesters.

Time Allowed: 36 Hrs.

Max. Marks : Sessional : 100)

OPTION-I: COMPOSITION

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42” height (length & width according the height)

Sessional: 06

Course of Study

Advancement of previous study.

OPTION-II: MURAL

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42”×42” or 36”×60” (low and height relief)

Sessional: 06

Course of Study

Advancement of previous study

OPTION-III: LIFE STUDY

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size:- 60” (height)

Sessional:- 06

Course of Study

Advancement of previous study

MFA-C 303: (DISPLAY+ VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by Internal and External Examiner.
- (iii) Project Report will be presented in Seminar.

Course of Study

Project: Students have to write about his/her art work created during the semester and Internal committee will evaluate his/her project.

DETAILED SYLLABUS: (THEORY - FOURTH SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),

Sculpture – Group C

(w.e.f. the academic session 2018-19 onwards)

MFA-C-401: HISTORY OF MODERN SCULPTURE (INDIAN)

Time: 3 Hours

Max. Marks : 80 & 20 Internal Assessment

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit-I

Development of Modern Sculptures in India,

Academic Sculptors: L Karmarkar, Ram Kinker Baij, D.P. Roy Choudhary,

Other sculptors: Shanko Choudhary, Dhanraj Bhagat, Nandagopal

P.V. Janakiram, Somnath Hore, Ajit Chaudhry

Unit-II

Compositional Analysis of Modern Sculpture

Dhruv Mistry, Satish Gujral, Raghav Kaneria, Nagji Patel, Himmat Shah,

K.G.Subramaniam, Balbir Singh Katt, Latika Katt, Sabari Ray Chaudhry,

K.S. Radhakrishnan, Laxma Goud, Ankit Patel.

Unit-III

Individualism of modern concept and new trends of

Experimentation: Jagdish Swaminathan, Chintamani Upadhyaya, Madan Bhatnagar, Meera

Mukherjee, Ravinder Reddy, Ramesh Bist, Jatin Das, Mrinalini Mukherjee,

Unit-IV

New Trends and concept of monumental sculpture, Critical Analysis of Contemporary

Sculptures of India and their Artist, Sculptural Installations: G.R. Irrana, Pooja Irrana, Jitish

Kallat, Atul Dodiya, Subodh Gupta, Sudarshan Shetty, Bharti Kher, Chintan Upadhyaya.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments | : | 50% |
| (1st Assignment after one month & 2nd after two months) | | |
| (ii) One Class Test(One period duration) | : | 25% |

MFA-C- 402: DISSERTATION

Max. Marks : 100

Instructions

Synopsis presentation & approval of subject – August.

Presentation & Seminar- January.

Final submission – 31st March. (Three copies should be submitted positively before the commencement of the examination).

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Course of Study

- (i) A critical and analytical aspect of Painting, Applied Art, Sculpture, Graphics (Print Making) etc.
- (ii) A critical and analytical aspect of History of Art.
- (iii) Folk, Tribal Art and Popular form of Art.
- (iv) Concept of Aesthetics or Philosophy.
- (v) Contemporary Artists.
- (vi) New trends in Contemporary Art.
- (vii) Any other new relevant topic including experimentation.etc

DETAILED SYLLABUS: (PRACTICAL - FOURTH SEMESTER)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS),

Sculpture – Group C

(w.e.f. the academic session 2018-19 onwards)

MFA-C-403: (Practical) *Opt – I* : COMPOSITION

or

***Opt – II* : MURAL**

or

***Opt – III* : LIFE STUDY**

Time Allowed: 36 Hrs. Max. Marks : (Examination: 200 + Sessional : 100)

Medium : Clay, Plaster, Wood, Stone, Metal.

OPTION-I: COMPOSITION

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42” height (length & width according the height)

Sessional: 06

Course of Study

Advancement of previous study.

OPTION-II: MURAL

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size: 42”×42” or 36”×60” (low and height relief)

Sessional: 06

Course of Study

Advancement of previous study

OPTION-III: LIFE STUDY

Medium: stone/fiber glass/different types of metal/ceramic/terracotta/cement

Minimum Size:- 60” (height)

Sessional:- 06

Course of Study

Advancement of previous study

MFA-C-404: (EXHIBITION+VIVA-VOCE+SEMINAR)

Max Marks: 100 (50+25+25)

Instructions

- (i) One SoloExhibition of his/her own Art work done during 1st 2nd 3rd& 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical &aesthetics performance of each candidate at the time of exhibition.
- (ii) Viva-Voce will be conducted by Internal& External Examiner.
- (iii) A Seminar paper will be present in seminar on topic related to Painting /Applied Art/Sculpture/ Graphics. Candidate can choose his/her own journey of during study & new invention and experimental aspect of the art field.

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

Examination : M.F.A. (First Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-101 (Theory)	History of Modern Western Art	80	--	20	100	3 Hours
MFA-D-102 (-do-)	History of Printmaking and Technical Theory	80	--	20	100	3 Hours
MFA-D-103 (Practical)	Composition	--	100	--	100	--
MFA-D-104	Display+Viva-voce+project Report (50+25+25) *	--	--	100	100	--
Total					= 400	

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Examination : M.F.A. (Second Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-A-201 (Theory)	History of Modern Western Art	80	--	20	100	3 Hours
MFA-D-202 (do)	History of Printmaking and Technical Theory	80	--	20	100	3 Hours
MFA-D-203 (Practical)	Composition	200	100	--	100	36 Hrs.
MFA-D-204 (Practical)	Display+Viva-voce+ project Report (50+25+25) *	100	--	--	100	--
MFA-D-205 (Practical)	Graphic Design-I/ Pictorial Composition/ Clay Modeling-I {Elective} **	50	--	--	50	12 Hrs.
MFA-A-206	Open Elective {Fundamental of Visual Arts-I} **	50	--	--	50	--
Total = 700						

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

** Elective & Open Elective Examination will be conducted at the completion of the same Semester and evaluated by Internal examiner/ committee.

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Graphic (Print Making) – Group D
(w.e.f. the academic session 2018-19 onwards)

Examination : M.F.A. (Third Semester)

Paper Code	Nomenclature of the Paper	Max. Mark				Time Allowed
		Examination	Sessional	Int. Assmnt.	Total	
MFA-D-301 (Theory)	History of Print Making	80	--	20	100	3 Hours
MFA-D-302 (Practical)	Composition	--	100	--	100	--
MFA-D-303 (Practical)	Display+Viva-voce+Project Report (50+25+25) *	--	--	100	100	--
MFA-D-304 (Practical)	Graphic Design-II/ Creative Composition/ Clay Modeling-II {Elective}	--	--	50	50	12 Hours
MFA-A-305	Open Elective {Fundamental of Visual Arts-II}	--	--	50	50	--
Total = 400						

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Examination : M.F.A. (Fourth Semester)

Paper Code		Max. Mark	
------------	--	-----------	--

	Nomenclature of the Paper	Examination	Sessional	Int. Assmnt.	Total	Time Allowed
MFA-D-401 (Theory)	History of Print Making	80	--	20	100	3 Hours
MFA-D-402	Dissertation	100	--	--	100	--
MFA-D-403 (Practical)	(Composition)	200	100	--	300	36 Hours
MFA-D-404 (Practical)	Exhibition+Viva-voce+Seminar (50+25+25) *	100	--	--	100	--
Total =					600	

* Maximum Marks of Display – 50, Viva-Voce – 25, Project Report – 25.

Grand Total of All Semesters = 2100

Instructions :

1. Practical Examination will be conducted in Even Semester i.e. 2nd, 4th only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4th Semester.
3. Open Elective (to be opted from other department of the faculty only)
4. Paper no. 103, 104, 302, 303 will be evaluated by the Internal examiner/ committee.

DETAILED SYLLABUS: (THEORY)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

FIRST SEMESTER

MFA-A-101: HISTORY OF MODERN WESTERN ART

Course of Study: Same as MFA, Painting (Group A)

MFA-D-102: HISTORY OF PRINT MAKING AND TECHNICAL THEORY

Max. Marks 80 + 20 Internal Assessment Time: 3 Hours

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

History of Western printmaking, Survey of the development of art of printmaking in Europe from early woodcuts and metal engravings during the beginning of the 15th century onwards to the present day including

Unit – II

All types of manifestations and inventions of different Printmaking medium like Engraving, Drypoint, Etching, Mezzotint, Sugar Lift Process, Colour Printing, Lithography and Mixed Media.

Unit – III

Masters of original printmaking, master engravers printmaking's for fulfilling religious and social needs as well as that of individual creative expressions.

Unit – IV

Significance of Durer, Italian Contribution of Chiaroscuro and woodcuts. Different printmaking techniques and possibilities of Etching, Aquatint, Wood Cut, Wood engraving, Metal Engraving, Dry Point, Soft Ground, Mezzotint, Photo Etching, Viscosity, Collagraphy, Wood Intaglio, Serigraphy, Lithography and Digital Prints.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments
(1st Assignment after one month &
2nd after two months) | : | 50% |
| (ii) One Class Test (One period duration) | : | 25% |

DETAILED SYLLABUS: (PRACTICAL)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

FIRST SEMESTER

MFA-D-103: (COMPOSITION)

Max. Marks : Sessional : 100

Medium : Relief/Intaglio/Lithography/Screen Print/New Print Media /Mixed Media

Minimum Size of work: 18” x 12”

Sessional Work: Print: 08

Instructions :

- (i) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work at the end of the semester.

Course of Study

Objective:

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in various style of Print Making and the related technology. The purpose of the post graduate art Course in the printmaking is the deepening of the artistic sensibility, the acquisition of new knowledge concerning contemporary art, the deepening of the experience in the personal artists language, the mastering of expression and the creation of technological innovations as response to or dialogue with the contemporary cultural environment. The objective of the study is that by clearly established criteria for the evaluation of the print, as well as the development of artistic personalities, the fundamental principles of creative printmaking originality be given their proper weight: (A) The principle of the unity of idea, material, the procedure for its treatment and the pulling of the impression. (B) The principle of full authorship in the production of the print. (C) The principle of the artistic integrity of the print as

work of art – The Principle of the excellence of all the components of the graphic work of art. The area are the expressive capacities of all the printmaking techniques that the course member has the condition for, that is, for which the Academy is appropriately equipped; this concerns all the techniques in which the fundamental premise is the handmade matrix or plate. These comprise: Relief Prints, Intaglio Prints, Planographic Prints, and Stencil Prints, and possible procedure for the integration of them into a unified work of art.

Medium: Printmaking emphasis on composition and individual technique working in all the following:

(a) Relief Process

- i. Selection of Materials, preparation of surface for various textures.
- ii. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.
- iii. Printing of prepared block. Determine registration for printing of editions.

- iv. All the procedures for printmaking (preparation of matrix and printing technique) for: (a) monochrome and polychrome linocut; (b) monochrome and polychromewoodcut; (c) wood engraving – facsimile and white engraving; (d) Oriental or Japanese woodcut technique – printing with water-based inks; (e) planning editions and the organisation of the printing of editions.

(b) Intaglio Process

- i. Selection of materials preparations and application of dry and liquid grounds. Study of various chemicals and mordents.
- ii. Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mezzotint, Etching, Engraving, Photo Etching etc.
- iii. Printing techniques such as viscosity.
- iv. All procedure for printmaking of: (a) monochrome and polychrome etching (single phase and multiphase etching); (b) monochrome and polychrome mezzotint (on roughened plate, on an etching raster, an aquatint raster, on a sandpaper raster); (c) monochrome and polychrome aquatint (single phase or multiphase etching); (d) monochrome and polychrome reserpage – sugar aquatint (open etching and tonal etching).

(c) Lithography (Planography)

- i. Preparation of surface, polished and fine grained experiments with line, tone and texture.
- ii. Understanding the chemical properties of Litho surface and Printing
- iii. All the lithograph techniques (according to Senefelder): (a) chalk; (b) Indian ink – brush and pen; (c) wash; (d) reserpage and spraying; (e) litho-mezzotint; (f) polychrome lithograph (from 4 to 12 colours); (g) offset lithography (Tamarind process).

(d) Screen Printing

- i. Preparations of Screen, Selection of various grades of Nylon, cloth and stretching of cloth.
- ii. Preparation of design by paper stencil, direct method and Indirect Method.
- iii. Printing & Registration for one and multicolour printing.

- iv. All procedures for the hand-making of the stencil (*pochoir*) and all the procedures with photosensitive emulsion in the silkscreen technique (reproduction photography) –monochrome and polychrome silkscreens.

(e) Mixed Media

- i. Experiments with combined graphic techniques and mediums.

MFA-D-104: (DISPLAY+ VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by committee /Internal Examiner.
- (iii) Project Report will be presented in Seminar

Course of Study:

Project: Students have to write about his/her art work created during the semester and Internal committee will evaluate his/her project.

DETAILED SYLLABUS: (THEORY)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

SECOND SEMESTER

MFA-A-201: HISTORY OF MODERN WESTERN ART

Course of Study: Same as MFA, Painting (Group A)

MFA-D-202: HISTORY OF PRINT MAKING AND TECHNICAL THEORY

Max. Marks : 80 + 20 Internal Assessment

Time allowed : 3 Hours

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory.
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

Master of etching, significance of Rembrandt Portraits, Engraving and Mezzotint, Painting effects, print making and book production in 18th century and later 19th century masters.

Unit – II

Print Making of 20th Century, Picasso's Graphic work, Francisco Goya, Photo Transfer Techniques, Influence of Advertising, Print Making Activities of pop Artist Andy Warhol, Stanley William

Hayter, Printmaking Studio Atelier-17, Workshop and editions.

Unit – III

Different printmaking techniques and possibilities of Etching, Aquatint, Wood Cut, Wood engraving, Metal Engraving, Dry Point, Soft Ground, Mezzotint, Photo Etching, Viscosity, Collagraphy, Wood Intaglio, Serigraphy, Lithography and Digital Prints.

Unit – IV

Experimentation and Variation in technique for different results. In Intaglio Method, Relief method, Planography Method, and in Stencil Method.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments
(1st Assignment after one month &
2nd after two months) | : | 50% |
| (ii) One Class Test (One period duration) | : | 25% |

DETAILED SYLLABUS: (PRACTICAL)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

SECOND SEMESTER

MFA-D-203:COMPOSITION

Time Allowed : 36 Hours

Max. Marks : 300 (Examination : 200& Sessional : 100)

Medium : Relief/Intaglio/Lithography/Screen Print/New Print Media /Mixed Media

Minimum Size of work: 18” x 12”

Sessional Work: Print: 07

Instructions :

- (ii) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (iii) Board of Internal Examiner ((Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work.

MFA-D-204:(DISPLAY+VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 2nd Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by committee /Internal Examiner.
- (iii) Project Report will be presented in Seminar

Course of Study

Project: Historical Sites, National Monuments, Review of National Art Fairs, Exhibitions. Galleries, Advertising Agencies, Contemporary Art Issues. Review about his/her Art work.

DETAILED SYLLABUS: (THEORY)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

THIRD SEMESTER

MFA-D-301: HISTORY OF PRINT MAKING

Time Allowed : 3 Hours

Max. Marks : 80 + 20 Internal Assessment

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory.
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

History of Printmaking in Far Eastern Countries, U-Kieo-E Wood cut process and their Artist Hokusai, Hiroshige, Moronobu, Utamaro, Sharaku

Unit – II

History of Printmaking in India – Printmaking in India and Introduction of the development in the different areas of India in 19th and 20th Century.

Unit – III

Commercial printing and printmaking in 2nd half of the 19th century printmaking in Bengal in early 20th century. Colonial Influences, Arrival of Lithography

Unit–IV

Contribution to develop the Print Making in India in the early stage. Dannial Brothers , Mukal Chand Day, Tagore Brothers, Raja Ravi Verma, Nand Lal Bose, Binod Bihari, Haren Das, Chittoparsad.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments | : | 50% |
| (1st Assignment after one month & 2nd after two months) | | |
| (ii) One Class Test (One period duration) | : | 25% |

DETAILED SYLLABUS: (PRACTICAL)

Institute of Fine Arts

C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Graphic (Print Making) – Group D
(w.e.f. the academic session 2018-19 onwards)

MFA-D- 302:COMPOSITION

Max. Marks : Sessional: 100)

Medium : Relief/Intaglio/Lithography/Screen Print/Mixed Media

Minimum Size of work : 18” x 12”

Sessional Work, Print : 08

Instructions :

Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work at the end of the semester.

Course of Study For Sessional Work

Advanced Studies in any two specialized mediums:

Medium:Printmaking emphasis on composition and individual technique working in all the following mediums:

(a) Relief Process

- i. Selection of Materials, preparation of surface for various textures.
- ii. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.
- iii. Printing of prepared block. Determine registration for printing of editions.
- iv. All the procedures for printmaking (preparation of matrix and printing technique) for: (a) monochrome and polychrome linocut; (b) monochrome and polychromewoodcut; (c) wood engraving – facsimile and white engraving; (d) Oriental orJapanese woodcut technique – printing with water-based inks; (e) planning editionsand the organization of the printing of editions.

(b) Intaglio Process

- i. Selection of materials preparations and application of dry and liquid grounds. Study of various chemicals and mordents.
- ii. Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mazzohht, Etching, Engraving, Photo Etching etc.
- iii. Printing techniques such as viscosity.
- iv. All procedure for printmaking of: (a) monochrome and polychrome etching (singlephase and multiphase etching); (b) monochrome and polychrome mezzotint (on aroughened plate, on an etching raster, an aquatint raster, on a sandpaper raster); (c)monochrome and polychrome aquatint (single phase or multiphase etching); (d)6monochrome and polychrome reserve – sugar aquatint (open etching and tonaletching).

(c) Lithography (Planography)

- i. Preparation of surface, polished and fine grained experiments with line, tone and texture.
- ii. Understanding the chemical properties of Litho surface Printing
- iii. All the lithograph techniques (according to Senefelder): (a) chalk; b) Indian ink – brush and pen; (c) wash; (d) reserve and spraying; (e) litho-mezzotint; (f) polychromelithograph (from 4 to 12 colours); (g) offset lithography (Tamarind process).

(d) Screen Printing

- i. Preparations of Screen, Selection of various grades of Nylon, cloth and stretching of cloth.
- ii. Preparation of design by paper stencil, direct method and Indirect Method.
- iii. Printing & Registration for one and multicolour printing.
- iv. All procedures for the hand-making of the stencil (*pochoir*) and all the procedures with photosensitive emulsion in the silkscreen technique (reproduction photography) – monochrome and polychrome silkscreens

(e) Mixed Media

- i. Experiments with combined graphic techniques and mediums.

MFA-D-303: (DISPLAY+VIVA-VOCE+PROJECT REPORT)

Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by committee /Internal Examiner.
- (iii) Project Report will be presented in Seminar.

Course of Study

Project: Students have to write about his/her art work created during the semester and Internal committee will evaluate his/her project.

DETAILED SYLLABUS: (THEORY)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Graphic (Print Making) – Group D

(w.e.f. the academic session 2018-19 onwards)

FOURTH SEMESTER

MFA-D-401: HISTORY OF PRINT MAKING

Time Allowed : 3 Hours

Max. Marks : 80 + 20 Internal Assessment

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

Introduction of Printmaking in Art Institutions, Conventional Printmaking in Post Independence era growth in printmaking.

Unit – II

Recent printmaking activities, centers and individual printmakers and the aspects of their works like :
Somnath Hore, Krishna Reddy, Jyoti Bhatt, Sanat Kar, K. G. Subramaniam, R. B. Bhaskaran, Rini Dhumal, Anupam Sud, Laxma Goud, Jagmohan Chopra, Rm Pallaniappan, V. Nagdas, Shyam Sharma, Ajit Dubey, Pinaki Barua, Kavita Nayyar, Hanuman Kambli,

Unit – III

Regional printmaking Technique Development, Different printmakers Group, Printmakers Guild, Delhi Shilpi Chakra Artist and their works.

Unit – IV

Contemporary Indian printmaking, New printmaking trends and techniques, Printmaking Studios and working Artist.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | |
|---|---|-----|
| (i) Two handwritten Assignments
(1st Assignment after one month &
2nd after two months) | : | 50% |
| (ii) One Class Test (One period duration) | : | 25% |

MFA-D- 402:DISSERTATION

Max. Marks 100

Instructions

Synopsis presentation & approval of subject – August.

Presentation & Seminar- January.

Final submission – 31st March. (Three copies should be submitted positively before the commencement of the examination).

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Course of Study

- (i) A critical and analytical aspect of Painting, Applied Arts , Sculpture, Graphics (Print Making) etc.
- (ii) A critical and analytical aspect of History of Art.
- (iii) Folk, Tribal Art and Popular form of Art.
- (iv) Concept of Aesthetics or Philosophy.
- (v) Contemporary Artists.
- (vi) New trends in Contemporary Art.
- (vii) Any other new relevant topic including experimentation.etc.

DETAILED SYLLABUS: (PRACTICAL)

Institute of Fine Arts

C.S.J.M. University, Kanpur
Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)
Graphic (Print Making) – Group D
(w.e.f. the academic session 2018-19 onwards)

FOURTH SEMESTER

MFA-D- 403:COMPOSITION

Time Allowed :36 Hours

Max. Marks : 300 (Examination : 200&Sessional : 100)

Medium : Relief/Intaglio/Lithography/Screen Print/Mixed Media

Minimum Size: 18” x 12”

Sessional Work, Print : 07

Instructions :

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Director/Head of Institute, concern subject teacher and one nominee from Director/Head) shall evaluate the Sessional work at the end of the semester.

MFA – D-404: (EXHIBITION+VIVA-VOCE+SEMINAR)

Max Marks: 100 (50+25+25)

Instructions

- (i) One Solo Exhibition of his/her own Art work done during 1st 2nd 3rd& 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical &aesthetics performance of each candidate at the time of exhibition.
- (ii) Viva-Voce will be conducted by Internal& External Examiner.
- (iii) A Seminar paper will be present in open seminar on any one of relevant topic related to Painting /Applied Art/Sculpture/ Graphics. Candidate can choose his/her own journey of during study & new invention and experimental aspect of the art field.

DETAILED SYLLABUS: (OPEN ELECTIVE)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations M.F.A. (MASTER OF FINE ARTS)

Opted by Students from other departments of Indic Studies Faculty

(w.e.f. the academic session 2018-19 onwards)

(Common for all group: A, B, C & D)

SECOND SEMESTER

MFA-A-206: FUNDAMENTAL OF VISUAL ART-I

Max. Marks: 50 (10+40)

Theory

No. of Assessment: 02 Max. Marks : 10

Course of Study

- Practice of Element of Art (Line, Form, Color, Tone, Texture, Shape etc.)
- Basic Introduction of Art, Fine Art, Types of Art, Definition Of Art

Practical

Time allowed: 06 Hours

Max. Marks :40

No. of Sessional: As following

Medium: As following

Course of Study

1. Still Life- Object Drawing (Medium- Pencil, Pastel, Poster Colour)-*Total no. of Assignment-2*
2. Nature Drawing -Tree Study, Animal Study etc. (Medium- Pencil, Poster, Pencil)-
Total no. of Assignment-2
3. Design- 2D, 3D, Letter writing (Medium- Poster Colour)-*Total no. of Assignment-1*
4. Sketches – 20(Object/Figure/Nature etc.)

THIRD SEMESTER

MFA-A-305: FUNDAMENTAL OF VISUAL ART- II

Max. Marks:50 (10+40)

Theory

No. of Assessment: 02 Max. Marks : 10

Course of Study

- Study of Colors, Medium of Color, pen and ink, water Colour, Oil Colour and Acrylic colour
- Knowledge of Principal of Arts (Balance, Unity, Harmony, Contrast, Dominance etc.)

Practical

Time allowed: 06 Hours

Max. Marks :40

No. of Sessional: As following

Medium: As following

1. Copy from master Art -Indian and Western painter (Medium-Water Color, Poster Color)-
Total no. of Assignment-2.
2. Landscape Painting Outdoor And Indoor, Nature Study (Poster Colour, Water Colour, Pencil Colour, Oil Colour, Acrylic Colour)-*Total no. of Assignment-3.*
3. **Sketches: - 20** (Object/ Figure/ Nature etc.)

Instructions:

- 1) Themes/Subject matters/topics will be of multiple choices.
- 2) Board of Internal Examiner (Director/Head, Internal and onenominee from Director/Head) will evaluate the Sessional work.

SUGGESTED BOOKS FOR READING :

PAINTING AND INTERDISCIPLINARY

1. Razanl, Modern Paining, Skira – Useful references from plates and text.
2. Lake and Maillard – Dictionary of Modern Painting.
3. Herbert Read – A concise History of Modern Paining.
4. William Vaughan – Romantic Art.
5. European Modern Movements in Encyclopedia of World Art.
6. Leymarie – Impressionism (Skira).
7. J. Rewald – History of impressionism – Museum of Modern Art, New York.
8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Roger Fry – Vision and Design.
10. Madsen – Art Nouveau.
11. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
12. Crespelle – The Fauves.
13. Golding – Cubism: A history and analysis–See Also: Cubism and Futurism in Encyclopediadia of World Art.
14. Rosenblum – Cubism and 20th Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.
16. Ritchie – German 20th Century Art – Museum of Modern Art.
17. Barr – Fantastio Art; Dada and Surrealism.
18. Scuphor – Dictionary of Abstract Art.
19. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
20. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
21. Herber Read – Surrealism (Mainly documents)
22. Rubin – Dada & Surrealism.
23. F.Pepper – Kinetic Art.
24. L. Lippart – Pop Art.
25. Poggioli – Theory of the Avant Garde (Concepts of modernity)
26. MC Muller – Art, Affluence and Alienation (Contemporary developments in various Arts).
27. A.M. Haftman – 20th Century Painting.
28. Cold water : Primitivism in Modern Art.
29. Hamilton – Painting & Sculpture in Europe – 1880-1940.
30. Pevsnor – Pioneers of Modern Design, 1965.
31. Zigrosser – Expressionism – A Survey of their Graphic Work, 1957.
32. Seitz – The Responsive Eye, 1965.
33. Myers – Medican Painting in our time – 1956.
34. Gray – The Great Experiment: Russian Art – 1863-1922, 1962.
35. Rose Barbara – American Painting since 1900, 1967.
36. Goodrich and Baur – American Art of the Twentieth Century, 1962.
37. Roseberg – The Tradition of the New, 1959.
38. Steinberg Leo – Other Criteria.
39. Arnason- History of Modern Art.
40. Ronald Templin- The Art
41. John A. Walker- Art Since Pop
42. Herbert Read : (i) Modern Sculpture.
43. Herbert Read : (ii) Art of Sculpture.
44. GiedionWelcker : Contemporary Sculpture.
45. Sculpture of the 19th – 20th Centuries.
46. Burnham – Beyond Modern Sculpture.
47. Nean Seitz – Modern Sculpture, Evolution.

48. Kulterman – The New Sculpture.
49. Maillard – Dictionary of Modern Sculpture.
50. Scuphot : Sculpture of 20th Century.
51. Studies in Modern Indian Art – Ratan Parimoo
52. Moving Focus – K.G. Subrahmanyam
53. Pictorial Space – Geeta Kapur
54. Modern Indian Art – Keshav Malik
55. Lalit Kala Contemporary
56. Lalit Kala Monographs
57. Contemporary Art in India : P.N. Mago
58. Contemporary Art – The Flamed Mosaic by NavielTuli
59. Contemporary Indian Art- GaytriSinha
60. Handbook of Indian Art- Sunil Khosa
61. Company Painting- Mildred Archer
62. Art of India- Fredrick M. Asher
63. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer
64. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk
65. Contemporary Indian Art- Other realities- YashodharaDalmia
66. The Making of Modern Indian Art- The Progressives-YashodharaDalmia
67. Memory, Metaphor, Mutarions- YashodharaDalmia
68. Arts of India 1550-1900- John Guy, Deborah Swallow
69. A Portrait of the Hindus- Robert Hardgrave
70. Essays on contemporary practice in India- GeetaKapoor
71. New Narratives- Betty Seid
72. Triumph of Modernism- ParthaMitter
73. Flamed Mosaic- Neville Tuli
74. Kala Chitrkala- VinodBhardwaj
75. Char Chitrkaar- Ashok Mitr
76. Samkalin Kala- Dr. Ramviranjan
77. ChitrkalakaRasaswadan- RamchandrShukl
78. Lalit Kala Ki Dhara- Asit Kumar Haldar
79. BhrtiyaChitrkala- VachaspatiGarola
80. BrihadAdhunik Kala Kosh- VinodBhardwaj
81. Post-Modernism OR The culture logic of late capitalism – Fedric Jansen
82. Visual Culture – Chris Genks
- 83^ए कला इतिहास भारतीय और पाश्चात्य – रामचन्द्र नारायण पाटकर
- 84^ए भारतीय चित्रकला एवं मूर्तिकला का इतिहास – डॉ० रीता प्रताप
- 85^ए कला विलास – भारतीय चित्रकला का विकास – आर० ए० अग्रवाल
- 86^ए भारत की चित्रकला का संक्षिप्त इतिहास – डॉ० लोकेष चन्द्र शर्मा
- 87^ए भारतीय चित्रकला एवं आधुनिक सन्दर्भ – डॉ० बृजेश स्वरूप कटियार

AESTHETIC

1. Aesthetic meaning – RekhaJhanji
2. Philosophy of Art (Foundations of Philosophy series)
3. Comparative Aesthetics : Eastern & Western – G. HanumanthaRao and DVK Murthy
4. Philosophy of Art – Aldrich Virgil
5. Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley.
6. Art as Experience – John Dewey.
7. Introductory Readings in Aesthetics – Hospers John.
8. Art and Illusion – E. H. Gombrick.
9. Ideals and Idols – E.H. Gombrick.
10. Ways of World Making – Nelson Goodman.
11. Critical Theory – Pyne
12. Truth in Painting – JaquesDerida.
13. Approaches to Indian Art – NiharRanjan Ray
14. Idea and Images – NiharRangan Ray
15. Aesthetic Theory and Art – Ranjan K. Ghosh

16. Mimesis as Make – Believe – Aurther Danto
17. K.C. Pandey-
18. रससिद्धान्त एवं सौन्दर्य शास्त्र : डॉ० नगेन्द्र
19. कला और सौन्दर्य : सुरेन्द्रबारलिंगे
20. भारतीय सौन्दर्यशास्त्र : राम लखन शुक्ल
21. रससिद्धान्त और सौन्दर्यशास्त्र : निर्मल जैन
22. कला समीक्षा : गिरिराज किशोर अशोक
23. सौन्दर्यतत्व : सुरेन्द्रनाथदासगुप्त
24. सौन्दर्य शास्त्र : रा. म. पाटणकर
25. भारतीय दर्शन : एस. एन. दासगुप्ता
26. दर्शनदिग्दर्शन : राहुलसांकृतयायन
27. भारतीय सौन्दर्यशास्त्र की भूमिका : डॉ० नगेन्द्र
28. कलाविवेचन : कुमार विमल
29. भारतीय सौन्दर्यशास्त्र का तात्विक विवेचन एवं वर्णन : राम लखन शुक्ल
30. साधारणीकरणऔरसौन्दर्यनुभूति के प्रमुख सिद्धान्त : प्रेमकान्त टण्डन
31. सौन्दर्यशास्त्र के तत्व : कुमार विमल
32. सुन्दरम : हरिद्वारी लाल शर्मा

APPLIED ARTS

1. Contemporary advertising: william F. arens, courtland L. bovee.
2. Foundation of advertising: S.A Chunnawalla, K.C Sethia.
3. Advertising and sales promotion: S.H.H kazmi, satish batra.
4. Social Dimension of advertising: S.S kaptan.
5. Advertising theory and practice: C.H sandage, vernon fryburger.
6. Advertising and Promotion AN IMC Approach, Shimp Cengage Learning India Pvt. Ltd., New Delhi
7. मालवीय, कृष्ण कुमार, आधुनिक विज्ञापन, साहित्य संगम प्रकाशन, इलाहाबाद, 2007.
8. विज्ञापन 'तकनीक एवं सिद्धान्त' : नरेन्द्र यादव
9. विज्ञापन डिजाईन : नरेन्द्र यादव
10. विज्ञापन कला : एकेश्वर प्रसाद हटवाल
11. विज्ञापन : अशोक महाजन
12. प्रेमचन्द पांतजलि आधुनिक विज्ञापन, वाणी प्रकाशन, नई दिल्ली 2008.
13. कुमुद शर्मा विज्ञापन की दुनिया, प्रभात प्रकाशन, प्रतिभा प्रतिष्ठान, नई दिल्ली

SCULPTURE

1. Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta
2. Sculpting in steel and other metals- Arthur Zaidenberg
3. Modeling a figure in clay –Albert pounteney
4. Principles of metal casting – Richard W. Heine &Philip C. Rosenthal
5. Manual of Direct Metal Sculpture – Thames and Hudson
6. Sculpture of primitive man – Warner Muensterberger
7. George Segal – Sem hunter/Don howthorne
8. Early Chola Bronze – Douglas Barrett
9. Contemporary Stone Sculpture – Donaz Meilach
10. Marino Marini – A.M. Hammacher
11. Birbhum Terracottas – Lalit kala Academy
12. Terracottas of Bengal – S.S. Biswas
13. Masterpieces of Indian Terracottas – M.K. Dhavalikar
14. Sculpture in plastic arts – Nicholas Roukas
15. Modern Sculpture – Harbeart Read
16. The complete sculpture of Barbara Hepworth – Alan
17. Masterpieces of western sculpture – Howard Hibbard
18. Calder – H.H. Arnason
19. Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta
20. Sculpting in steel and other metals- Arthur Zaidenberg
21. Modeling a figure in clay –Albert pounteney
22. Principles of metal casting – Richard W. Heine &Philip C. Rosenthal

23. Manual of Direct Metal Sculpture – Thames and Hudson
24. Sculpture of primitive man – Warner Muensterberger
25. George Segal – Sem hunter/Don howthorne
26. Early Chola Bronze – Douglas Barrett
27. Contemporary Stone Sculpture – Donaz

Print Making

1. Graphic Arts Encyclopedia – George A Stevenson
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Mosen.
3. Visual Imagination
4. Prints of Twentieth Century – Phanes
5. Dictionary of Print Making Terms – Rosemary Simmons.
6. How to Identify Prints – Bamber Gaspoigne.
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
8. Collecting Original Prints – Rosemary Simmons Hanre
9. Printmaking Today – Jules Heller.
10. Contemporary Art (Journal) – Lalit Kala Academy
11. Graphic Art in India since 1850 – Lalit Kala Academy.
12. Graphic Art of 18th Century : Jean Adhemer
13. A history of Etching and Engraving- Arthur Hind
14. An Introduction of History of Wood cut – A.M. Hind
15. Graphic Art in India since 1850 - Lalit Kala Academy
16. Contemporary Art (Journal) – Lalit Kala Academy
17. Water Based Screen Printing – Steve Hoskins
18. Stone Lithography – Paul Croft
19. Digital Printmaking – George Whale and Naren Barfield.
20. The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross
21. Block and Silk Screen Printing – G. Ahlberg and O. Jarneryd.
22. Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.
23. Three Graphic Artist (Journal) – Lalit Kala Academy, Geeta Kapoor.
24. Graphic Art and Craft – D. Kauffmann.
25. Silk Screen Techniques – Biegeleisen and Cohn
26. The Art of the Print – Fritz Eichenberg.
27. Print Making Today – Jules Heller
28. Graphic Art of 18th Century – Jean Adhemer.
29. A Half Century of American Print Making – A Fern
30. Great Prints of the world – Peterdi Gabor
31. Modern Japanese Prints – Oliver Statler.
32. The Art of Lithography – D.C. Berri
33. Offset Printing from stone and plates – Charles Harrap.
34. Japanese Woodblock printing – Umetaro Azechi.
35. Experiments in Wood Cut – Wodern Day.
36. An Introduction to a History of Wood cut – A.M. Hind
37. Wood Cut and Wood Engravings and How I make them – H.A. Mueller.
38. The Collograph Print – David Bernard
39. A History of Etching and Engraving – Arthur Hind
40. Silk Screen Printing for the Artist – Roger Marsh
41. Silk Screen Method of Reproduction – Bert Zahn
42. Japanese wood cutting and wood cut printing – Mr. T. Tokuno.
43. Dictionary of Print Making Terms – Rosemary Simmons

C. S.J. M. University
Syllabus - M. A. 1st Year
Drawing & Painting

Theory — 1st Paper

MM 100

Aesthetics

Unit -1

- Classification of Art.
- Concept, Appreciation of Art.
- Ras and Rasanubhuti.

Unit - 2

Indian Philosophers

- Thinkers — Eastern, Western
- Comparative study of eastern & western aesthetics.

Unit - 3

Western Philosophers

Unit - 4

- Essay —
Public -Art, Lok Kala, Art & Society, Abhivyakti, Tradition (परम्परा),
Art & Morality, Art & Environment, Art & Religion.

Theory – 2nd Paper

MM 100

- History of European Art (Part 1).
Pre Historic age Up to Christian Art.

Syllabus of M. A. 1st Year Practical
Drawing & Painting

1st Practical **MM 100**

Composition - Figurative

Size of Canvas	2 1/2' x 3'
Plate Submission -	10
Sketches - File or Book	100
Time Duration -	18Hrs.
Medium - Oil/ Water/ Acrylic / Poster	

Division of Marks —

Examination Work -	60
Plates Submission -	30
Sketch Book -	10
Total -	100

2nd Practical **MM 100**

Life Study/ Computer Designing

Time Duration	12 Hrs.
Life Study	
Size - Full Sheet or 2' x 3'	
Medium - Oil/Pastel/Poster/Acrylic/Pencil/Cryon	
Submission of work -	10

Division of Marks -

Examination -	60
Submission -	30
Sketches - Study of whole parts of body	10
Total -	100

OR

Computer Designing.

Time Duration -	12 Hrs.
Minimum Size -	12" x 18"
Submission of Work - 10 Printouts related college program, exhibition art fair & other subject relevant to study year.	

Division of Marks.

Examination	70
Submission Work	30
Total	100

3rd Practical 100

Landscape

Time Duration	18Hrs.
Size of Canvas	2' x3'
Medium : Oil/Water/Paster/Acrylic & Others.	
Submission of Work (Plates)	10

Tour is compulsory. Study tour in Land Scape paper. Outside sketches and Survey report is necessary to be submitted to concerned/incharge teacher.

Division of Marks

Examination	60
Tour Survey Report & Sketch Book	40
Total	100

C. S.J. M. University

Syllabus - M. A. II year

Drawing & Painting

Theory — 1st Paper

MM 100

Trends and Tradition of European Art from 15th Century To 18th Century.

(70 Marks)

I. Assignments and Presentation.

(30 Marks)

II. 2000 words assignments for students,

Total -100 Marks

The topics for assignment should be given by subject teacher.

X ----- X

Theory — 2nd Paper - Philosophy of Modern Art.

(70 Marks)

I. Assignments & Presentation.

(30 Marks)

II. 2000 words assignments for students.

Total -100 Marks

The topics for assignment should be given by subject teacher.

Syllabus of M. A. II year Practical

Drawing & Painting

1st Practical

Composition

Time Duration -	18 Hrs
Minimum Size	3' x 4'
Medium - Free	
Submission Work	10

Division of Marks -

Examination Work -	60
Plates Submission -	30
Sketch -	10
Total -	100

2nd Practical

Mural

Time Duration	24 Hrs
Minimum Size of Pannel -	3' x 3'
Medium - Terracota/Ceramic Tiles/Paper Mashie/Wood any other material	
Plate Submission of work -	05

Division of Marks —

Examination -	70
Plate Submission & Viva -	30
Total -	100

3rd Practical

MM 100

Sculpture Print Making (Graphics)

Sculpture

Time Duration - 18 Hrs.
Minimum Size - 18" according to height & subject
Medium — Clay/Wood/Ceremic/Coil/Stencil cuts.
Submission of Sculpture : 05

Division of Marks.

Examination 60
Submission Work & Viva 40
Total 100

OR

Print Making

Time Duration 18 Hrs.
Size of Sessional 18" x 12"
Number of Submission 10
Minimum 2 colours.

Division of Marks

Examination 60
Submission Work & Viva 40
Total 100

X-----X

