

**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	
<b>MFA-A-101</b> (Theory)	History of Modern Western Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-A-102</b> (Theory)	Aesthetic & Art Appreciation	80	--	20	<b>100</b>	3 Hours
<b>MFA-A-103</b> (Practical)	Option – I : Creative Painting OR Option – II : Mural OR Option – III : Portrait	--	100	--	<b>100</b>	24 Hrs.
<b>MFA-A-104</b> (Practical)	Display + Viva - voce + Project Report. (50+25+25) *	--	--	100	<b>100</b>	--
<b>Total =</b>					<b>400</b>	

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

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

**Grand Total of Marks (1<sup>st</sup> sem. + 2<sup>nd</sup> sem.): 1100**

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

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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	
<b>MFA-A-301</b> (Theory)	History of Modern Indian Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-A-302</b> (Practical)	Option – I :Creative Painting OR Option - II :Mural OR Option – III : Portrait	--	100	--	<b>100</b>	--
<b>MFA-A-303</b> (Practical)	Display+Viva-voce+ Project Report. (50+25+25) *	--	--	100	<b>100</b>	
<b>MFA-A-304</b>	Graphic Design-II/ Intaglio Composition/ Clay Modeling-II { Elective }	--	--	50	<b>50</b>	12 Hrs.
<b>MA-A-305</b>	Open Elective {Fundamental of Visual Arts – II}	--	--	50	<b>50</b>	--
<b>Total =</b>					<b>400</b>	

\* 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	
<b>MFA-A-401</b> (Theory)	History of Modern Indian Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-A-402</b>	Dissertation **	100	--	--	<b>100</b>	--
<b>MFA-A-403</b> (Practical)	Option - I: Creative Painting OR Option - II :Mural OR Option – III: Portrait	200	100	--	<b>300</b>	24 Hrs.
<b>MFA-A-404</b> (Practical)	Exhibition + Viva-voce +Seminar (50+25+25) *	100	--	--	<b>100</b>	--
<b>Total =</b>					<b>600</b>	

\*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. 2<sup>nd</sup>, 4<sup>th</sup> only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4<sup>th</sup> 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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:**

- (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**

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 1<sup>st</sup> Semester will be conducted at the end of 1<sup>st</sup> 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 &amp; 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, Victor Vasarely,  
Minimal and Kinetic art.

Important Sculptor: Constantin Brancusi, Henry Moore, Alberto Giacometti, 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 &amp; 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.
- Psychical Distance.

**Unit-II**

Psychology and Art

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

**Unit-III**

Aristotle, Plato, Kant, Hegel, Marx.

**Unit-IV**

Globalization in Art, Art and Environment, Anti Aesthetic &amp; 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 1<sup>st</sup> and 2<sup>nd</sup> Semester will be conducted in the end of 2<sup>nd</sup> 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 &amp; 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. Paniker, 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: 360"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 –303: (DISPLAY+VIVA-VOCE+PROJECT REPORT)**

Max Marks: 100 (50+25+25)

**Instructions**

- (i) Display of his/her own Art work done during 1<sup>st</sup> Semester will be conducted at the end of 1<sup>st</sup> 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 - 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-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, Subodh 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** – 31<sup>st</sup> 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)



**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:**

- One Solo Exhibition of his/her own Art work done during 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> & 4<sup>th</sup> Semester will be conducted at the end of 4<sup>th</sup> semester. Internal Examiner will evaluate their technical & aesthetics performance of each candidate at the time of exhibition.
- Viva-Voce will be conducted by Internal & External Examiner.
- 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**  
**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. (First Semester)**

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

\* 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	
<b>MFA-A-201</b> (Theory)	History of Modern Western Art	80	--	20	<b>100</b>	3 Hrs
<b>MFA-B-202</b> (Theory)	Advertising Foundation and Dimension	80	--	20	<b>100</b>	3 Hrs
<b>MFA-B-203</b> (Practical)	Option- (i) Visualization Or (ii) Photography	200	100	--	<b>300</b>	***
<b>MFA-B-204</b> (Practical)	Display+Viva-voce +Project Report. (50+25+25) *	100	--	--	<b>100</b>	--
<b>MFA-B-205</b>	Pictorial Composition/ Relief Composition/ Clay Modeling-I { Elective } **	50	--	--	<b>50</b>	--
<b>MFA-A-206</b>	{ Open Elective } { Fundamental of Visual Arts-I. } **	50	--	--	<b>50</b>	--
<b>Total =</b>					<b>700</b>	
<b>Grand Total of Marks:</b>					<b>1100</b>	

\* 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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	
<b>MFA-A-301</b> (Theory)	History of Modern Indian Art	80	--	20	<b>100</b>	3 Hrs
<b>MFA-B-302</b> (Practical)	Option- (i) Visualization or (ii) Photography	--	100	--	<b>100</b>	--
<b>MFA-B-303</b> (Practical)	Display+Viva-voce+ Project Report. (50+25+25) *	--	--	100	<b>100</b>	--
<b>MFA-B-304</b>	304Composition/ Intaglio Composition/ Clay Modeling-II { Elective }	--	--	50	<b>50</b>	12 Hrs
<b>MA-A-305</b>	Open Elective {Fundamental of Visual Arts-II }	--	--	50	<b>50</b>	--
<b>Total =</b>					<b>400</b>	

\* 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	
<b>MFA-A 401</b> (Theory)	History of Modern Indian Art	80	--	20	<b>100</b>	3 Hrs.
<b>MFA-B 402</b>	Dissertation	100	--	--	<b>100</b>	--
<b>MFA-B 403</b> (Practical)	Option-(i) Visualization or (ii) Photography	200	100	--	<b>300</b>	**
<b>MFA-B 404</b>	Exhibition+Viva-voce+Seminar (50+25+25) *	100	--	--	<b>100</b>	--
<b>Total =</b>					<b>600</b>	

\* 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. 2<sup>nd</sup>, 4<sup>th</sup> only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4<sup>th</sup> 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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 1<sup>st</sup> Semester will be conducted at the end of 1<sup>st</sup> 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 1<sup>st</sup> and 2<sup>nd</sup> 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.



**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 1<sup>st</sup> and 2<sup>nd</sup> Semester will be conducted at the end of 2<sup>nd</sup> 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** – 31<sup>st</sup> 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 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> & 4<sup>th</sup> Semester will be conducted at the end of 4<sup>th</sup> 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**  
**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	
<b>MFA-A-101</b> (Theory)	History of Modern Western Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-C-102</b> (Theory)	Technical Theory of Sculpture	80	--	20	<b>100</b>	3 Hours
<b>MFA-C-103</b> (Practical) *	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	--	100	--	<b>100</b>	--
<b>MFA-C-104</b> (Practical) **	Display + Viva – voce + Project Report. (50+25+25)	--	--	100	<b>100</b>	--
<b>Total</b>					<b>= 400</b>	

\* 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	
<b>MFA-A-201</b> (Theory)	History of Modern Western Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-C-202</b> (Theory)	Technical Theory of Sculpture	80	--	20	<b>100</b>	3 Hours
<b>MFA-C-203</b> (Practical)	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	200	100	--	<b>300</b>	36 Hours
<b>MFA-C-204</b> (Practical) *	Display + Viva -voce + Project Report (50+25+25)	100	--	--	<b>100</b>	--
<b>MFA-C-205</b> **	Elective (Pictorial Composition/ Graphic Design-I/ Relief Composition)	--	--	50	<b>50</b>	12 hrs
<b>MFA-A-206</b> **	Open Elective (Fundamental of Visual Arts-I)	--	--	50	<b>50</b>	--
<b>Total</b>					<b>= 700</b>	

**Grand Total of Marks (1<sup>st</sup> sem. + 2<sup>nd</sup> 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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	
<b>MFA-C- 301</b> (Theory)	History of Modern Sculpture (Western)	80	--	20	<b>100</b>	3 Hours
<b>MFA-C- 302</b> (Practical)	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	--	100	--	<b>100</b>	--
<b>MFA-C-303</b> (Practical) *	Display + Viva - voce + Project Report (Practical) (50+25+25)	--	--	100	<b>100</b>	
<b>MFA-C -304</b> **	Composition/Graphics Design-II/ Intaglio Composition (Elective)	--	--	50	<b>50</b>	12 hrs
<b>MFA-A –305</b> **	Open Elective (Fundamental of Visual Arts-II)	--	--	50	<b>50</b>	--
<b>Total =</b>					<b>400</b>	

\* 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	
<b>MFA-C- 401</b> (Theory)	History of Modern Sculpture (Indian)	80	--	20	<b>100</b>	3 Hours
<b>MFA-C -402</b>	Dissertation	100	--	--	<b>100</b>	
<b>MFA-C -403</b> (Practical)	Option – I : Composition OR Option – II : Mural OR Option – III : Life Study	200	100	--	<b>300</b>	36 Hours
<b>MFA-- -404</b> (Practical) *	Exhibition + Viva –voce +Seminar (50+25+25)	100	--	--	<b>100</b>	--
<b>Total =</b>					<b>600</b>	

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. 2<sup>nd</sup>, 4<sup>th</sup> only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4<sup>th</sup> 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)



**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% |



### **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 1<sup>st</sup> 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 1<sup>st</sup> 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 &amp; 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**

19<sup>th</sup>& 20<sup>th</sup> 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 &<br>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 1<sup>st</sup> 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 &amp; 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 Upadhaya.

**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** – 31<sup>st</sup> 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 &amp; 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 Solo Exhibition of his/her own Art work done during 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> & 4<sup>th</sup> Semester will be conducted at the end of 4<sup>th</sup> 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	
<b>MFA-A-101</b> (Theory)	History of Modern Western Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-D-102</b> (-do-)	History of Printmaking and Technical Theory	80	--	20	<b>100</b>	3 Hours
<b>MFA-D-103</b> (Practical)	Composition	--	100	--	<b>100</b>	--
<b>MFA-D-104</b>	Display+Viva-voce+project Report (50+25+25) *	--	--	100	<b>100</b>	--
<b>Total</b>					<b>= 400</b>	

\* 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	
<b>MFA-A-201</b> (Theory)	History of Modern Western Art	80	--	20	<b>100</b>	3 Hours
<b>MFA-D-202</b> ( do)	History of Printmaking and Technical Theory	80	--	20	<b>100</b>	3 Hours
<b>MFA-D-203</b> (Practical)	Composition	200	100	--	<b>100</b>	36 Hrs.
<b>MFA-D-204</b> (Practical)	Display+Viva-voce+ project Report (50+25+25) *	100	--	--	<b>100</b>	--
<b>MFA-D-205</b> (Practical)	Graphic Design-I/ Pictorial Composition/ Clay Modeling-I {Elective} **	50	--	--	<b>50</b>	12 Hrs.
<b>MFA-A-206</b>	Open Elective {Fundamental of Visual Arts-I} **	50	--	--	<b>50</b>	--
<b>Total</b>					<b>= 700</b>	

\* 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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	
<b>MFA-D-301</b> (Theory)	History of Print Making	80	--	20	<b>100</b>	3 Hours
<b>MFA-D-302</b> (Practical)	(Composition)	--	100	--	<b>100</b>	--
<b>MFA-D-303</b> (Practical)	Display+Viva-voce+Project Report (50+25+25) *	--	--	100	<b>100</b>	--
<b>MFA-D-304</b> (Practical)	Graphic Design-II/ Creative Composition/ Clay Modeling-II {Elective}	--	--	50	<b>50</b>	12 Hours
<b>MFA-A-305</b>	Open Elective {Fundamental of Visual Arts-II}	--	--	50	<b>50</b>	--
<b>Total</b>					<b>= 400</b>	

\* 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	
<b>MFA-D-401</b> (Theory)	History of Print Making	80	--	20	<b>100</b>	3 Hours
<b>MFA-D-402</b>	Dissertation	100	--	--	<b>100</b>	--
<b>MFA-D-403</b> (Practical)	(Composition)	200	100	--	<b>300</b>	36 Hours
<b>MFA-D-404</b> (Practical)	Exhibition+Viva-voce+Seminar (50+25+25) *	100	--	--	<b>100</b>	--
<b>Total</b>					<b>= 600</b>	

\* 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. 2<sup>nd</sup>, 4<sup>th</sup> only.
2. The Final submission of dissertation (402) and Viva-voce will be conducted in 4<sup>th</sup> 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.

**Prof. Rajeev Nayan**  
(Member)

**Dr. Shashi Bala Rath**  
(Member)

**Dr. Manju Singh**  
(Member)

**Dr. Brijesh Swaroop Katiyar**  
(Convener)

**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 15<sup>th</sup> century onwards to the present day including

**Unit – II**

All types of manifestations and inventions of different Printmaking medium like Engraving, Dry point, 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 : 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)

**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 orJapanese woodcut technique – printing with water-based inks; (e) planning editionsand 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, 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 reservege – 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 and Printing
- iii. All the lithograph techniques (according to Senefelder): (a) chalk; b)Indian ink – brushand pen; (b) wash; (c) reservege and spraying; (d) litho-mezzotint; (e) polychromelithograph (from 4 to 12 colours); (f) 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 1<sup>st</sup> 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 18<sup>th</sup> century and later 19<sup>th</sup> century masters.

**Unit – II**

Print Making of 20<sup>th</sup> 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 : 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)

**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, Hirose, 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 19<sup>th</sup> and 20<sup>th</sup> Century.

**Unit – III**

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

**Unit–IV**

Contribution to develop the Print Making in India in the early stage. Darnall 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 polychrome woodcut; (c) wood engraving – facsimile and white engraving; (d) Oriental or Japanese woodcut technique – printing with water-based inks; (e) planning editions and 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 (single phase 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) monochrome and polychrome reserpage – 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; (b) wash; (c) reserpage and spraying; (d) litho-mezzotint; (e) polychrome lithograph (from 4 to 12 colours); (f) 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 1<sup>st</sup> 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 : 50%  
 (1st Assignment after one month &  
 2nd after two months)
- (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** – 31<sup>st</sup> 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 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> & 4<sup>th</sup> Semester will be conducted at the end of 4<sup>th</sup> 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, Pestel)-  
*Total no. of Assignment-2*
3. Design- 2D, 3D, Letter writing (Medium- Poster Colure)-*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 one nominee 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 Encyclopeadia of World Art.
14. Rosenblum – Cubism and 20<sup>th</sup> Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.
16. Ritchie – German 20<sup>th</sup> 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 – 20<sup>th</sup> 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 19<sup>th</sup> – 20<sup>th</sup> 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 20<sup>th</sup> 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. dyk bfrgkl Hkkjrh; vkSj ik'pkR; & jkepUnz ukjk;.k ikVdj
84. Hkkjrh; fp=dyk ,oa ewfrZdyk dk bfrgkl & MkW0 jhrk izrki
85. dyk foykl & Hkkjrh; fp=dyk dk fodkl & vkj0 ,0 vxzoky
86. Hkkjr dh fp=dyk dk laf{kIr bfrgkl & MkW0 yksds'k pUnz 'kekZ
87. Hkkjrh; fp=dyk ,oa vk/kqfud lUnHkZ & MkW0 c'ts'k Lo:i dfV;kj

### **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. jfl)kUr ,oa lksUn;Z "kkL= % MkW0 uxsUnz
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29. Hkkjrh; lksUn;Z”kkL= dk rkfRod foospu ,oa o.kZu % jke y[ku “kqDy
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31. lksUn;Z”kkL= ds rRo % dqekj foey
32. lqUnje % gfj}kjh yky “kekZ

### **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. ekyoh;] —‘.k dqekj] vk/kqfud foKkiu] lkfgR; laxe izdk”ku] bykgkckn] 2007.
8. foKkiu \*rduhd ,oa fl}kUr\* % ujsUnz ;kno
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### **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
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23. Manual of Direct Metal Sculpture – Thames and Hudson
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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. Monsen.
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 18<sup>th</sup> 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 18<sup>th</sup> 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
44. The complete print maker (Techniques/traditions/innovations) – John Ross/Clarc Romano/Tim Ross
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