

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Department of Fine Arts

Lalit Kala Vibhag, Gurunanak Bhavan, Nagpur.

Semester Pattern Syllabus and Credit based System

Faculty of Interdisciplinary

Master of Fine Arts

RASHTRA SANT TUKADOJI MAHARAJ NAGPUR UNIVERSITY
NAGPUR
DIRECTION NO.52

**Directions Governing the Examinations Leading to the Degree of
(MASTER OF FINE ARTS) (Credit Based)**

WHEREAS the Maharashtra Public Universities Act No.VII of 2017 has come into force with effect from 1st March, 2017 (hereinafter as the Act)

AND

WHEREAS the Task Force Committee in Fine Arts Subject in its meetings held on _____ respectively updated the existing syllabi and recommended introduction of some additional specializations with modifications in the scheme of examination for postgraduate courses (Credit Based) in Fine Arts.

AND

WHEREAS the Vice-Chancellor had approved the recommendations of the special task force for the subjects in the Fine Arts and accordingly Direction No. 52 of 2016 was issued by the University.

AND

WHEREAS the University has issued a common Direction, i.e. Direction No. 13 of 2017 prescribing uniform rules regarding coding pattern of subjects, maximum theory and practical papers in each Semester of the course, minimum passing marks, exemption and ATKT for all the undergraduate and Post-graduate courses in various faculties of the University.

AND

WHEREAS the provision of Direction No.52 of 2016, governing the Master Degree in the Fine Arts, are at variant with the provisions of Directions No. 13 of 2017, it has become necessary to bring the Direction No.52 of 2016 in consonance with the provision of Direction No. 13 of 2017.

Now, therefore I, Dr. Siddharth Vinayak Kane Vice-Chancellor, Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur in exercise of the powers vested in me under section 12(8) of the Maharashtra Public Universities Act of 2016 do hereby issue the following direction :

- 1) This Direction may be called, "DIRECTION REGARDING EXAMINATION LEADING TO THE DEGREE OF (MASTER OF FINE ARTS) IN THE FACULTY OF INTERDISCIPLINARY, RTM NAGPUR UNIVERSITY, NAGPUR". INTERPRETATION CLAUSE.
- 2) The duration of the M.F.A. course shall BE OF TWO YEARS DIVIDED INTO 4 Semesters that is 2 semesters for MFA-I and 2 Semesters for MFA-II. The examination shall be conducted at the end of each semester. Thus in all there shall be 4 examinations of MFACourse.
- 3) Every applicant for admission to the examination shall offer any one of the following subjects namely :

a)	Dance	:	Bharatnatyam/Kathak/Kuchipudi/Kathakali/ MohiniAttam/Odissi/Manipuri
b)	Drama	:	Stage Acting/Stage Direction/Stage Technique
c)	Music	:	Classical Vocal/Classical Instrumental/Light Music
d)	Painting	:	Creative Painting/Portrait Painting/Mural
e)	Sculpture	:	Portraiture/Creative Sculpture/ Traditional Indian Sculpture/Architectural Sculpture
f)	Applied Art	:	Illustration/Photography/Typography
g)	Graphic Arts/ Print Making	:	
h)	History of Arts	:	
i)	Art Criticism	:	

4) Eligibility Criteria :

(A) For admission to (M.F.A. Part-I) Semester-I the applicant shall have passed the first degree examination of this University or of any other statutory university as recognized equivalent thereto. Provided that -

- i) The students offering Drama as a specialization should have obtained a degree in Drama or degree in any faculty of This University or of any statutory or recognized university and should have an aptitude for drama which will be judged by an aptitude test conducted by the Department of Fine Arts, Nagpur University, Nagpur.
- ii) The students offering Dance as a specialization should have obtained a degree in Dance or a degree in any faculty of Nagpur University or of any statutory university with Nritya Visharad from Dance Institutions recognized University.
- iii) The student offering Music as a specialization should have offered Music as one of the optional subjects for his degree examination or should have obtained degree in any faculty of Nagpur University or of any other statutory university with Sangeet Visharad from some recognized Institute of Music (e.g. Gandharva Mahavidyalaya Mandal etc.) recognized University.
- iv) The student offering Painting/Sculpture/Applied Art/Graphic Arts/ History of Art/Art Criticism as specialization should have obtained the degree of Bachelor of Fine Art (Visual Arts) in Painting/ Sculpture/Applied Art/Graphic Arts/Art Criticism from the University or any other statutory university or Should have obtained G.D. Art (Govt. Diploma) of Directorate of Art, Maharashtra State.
- v) The student offering Mural as specialization should have obtained the degree of Bachelor of Fine Art (Visual Arts) from Nagpur University or any other statutory university or Should have obtained G.D. Art (Govt. Diploma) of Directorate of Art, Maharashtra State.

(B) For admission to (M.F.A. Part-I, Semester-II the student shall have passed (M.F.A.Part-1), Semester - I examination In the specialization Subject of Practical the University

5) (A) For admission to MF.A.II Semester-III the student shall have passed MF.A.-I Semester-II examination in the specialization subject of practical.

(B) For admission to M.F.A.II Semester-IV, the student shall have passed M.F.A.II semester-III examination in the specialization subject of practical.

6) Without prejudice to the other provisions of ordinance No.6 relating to the Examinations in General, the provisions of paragraphs 5, 8, 9, 10, 26, 31 and 32 of the said ordinance shall apply to every collegiate candidate.

7) The for the examination shall be as prescribed by the university from time to time.

8) A) The number of Theory papers and the maximum marks assigned to each paper and the minimum marks an examinee must obtain in order to pass the examinations shall be as indicated in Appendix-I and Appendix-II.

B) The number of practical and the maximum marks assigned to each practical and the minimum marks an examinee must obtain in order to pass the examinations shall be as indicated in Appendix in III –A and III-B

9) An examinee at the (Semester-I, II) examination shall have option of being not declared successful at the examination in case does not secure a minimum of second division or 55% marks at the examination. The option shall have to be exercised every time an application is submitted to either of the four examinations, and shall be on the proforma printed on the application form itself. Once exercised the option shall be binding upon the examinee, and shall not be revoked under any circumstances.

10) (A) The scope of the subject shall be as indicated in the syllabus.

(B) For practical examination a student shall offer any one of the practical from the subject of his/her specialization.

Specialization Subject	Practical Subject (Any one)
Dance	Bharatnatyam / Kathak / Kuchipudi / Kathakali / MohiniAttam /Odissi / Manipuri
Drama	Acting / Direction / Stage Technique
Music	Classical Vocal / Classical Instrumental / Light Music
Painting	Creative Painting / Portrait Painting / Mural
Sculpture	Portraiture / Creating Sculpture / Traditional Indian Sculpture / Architectural Sculpture
Applied Arts	Illustration / Photography / Typography
Graphic Art / Print Making	
History of Art	
Art Criticism	

11) (A) There shall be no classification of successful examines at the (M.F.A. Part-I) Examination (Semester-I and Semester-II)

(B) Division at the (M.F.A. Part-II) examination shall be declared on the basis of the aggregate marks secured at the (M.F.A. Part-I) (Semester-I and Semester-II) and (M.F.A. Part-II) Semester-III and Semester-IV examinations taken together. Successful examinees obtain 60% or more marks in the aggregate of Part-I and Part-II examinations taken together shall be placed in the First Division, those obtaining less than 60% but not less than 48% in the Second division and all other successful examinees in the Third division.

- 12) Provisions of Direction 9 of 2002 relating to the award of Grace marks for passing an examination, securing higher division / class and for securing distinction in subject(s) as updated from time to time shall apply to the examination under this Direction.
- 13) The examinees passing the examinations as whole in minimum period shall be arranged in order of merit as provided in the Ordinance No.6 relating to Examinations in General provided that the merit lists shall only be published for summer examination and it will not be specialization wise.
- 14) Notwithstanding anything to the contrary in this Direction, no person shall be admitted to an examination under this direction, if he has already passed the same examination or an equivalent examination of any other University.
- 15) Unsuccessful examinees at the above examinations can be readmitted to the same examination on payment of a fresh fee and such other fees as may be prescribed by the University from time to time.
- 16) Examinees successful at (M.F.A. Part-II) examination shall on payment of the prescribed fees receive a degree in the prescribed form signed by the Vice Chancellor.
- 17) This Direction shall come into force from the academic session 2018-2019.
- 18) The Direction No.52 of 2016 governing the existing course for Master of Fine Arts shall stand repealed on issuance of this Direction.
- 19) Notwithstanding repeal of Direction No. 52 of 2016 , the students who were admitted to the M F A courses as per the said Direction shall continue to be governed by it until they finally Pass out their examinations or are absorbed under the absorption scheme framed under this Direction.

Nagpur

Date : 21/5/2016

Sd /-

Dr. Siddharth Vinayak Kane

Vice-Chancellor

Credits:

It is a unit by which the course work is measured. It determines the number of hours of instructions required per week. One credit is equivalent to one hour of teaching (lecture or tutorial) or two hours of practical work / field work per week. For Example a subject with 6-2-6(L-T-P)means it has 3 Lectures, 1 Tutorial and 6 Practical in a week. This subject will have ten credits ($6 \times 1 + 2 \times \frac{1}{2} + 6 \times \frac{1}{2} = 10$). If a student is declared passing a subject, then he/she gets the credits associated with that subject. Depending on the marks scored in a subject, student is given a Grade. Each Grade has got certain grade points as follows:

For Theory / Practical where minimum marks is passing is 40 out of 100

Letter Grade	O	A+	A	B+	B	C	P	F	Ab
Grade point	10	09	08	07	06	05	04	0	0

A student obtaining Grade F shall be considered failed and will be required to reappear for the examination.

Valuation pattern:

Every credit is for 25 marks and valuation and grade points will be given as per following pattern.

Marks obtained in Theory or Practical of 100 Marks	Marks obtained in Theory or Practical of 50 Marks	Letter Grade	Grade point
91-100	46-50	O	10
81-90	41-45	A+	09
71-80	36-40	A	08
61-70	31-35	B+	07
51-60	26-30	B	06
41-50	21-25	C	05
=40	=20	P	04
<40	<20	F	0
Ab	Ab	Ab	0

Total marks obtained by the student will be mentioned on the mark sheet along with the grade.

Computation of SGPA and CGPA

Following is the procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

i. The SGPA is the ratio of sum of the number of product of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e

$$\text{SGPA}(S_i) = \frac{\sum (C_i \times G_i)}{\sum C_i}$$

Where C_i is the number of credits of the i th course and G_i is the grade point scored by the student in the i th course.

Illustration for SGPA

Code	Theory	Credits	Marks Obtained	Out of	Grade Point	Grade Letter	Credit Point(Credit x Grade Point)
Core	Paper 1	4	84	100	9	O	4x9=36
Core	Paper 2	4	68	100	7	B+	4x7=28
Elective	Paper 3	4	52	100	6	B	4x6=24
	Total	12					88
Thus, SGPA= 88/12=7.3							

Course of Study

Appendix I

Semester Pattern M.F.A. Examination Theory Papers

Paper Code	Title of the Paper	Ins. Hrs/ Week	Credit	Maximum Marks		
				CIA	Uni. Exam	Total
1-T-1	Art Theory : Traditional and Contemporary (Compulsory For Students of Performing Art and Visual Art)	4	4	20	80	100
2-T-1	Art Theory : Functions, Method and Process (Compulsory For Students of Performing Art and Visual Art)	4	4	20	80	100
3-T-1	Art : Social Phenomenon, Culture and Artistic Thinking (Compulsory For Students of Performing Art and Visual Art)	4	4	20	80	100
4-T-1	Art : Aesthetics and Criticism (Compulsory For Students of Performing Art and Visual Art)	4	4	20	80	100
1-T-2 2-T-2 3-T-2 4-T-2	General Study of Performing Arts (Compulsory For Students of Dance, Drama and Music)	4	4	20	80	100
1-T-2 2-T-2 3-T-2 4-T-2	General Study of Visual Arts (Compulsory For Students of Painting, Mural, Applied Arts And Sculpture, Print Making)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Bharatnatyam (Compulsory For Students of Bharatnatyam)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Kathak (Compulsory For Students of Kathak)	4	4	20	80	100

1-T-3 2-T-3 3-T-3 4-T-3	Drama (Compulsory For Students of Drama)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Music (Compulsory For Students of Classical, Vocal Light Music And Classical Instrumental)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Music Percussion (Compulsory For Students of Percussion)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Painting (Compulsory For Students of Creative Painting, Portrait Painting, Mural)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Print Making (Compulsory For Students of Print Making)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Sculpture (Compulsory For Students of Sculpture)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Applied Art (Illustration) (Compulsory For Students of Illustration)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Applied Art (Photography) (Compulsory For Students of Photography)	4	4	20	80	100
1-T-3 2-T-3 3-T-3 4-T-3	Applied Art (Typography) (Compulsory For Students of Typography)	4	4	20	80	100
1-T-1	Art Criticism (Compulsory For Students of Criticism)	4	4	20	80	100
	History of Indian Art					
1-T-2	Philosophy of Art (India)	4	4	20	80	100
1-T-3	History of Criticism (India)	4	4	20	80	100
2-T-1	Art Historical Methodology	4	4	20	80	100
2-T-2	Modern Indian Art	4	4	20	80	100
2-T-3	(Elective any one) History of Far Eastern Art History of Far Islamic Art	4	4	20	80	100
3-T-1	History of Indian Art	4	4	20	80	100
3-T-2	Contemporary Critical Theories	4	4	20	80	100
3-T-3	History of Criticism (Western)	4	4	20	80	100
3-T-4	Philosophy of Art (Western)	4	4	20	80	100
4-T-1	History of Western Art (From Pre-Historic Gothic)	4	4	20	80	100
4-T-2	History of Western Art (Renaissance-Modern Western Art) 19 th Cen..	4	4	20	80	100
4-T-3	Modern Western Art 20 th Cen.	4	4	20	80	100

i) **Distribution Of Theory Paper Marks**

(A) Theory Paper Max. Marks : **80**

(B) Sessional Marks For Theory Paper : **20**
(Internal Examination)

(C) Total Passing Marks Out Of 100 : (A + B) **40**

Note : The student must appear in the internal examination. Therefore where a student Has remained absent in an internal examination he will not be eligible to be declared passed Even if he / she secures 40 marks in the theory examination.

Work load for Theory and practical per week shall be as given below

1. Work load per week for each Theory paper will be 4 hours.
2. Work load per week for each Practical will be 8 hours.
3. Work load per week for each Seminar/Dissertation will be 1 hours.

ii) The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a program, i.e.

$$CGPA = \frac{\sum (C_i \times S_i)}{\sum C_i}$$

Where S_i is the SGPA of the i th semester and C_i is the total number of credits in that semester.

Illustration for CGPA

Semester 1	Semester 2	Semester 3	Semester 4
Credit:12	Credit:12	Credit:12	Credit:12
SGPA: 6.50	SGPA: 7.83	SGPA: 5.69	SGPA: 6.31
12x6.50=78	12x7.83=93.9	12x5.69=68.2	12x6.31=75.7

Thus,

$$CGPA = \frac{78+93.9+68.2+75.7}{48} = \frac{315.8}{48} = 6.57$$

The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts. Ex. 7.765=7.08 or 6.5168= 6.52etc.

Transcript (Format): Based on the above recommendations on Letter grades, grade points and SGPA and CCPA, the HELs may issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

Appendix-III-A

Scheme of Examination of MFA Performing and Visual Arts Practicals

Valuation Pattern Practical for sem-I, sem-II, sem-III and sem-IV

Practical subject	Max. Marks	Min.Marks	Marks obtained in Practical	Letter Grade	Grade Point
Assignment Practical Internal Assessment and Viva Voce Public Performance Viva Voce	100	40	91-100	O	10
			81-90	A+	9
			71-80	A	8
			61-70	B+	7
			51-60	B	6
			41-50	C	5
			=40	P	4
			<40	F	0
			Ab	Ab	0

Practical subject	Max. Marks	Min.Marks	Marks obtained in Practical	Letter Grade	Grade Point
Seminar	50	20	46-50	O	10
			41-45	A+	9
			36-40	A	8
			31-35	B+	7
			26-30	B	6
			21-25	C	5
			=20	P	0
			<20	F	0
			Ab	Ab	0

Practical subject	Max. Marks	Min.Marks	Marks obtained in Practical	Letter Grade	Grade Point
Dissertation	200	80	181-200	O	10
			161-180	A+	9
			141-160	A	8
			121-140	B+	7
			111-120	B	6
			91-80	C	5
			=80	P	4
			<80	F	0
			Ab	Ab	0

Appendix-III-B
Scheme of Examination of MFA
Art History and Criticism Practicals

Valuation Pattern Practical for sem-I, sem-II, sem-III and sem-IV

Practical subject	Max. Marks	Min.Marks	Marks obtained in Practical	Letter Grade	Grade Point
Assignment Practical (Criticism Writing Number of Assignments 5) Internal Assessment and Viva Voce	100	40	91-100	o	10
			81-90	A+	9
			71-80	A	8
			61-70	B+	7
			51-60	B	6
			41-50	C	5
			=40	P	4
			<40	F	0
			Ab	Ab	0

Practical subject	Max. Marks	Min.Marks	Marks obtained in Practical	Letter Grade	Grade Point
Dissertation	200	80	181-200	o	10
			161-180	A+	9
			141-160	A	8
			121-140	B+	7
			111-120	B	6
			91-80	C	5
			=80	P	4
			<80	F	0
			Ab	Ab	0

Practical subject	Max. Marks	Min.Marks	Marks obtained in Practical	Letter Grade	Grade Point
Seminar	50	20	46-50	O	10
			41-45	A+	9
			36-40	A	8
			31-35	B+	7
			26-30	B	6
			21-25	C	5
			=20	P	0
			<20	F	0
			Ab	Ab	0

CERTIFICATE

Name of the College/ institution _____

Name of the Department : _____

This is to Certify that this Practical Record contains the bonafide record of the Practical work of
Shri / Shrimati / Kumari _____ of M.F.A. _____
Semester _____ during the academic year _____ .

The candidate has satisfactorily completed the experiments prescribed by Rashtrasant Tukdoji Maharaj
Nagpur University for the subject _____

Dated ____/____/____

Signature of the teacher who taught the examinee

1. _____

2. _____

Head of the Department

Appendix II
Subject-Wise Distribution of Theory Papers
Semester-Wise Theory Papers

Subject Specialization	Semester I	Semester II	Semester III	Semester IV
Dance (Bharatnatyam)	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Dance (Kathak)	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Drama Stage: Acting/ Direction/Technique	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Music Classical Vocal Light Music Instrumental	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Music Percussion	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Painting Creative Painting/ Portrait / Mural	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Print Making	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Sculpture	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Applied Arts Illustration	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Applied Arts Photography	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3
Arts History and Criticism	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3 3-T-4	4-T-1 4-T-2 4-T-3
Applied Arts Typography	1-T-1 1-T-2 1-T-3	2-T-1 2-T-2 2-T-3	3-T-1 3-T-2 3-T-3	4-T-1 4-T-2 4-T-3

Appendix – III-A
Scheme of Examination of M.F.A.
Performing Arts and Visual Arts
Practicals

Semester – I

Practical	Name of the Practical	Max. Marks	Passing Marks
1-P-1	Assignments practical	100	40
1-P-2	Internal Assessment and Viva – Voce	100	40
1-P-3	Public Performance and Viva – Voce	100	40
1-S-1	Seminar	50	20

Semester – II

Practical	Name of the Practical	Max. Marks	Passing Marks
2-P-1	Assignments practical	100	40
2-P-2	Internal Assessment and Viva – Voce	100	40
2-P-3	Public Performance and Viva – Voce	100	40
2-S-1	Seminar	50	20

Semester – III

Practical	Name of the Practical	Max. Marks	Passing Marks
3-P-1	Assignments practical	100	40
3-P-2	Internal Assessment and Viva – Voce	100	40
3-P-3	Public Performance and Viva – Voce	100	40
3-S-1	Seminar	50	20

Semester – IV

Practical	Name of the Practical	Max. Marks	Passing Marks
4-P-1	Assignments practical	100	40
4-P-2	Internal Assessment and Viva – Voce	100	40
4-P-3	Public Performance and Viva – Voce	100	40
4-P-4	Dissertation	200	80

For Classification of students of MFA the following table will be in effect.

For MFA – CGPA	Division	8.00 to 10.00	First Division
		6.00 to 7.99	Second Division

Appendix – III-B
Scheme of Examination of M.F.A.
Arts History and Criticism
Practicals

Semester – I

Practical	Name of the Practical	Max. Marks	Passing Marks
1-P-1	Assignments practical (Critical Writing) Number of Assignments-5	100	40
1-P-2	Internal Assessment and Viva – Voce	100	40
1-S-1	Seminar (Paper Presentation)	50	20

Semester – II

Practical	Name of the Practical	Max. Marks	Passing Marks
2-P-1	Assignments practical (Critical Writing) Number of Assignments-5	100	40
2-P-2	Internal Assessment and Viva – Voce	100	40
2-S-1	Seminar (Paper Presentation)	50	20

Semester – III

Practical	Name of the Practical	Max. Marks	Passing Marks
3-P-1	Assignments practical (Critical Writing) Number of Assignments-5	100	40
3-P-2	Internal Assessment and Viva – Voce	100	40
3-S-1	Seminar (Paper Presentation)	50	20

Semester – IV

Practical	Name of the Practical	Max. Marks	Passing Marks
4-P-1	Assignments practical (Critical Writing) Number of Assignments-5	100	40
4-P-2	Internal Assessment and Viva – Voce	100	40
4-P-3	Dissertation	200	80

Note : (1) **Internal assessment** means the performance of the student as judged by the head of the department during each semester.

- (2) The student is required to present lecture demonstration for a seminar on a topic assigned by the head of the department on the date fixed by him 15 days before the practical examination of the semester I, semester II and semester III.
- (3) The student is required to select a suitable topic for the dissertation in consultation with the head of the department and work on it under his guidance or under a teacher approved by him. The student is required to submit his dissertation 15 days before the practical examination.
- (4) The student is required to submit his assignments on the prescribed dates failing which he will not be allowed to submit the same after the due date.
- (5) The practical's in the following specializations will be conducted according to the above scheme of examination of M.F.A – **Appendix III A**

1. Bharatnatyam **2.**Kathak **3.**Drama (Stag-Acting) **4.** Drama (Stage- Direction)
5. Drama (Stage-Technique) **6.** Music (Classical Vocal) **7.** Music (Light Music)
8. Music (Percussion and Instrumental) **9.** Creative Painting **10.** Portrait Painting
11. Mural **12.** Applied Arts (Photography)
13. Applied Arts (Illustration) **14.**Sculpture **15.** Print Making

- (6) The practical's in Art History and Criticism will be conducted according to the above scheme of examination of M.F.A – **Appendix III B**

**M.F.A. EXAMINATION
PRACTICALS
(Dance Drama And Music)
SEMESTER WISE ASSIGNMENTS**

Subject	Semester I	Semester II	Semester III	Semester IV
DANCE PRACTICALS				
Bharatnatyam	06	06	06	06
Kathak	06	06	06	06
DRAMA PRACTICALS				
Stage Acting	06	06	06	06
Stage Direction	06	06	06	06
Stage Technique	06	06	06	06
MUSIC PRACTICALS				
Classical Vocal	06	06	06	06
Light Music	06	06	06	06
Classical Instrumental	06	06	06	06
Percussion	06	06	06	06

Note : Assignments of Practicals in Dance Drama and Music shall be in the form of performance.

Course Contents
M.F.A. Examination
Practical
Mural

Semester	Particulars	Assignments	No. Hours
I	Recall Process <ul style="list-style-type: none"> • Rapid Sketches • Relative Studies • Dialogue with Subconscious 	15	315
II	Advanced Process <ul style="list-style-type: none"> • Study of Composition based on Elements and Principles of Art • Execution and Implementation of Art work • Copy of Old Masters (Indian Murals) 	08	315
III	Creative process-I <ul style="list-style-type: none"> • Experimentation (Medium and Colour Application) • Search for Surface • How to Develop Style 	08	315
IV	Creative process-II <ul style="list-style-type: none"> • Creative Experiments Copy of Old Masters (Westerns Murals) 	08	315

M.F.A. Examination

Practical

Creative Painting

Semester	Particulars	Assignments	No. Hours
I	Recall Process <ul style="list-style-type: none">• Rapid Sketches• Relative Studies• Dialogue with Subconscious Drawing/Painting	15	315
II	Advanced Process <ul style="list-style-type: none">• Study of Composition based on Elements and Principles of Art• Execution and Implementation of Art work• Copy of Old Masters (Indian)	15	315
III	Creative process-I <ul style="list-style-type: none">• Experimentation (Medium and Colour Application)• Search for Surface• How to Develop Style	15	315
IV	Creative process-II <ul style="list-style-type: none">• Creative Experiments Copy of Old Masters (Westerns)	15	315

M.F.A. Examination

Practical

Portrait Painting

Semester	Particulars	Assignments	No. Hours
I	Recall Process <ul style="list-style-type: none">• Rapid Sketches• Relative Studies• Dialogue with Subconscious Drawing	15	315
II	Study of Anatomy <ul style="list-style-type: none">• Study of Composition• ¾ Figure and Full Figures• Old Masters (Indian)	15	315
III	Handling of Different Mediums <ul style="list-style-type: none">• Dealing with Elements of Art• Experimentation and Colour Application• Old Masters Study (Western)	15	315
IV	Creative process <ul style="list-style-type: none">• Search for Surface• Portrait Painting• Commission Portraiture	15	315

M.F.A. Examination
Practical
Print Making / Graphic

Semester	Particulars	Assignments	No. Hours
I	Study of various surface <ul style="list-style-type: none"> • Relief Process • Intaglio Process • Lithography • Silk Screen process 	08	315
II	Advanced Process <ul style="list-style-type: none"> • Relief Process OR • Intaglio Process OR • Lithography OR • Silk Screen Process 	06	315
III	Creative Process - I <ul style="list-style-type: none"> • Relief Process OR • Intaglio Process OR • Lithography OR • Silk Screen Process 	06	315
IV	Creative Process - IV <ul style="list-style-type: none"> • Relief Process OR • Intaglio Process OR • Lithography OR • Silk Screen Process 	06	315

M.F.A. Examination

Practical SCULPTURE

Semester	Particulars	Assignments	No. Hours
I	Study of various surface <ul style="list-style-type: none">• Portraiture• Creative Sculpture• Traditional Indian Sculpture• Ceramic Sculpture	08	315
II	Advanced Process <ul style="list-style-type: none">• Portraiture OR• Creative Sculpture OR• Traditional Indian Sculpture OR• Ceramic Sculpture	03	315
III	Creative Process – I <ul style="list-style-type: none">• Portraiture OR• Creative Sculpture OR• Traditional Indian Sculpture OR• Ceramic Sculpture	03	315
IV	Creative Process - IV <ul style="list-style-type: none">• Portraiture OR• Creative Sculpture OR• Traditional Indian Sculpture OR• Ceramic Sculpture	03	315

M.F.A. Examination

Practical

ILLUSTRATION

Semester	Particulars	Assignments	No. Hours
I	Assignments <ul style="list-style-type: none">• Figure Study• Case Study• Hard and Soft Sell• Project Report	02	315
II	Assignments <ul style="list-style-type: none">• Story Illustration• Cartoon & Caricature• Life Style Product• Promoting Events	02	315
III	Assignments <ul style="list-style-type: none">• Developing Style• Mask Designing• Product Design• Mascot Design	02	315
IV	<ul style="list-style-type: none">• Advertising Campaign• Project	02	315

M.F.A. Examination

Practical

TYPOGRAPHY

Semester	Particulars	Assignments	No. Hours
I	Assignments <ul style="list-style-type: none">• Figure Study• Case Study• Hard and Soft Sell• Project Report	02	315
II	Assignments <ul style="list-style-type: none">• Story Illustration• Cartoon & Caricature• Life Style Product• Promoting Events	02	315
III	Assignments <ul style="list-style-type: none">• Developing Style• Mask Designing• Product Design• Mascot Design	02	315
IV	<ul style="list-style-type: none">• Advertising Campaign• Project	02	315

M.F.A. Examination

Practical

PHOTOGRAPHY

Semester	Particulars	Assignments	No. Hours
I	Assignments		
	• Table top	10	315
	• Outdoor	10	
	• Functional Photography	04	
• Model Photography	04		
II	Assignments		
	• Photoshop & Fundamentals	04	315
	• Editorial Photography	03	
	• Food Photography	03	
• Project Report	01		
III	Assignments		
	• Corporate / Industrial / Architecture	04	315
	• Advertising Photography	04	
IV	• Project Work	12	315
	• Dissertation	01	

Course Content

SEMESTER-I

THEORY PAPER- I

1 T 1-Art Theory : Traditional And Contemporary

(Compulsory for all students of Performing Art and Visual Art)

(A) Traditional Theories Of Art

- Theory Of Imitation : Sorates And Plato – Critique Of The Theory
- Theory Of Representation : Aristotle, E. H. Gombrich.
- Theory Of Expression : Eugeag, Veron, Leo Tolstoy, K.J. Ducasse, Benede Ho Groce, Collingwood, Carrit, Freud, Susanne
- Theory Of Intution : Langer, Reid

(B) Cotemporary Theories Of Art

- The Marxist Theory Of Art : Karl Marx, Labriola, Plekhanov, George Lukacs, Lucein Goldman
- The Institutional Theory Of Art : George Dickie, M. C. Beardsley
- Existentialism And Art : Jean Pau Sartre
- Phenomenalism And Art : Berkeley, Kant, Theodor Lipps, Susanne Langer, Virgil Aldrich
- The Challenges Of Analytical Thinkers : Morres Weitz Regarding The Definition Of Art And Generalisations About Art.
- Art As Language The Concept Of 64 Arts.

(C) The Indian View Of Art : Theory Of Rasa And Dhvani

SEMESTER-II

THEORY PAPER- I

2-T-1-Art : Functions, Method And Process

(Compulsory for all students of Performing Art and Visual Art)

(A) Art And It's Functions

- Social And Transforming Function
- The Heuristic Function Of Art
- Art As A Concept (Art As Research Into The Condition Of The World)
- Art As Prediction (Anticipation)
- The Informative And Communicative Function Of Art
- Educational Function Of Art
- Art As Suggestion (The Impact Of Art An Sub-Conscious Mind)
- The Aesthetic Function Of Art (The Role Of Art In Shaping A Creative Personality And Ability To Form Value - Judgments)
- The Hedonistic Function Of Art (Art As Enjoyment)

(B) The Method Of Art : A Mode Of Figurative Thinking

- Sience, Art And Fact
- Realism And Modernism : The Clach Of Artistic Mentality In The 20th Century

(C) Style In Art :

- Style As A Category Of Ontology Of Art
- The Functional Diversity Of Style
- The Structure Of Style
- The Life Of Style In A Work Of Art

(D) The Psychology Of Artistic Creation And Perception :

- Predisposition To Artistic Creation The Psychological Mechanisms Of Artistic Perception And Perceptual Attitude
- Problems In The Study Of Artistic Perception
- Art As The Object Of Perception

(E) Laws Of Dynamics Of The Art Process

- Interactions In Art
- Typology Of Coincidences In Art
- Progress In Art
- The Intransient Character Of Artistic Values
- The Structure Of The Art Process
- Trends As An Artistic Concept
- Art Periods And Trends In The Past
- Critical Realism
- Social Realism
- Modernist Trends : Expressionism, Surrealism, Existentialism, Abstractionism, Banal And Illusory Reality
- Pop Art, The Consumer : A De-idealize Individual In A Mass Consumer Society

SEMESTER-III

THEORY PAPER- I

3-T-1 Art : Social Phenomenon, Culture and Artistic thinking

(Compulsory for all students of Performing Art and Visual Art)

(A) Art As Generalization :

- Structure And Types Of Artistic Generalization
- Artistic Text : The Central Link In Artistic Communication

(B) Art As Social Phenomenon

- Model Of Man's Activity
- The Condensed Expression Of Social Practice
- Art As A Form Of Social Consciousness
- Personality, Class, Nation, Mankind And Universe In Art

(C) Art As Language :

- The Semiotics Of Artistic Activity
- The Sign And It's Role In Artistic Culture
- The Language Of Art. Art Work – The Meta Sign Of Artistic Culture

(D) Art As A Pheromone Of Culture

- The Multi-Lingual Nature Of Artistic Culture
- Mechanisms Of The Functioning Of Artistic Culture

(E) The Futurology Of Art

- Subject, Aim And Methods Of Forecasting Artistic Culture
- The Foreseeable Future Of Art

(F) The Science of Artist Thinking

- The Image As Form Of Artistic Thinking
- The Method Of Art : A Mode Of Figurative Thinking
- Expressionism : An Alienated, Confused Man In A Hostile World
- Surrealism : A Bewildered Man In A Mysterious And Unknowable World
- Existentialism : A Lonely Man In Absurd World
- Abstractionism : The Individual's Escape From Banal And Illusory Reality
- Pop and Op Art : The Consumer : A Dieselized Individual In A Mass Consumer Society

SEMESTER-IV

THEORY PAPER- I

4-T-1 Art : Aesthetics and Criticism

(Compulsory for all students of Performing Art and Visual Art)

(A) Art and Its Aesthetics

- Subject Matter And Purpose Of Aesthetics
- Aesthetic Knowledge As A System
- Aesthetic Activity
- Aesthetics : Field Of Operation
- The Aesthetics : It's Essence And Principal Forms
- The Beautiful The Base The Horrible
- Integrity And Fragmentation Aesthetic Notions Aesthetic Categories
- The Quality Of Polyphony And Interrelation Of Aesthetic Qualities In Life And Art

(B) The Theory of Criticism

- Art Criticism Society
- Criticism : Is It Literature Or Science
- The Experience Of Rhetoric And Criticism As Moving Aesthetics
- Criticism And Hermeneutics
- The "Objective" And The "Subjective" In Critical Analysis
-

(C) Aesthetics : The Methodology Of Criticism

- The Critical Method And Its Structure
- General Judgment Of A Work
- Determining The Meaning And Value Of External Links (Aesthetic Relationships) Of An Art Work
- Determining The Meaning And Value Of Internal Relationships (Structure) Of The Artistic Text
- Determining The Sense And Value Of An Art Work In The Light Of Its Social Functioning
- Final Judgment Of The Meaning And Value Of An Art Work
- Aesthetics : The Philosophy Of Aesthetic And Artistic Activity (The Science and The Laws Of Aesthetic And Artistic Mastering Of The World)
- Aesthetics : The Theory Of Aesthetic Education (Humanism : The Supreme Goal And Meaning Of Aesthetics And Art)

Semester I
Theory paper II
1-T-2 General Study of Performing Arts
(Compulsory for Students of Dance, Drama and Music)

1. Study of Natyashastra
2. Origin and Development of Dance Drama and Music
3. Technique of Performing Arts
4. Forms of Dance Drama and Music and Types of Theatrical Productions
5. Modern Trends in Performing Arts
6. Study of the Folk Art forms of Northern and Eastern regions of India.
7. Musical Instruments used in Bharatnatyam and Kathak
8. Dance Ornaments and Symbols
9. Nature of Dramatic Illusion : an essay by Charle's Morgon.
10. Art and the Essence of Rhythm

Semester II
Theory paper II
2-T-2 General Study of Performing Arts
(Compulsory for Students of Dance, Drama and Music)

1. Comparison of Performing Arts:
 - Dance and Drama
 - Drama and Music
 - Music and Dance
 - Drama and Cinema
 - Drama and Television
 - Radio Drama
1. Experiments in Performing Arts
2. Aesthetics of Dance Drama and Music
3. Communication in Performing Arts
4. Social and Religions aspect of Performing Arts
5. Performer- audience relationship, psychological impact and principle of Empathy in Performing Arts.
6. Role and responsibility of the following in Performing Arts
 - Drama Director
 - Stage Manager
 - Production Manager
 - Stage Designer
 - Light Designer
 - Music Director
 - Music Composer
 - Sound Recordist
 - Choreographer
7. Noise in Modern Western Music: Nietzeche on Wanger.
8. Schoupenhauer on the Supremacy of music.
9. Anandcoomarswany's views on Dance and Music.

Semester III
Theory paper II

3-T-2 General Study of Performing Arts
(Compulsory for Students of Dance, Drama and Music)

Study of the Contribution of the Maestros and the Great Performers in the field of Dance Drama and Music with reference to their Technique and Style of presentation.

1. Rukmini Devi (Bharatnatyam)
2. Dr. Padma Subramanyam (Bharatnatyam)
3. Padnabhushan C.V Chandrashekhar (Bharatnatyam)
4. Pt. Rammohan Maharaj (Kathak)
5. Birju Maharaj (Kathak)
6. Pt. Durgalal (Kathak)
7. Pt. Paluskar (Music)
8. Bhatkhande (Music)
9. Bade Gulam Ali Khan (Music)
10. Bharatmuni (Theatre)
11. Stanislavski (Theatre)
12. Ebrahim Alkazi (Theatre)
13. Satyadev Dubey (Theatre)
14. Bal Gandharv (Music)
15. Acharya Atre (Theatre)
16. Bhartendu Harshchandra (Theatre)

Semester IV

Theory paper II

4-T-2 General Study of Performing Arts
(Compulsory for Students of Dance, Drama and Music)

Study of the Contribution of the Maestros and the Great Performers in the field of Dance Drama and Music with reference to their Technique and Style of presentation.

1. Minakshi Sundaram Pillai (Bharatnatyam)
2. Mrunalini Sarabhai (Bharatnatyam)
3. Sonal Mansingh (Odissi)
4. Kanak Rele (Mohini Attam)
5. Raja Reddy and Radha Reddy (Kuchipudi)
6. Hariprasad Chourasia (Music)
7. Amjad Ali Khan (Music)
8. Shivkumar Sharma (Music)
9. Pt. Bhimsen Joshi (Music)
10. Gangubai Hangal (Music)
11. Mani Madhav Chakyar (Stage Acting)
12. Prabhakar Panshikar (Stage Acting)
13. Dr. Shriram lagu (Stage Acting)
14. Prithviraj Kapoor (Theatre)
15. Utpal Dutta (Theatre)
16. Habib Tanvir (Theatre)

Semester I
Theory Paper II
1-T-2 General Study of Visual Arts
(Compulsory For Students of Painting, Mural, Applied Arts, Sculpture and Print Making)

- Visual Arts : Concept And Scope
- Visual Artist : Place And Position In Modern Art-World
- Visual Art : Branches Comparison And Views :
- Ragmala Painting,
- Time In Plastic Art,
- Nude In Painting And Photography according to Kenneth Clark,
- Sculpture And Architecture

Basic Philosophy Of Visual Arts :

- Painting
- Photography
- Illustration
- Sculpture
- Architecture
- Typography
- Graphic Arts
- Calligraphy
- Exposure To Representation Through Art History And Study Of Masters In Communication And Visual Arts

Semester II
Theory Paper II
2-T-2 General Study of Visual Arts
(Compulsory For Students of Painting, Mural, Applied Arts, Sculpture and Print Making)

- Visual Communication : Concept
- Visual Language – Syntactic
- Study Of Visual Language – Critical Study Of Visual Elements, Features And Principles, Exploration And Creation Of Complex And Meta Patterns
- Relationship Between Syntactic, Semantics And Pragmatics. View Points, Point Of Reference And Framing, Relationship Of Colour, Form And Meaning. Exploration In Visual Abstraction.
- Principles of Visual Dynamics And It's Analysis In 2-D. Concepts Of Visual Structure And Visual Interest, Visual Analysis And Refinement Of Visual Representations. Special Relationship, Grids, Compositions Layout In 2-D And 3-D.
- Analysis of Aesthetics Form In Nature, Exploration Of Visual Images With Analogies From Nature

Semester III
Theory Paper II
3-T-2 General Study of Visual Arts
(Compulsory For Students of Painting, Mural, Applied Arts, Sculpture and Print Making)

- Visual Design
- Understanding The Factors That Directly Or Indirectly Influence The Design Problem
- Theory And Application Of Problem Structuring Methods Used In Design. Design Methodology Study In The Phases Of Process From Analysis Through Synthesis And Evaluation. Program For Investigation Of Problem.
- Comparative Study In Other Creative Field.
- Study Of Typography – History, Classification, Anatomy And Usage Of Various Letter Forms. Theoretical And Applicable Principles Of Letter Forms.

Semester IV
Theory Paper II
4-T-2 General Study of Visual Arts
(Compulsory For Students of Painting, Mural, Applied Arts, Sculpture and Print Making)

Art, Design And Society

- Analysis Of History Of Art. Traditional Arts. Modernity And Post- Modernity
- Analysis Of History Of Design Bauhaus, Ulm.
- Analysis Of History Of Design In India. Analysis In The Context Of India.
- Cultural Studies. Discourse Analysis
- An Introduction To Theatre And Documentary Film
- An Introduction To Humanities And Social Sciences.
- Dualitative Method. Ethnographic, Historical, Philosophical, Case Study And Interview.

MFA DANCE
Semester I
Theory Paper III
1-T-3 DANCE (BHARATNATYAM)
(Compulsory For Students of Bharatnatyam)

- General Study Of Natyashastra : Contents Of 36 Chapters At A Glance
- Detailed Study Of Satvika Abhinaya With Respect To Natyashastra Covering : Bhava, Anubhava, Vibhava, Satvika Bhava, Vyabhichari Bhava, Sthayi Bhava, Sanchari Bhava Covering All The Nine Rasas.
- Detailed Study Of Angika Abhinaya : As Given In The Abhinaya Darpana From Sabha Lakshana To Gati Bheda.
- The Importance Of Aharya Abhinaya : In All Our Classcal Dances And With Special Reference To Kathakali And Yakshagana.
- Study Of The Importance Of Vachika Abhinaya: In Classical Dance Forms In Ancient And Modern Times.
- Detailed Study Of Bharatnatyam : It's Origin, History, Development, Make-Up And Repertoire.

Semester II
Theory Paper III
2-T-3 DANCE (BHARATNATYAM)
(Compulsory For Students of Bharatnatyam)

- Music And Musical Instruments Used In Bharatnatyam.
- Detailed Study Of The Ancient And Modern Schools Or “Banis” Of Bharatnatyam.
- Study Of The Technique Of Bharatnatyam : Naitta, Nritya And Abhinaya And All The Terminologies Associated With It And Its Repertoire.
- Study Of The Following Classical Forms :
 - a) Kathak – Origin, History, Development, Costume, Make – Up.
 - b) Mohiniattam - Origin, History, Development, Costume, Make – Up.
 - c) Kuchipudi - Origin, History, Development, Costume, Make – Up.
- Study Pf The Carnatic Form Of Music With Special Emphasis On Its Text And Style Of Production Of Bharatnatym
- Concept Of Talas And Its Significance In Bharatnatyam

Semester III
Theory Paper III
3-T-3 DANCE (BHARATNATYAM)
(Compulsory For Students of Bharatnatyam)

1. Detailed study of abhinaya darpana and natyashastra :
With respect to the theory and technique of classical dance.
2. Dance and temple architecture :
Temples and sculptures at khajuraho, bhubhaneshwar, ellora, thanjavor, Ajanta and mughal paintings, belur.
3. Inter relationship of dance with other arts :
 - a) Dance and drama
 - b) Dance and music
 - c) Dance and painting
 - d) Dance and sculpture
 - e) Dance and poetry
4. The influence of saivism and vaishnavism on the classical dances :
Specially bharatnatyam
5. Contributions of the great musical geniuses :
Purandaradasa, thyagaraja, jayadeva, muthuswamy dikstritar, tanjore quartette swati thirual, kshetragna. Also to know about the uses of the saint-poets of north india like surdas, tulsidas, mirabai and others.

Semester IV
Theory Paper III
3-T-4 DANCE (BHARATNATYAM)
(Compulsory For Students of Bharatnatyam)

- Origin, history and development of western ballet.
- Traditional Indian theatre :
- The development of the dance-drama tradition in India.
- Modern dance-drama tradition :
- Special reference from uday shankar's times till today.
- The stage convention :
- For a traditional dance performance and their applicability to the contemporary trends and presentation.
- Experimentation in bharatnatyam : aesthetic appreciation and rejection
- Study of the following classical forms :
 - a) Manipuri – origin, history, development, costume make-up.
 - b) Odissi - origin, history, development, costume make-up.
 - c) Kuchipudi - origin, history, development, costume make-up.
- Study of the folk-dance forms of the western and southern regions of India.

MFA DANCE
Semester I
Theory Paper III
1-T-3 DANCE (KATHAK)

(Compulsory For Students of Kathak)

- Introduction To Natyashastra.
- Detailed Study Of Satvika Abhinaya : Bhava, Vibhava, Satvika Bhasva, Vyabhichari Bhava, Sthayi Bhava, Sanchari Bhava And Navarasa.
- Study Of The Technique Of Kathak ; Nritta, Natya And All Techniques Associated With It And It's Repertoire.
- The Significance Of Aharya Abhinaya ; In All Types Of Indian Classical Dances With Reference To Theatre Forms.
- Detailed Study Of Kathak; Origin; History, Development, Make-Up, Dresses, Ornaments, And Repertoire.
- Detailed Study Lucknow School Of Kathak; The Influence Of Bindadin Maharaj, Wajit Ali Shah, Raja Chakradhar Singh And Narayan Prasad On The Presentation Of Kathak.
- Nayak-Nayika Bhed With Reference To Kathak.

Semester II
Theory Paper III
2-T-3 DANCE (KATHAK)

(Compulsory For Students of Kathak)

- Music And Musical Instruments Used In Kathak.
- Contributions Of Great Poets : Jaideo, Kalidas, Mira, Kabir And Tulsidas.
- **Study Of The Following Classical Forms :**
- Bharatanyam : Origin, History, Development And Costume, Make-Up.
- Mohini Attam : Origin, History, Development And Costume, Make-Up.
- Kuchipandi : Origin, History, Development And Costume, Make-Up.
- Writing Of Notations : That, Tode, Paran Chakkardar, Kavitta, Amad, Tihai Tatkar In The Following Rupakar (7matras), Jhap (10 Matras), Eak (12 Matra), Raas (13 Matras), Dhamar (14 Matra), Savari (15 Matras), Teen Taal (16 Matras), Shikhar (17 Matras), Matta (18 Matras), Arjun(18 Matras), Ashtamangal (22 Matras)

Semester III
Theory Paper III
3-T-3 DANCE (KATHAK)

(Compulsory For Students of Kathak)

- Detailed Study Of Abhinaya Darpana And Natyashastra With Respect To The Theory And Technique Of Classical Dance.
- Interrelation Of Dance With Other Arts :
 - a) Dance And Drama
 - b) Dance And Music
 - c) Dance And Painting
 - d) Dance And Sculpture
 - e) Dance And Poetry
- Contribution Of Great Poets :
 - a) Vallabhacharya
 - b) Surdas
 - c) Rasakhan
 - d) Sadarang Adarang
 - e) Mahammad Shah
- Origin, History And Development Of Western Ballet.
- Traditional Indian Theatre : The Development Of Dance-Drama Tradition In India.
- Modern Dance Drama Tradition.

Semester IV
Theory Paper III
4-T-3 DANCE (KATHAK)

(Compulsory For Students of Kathak)

- The Stage Convention :
For A Traditional Dance Performance And Their Applicability To The Contemporary Trends And Presentation.
- Study Of Following Classical Forms :
 - a) Manipuri – Origin, History, Development, Costume Make-Up.
 - b) Odissi - Origin, History, Development, Costume Make-Up.
 - c) Kuchipudi - Origin, History, Development, Costume Make-Up.
- Study Of The Folk-Dance Forms Of The Western And Southern Regions Of India.
- Study Of Similarities And Differentiation Between Kathak, Nrutya, Raslila And Kirtana
- Detailed Study Of The Following Gharanas :
 - 1. Jaipur B) Banaras
- Detailed Study Of ‘Dhvani’ Through The ‘Padavinyas’
- ‘Ek Rasa Sidhant’ Raja Bhoj And Acting
- Tradition In Kathak Significance Of ‘Barnamala’ And ‘Mudras’ In Kathak.

MFA DRMA
Semester I
Theory Paper III
1-T-3 Study of Indian Drama
(Compulsory for Students of Acting, Direction and Stage Techniques)

1. Study of Natyashastra:
 - Natyashastrotpatti
 - Dasharupakas
 - Poorvarangvidhi
 - Natya Grihas of Bharata
 - Bharata's Rasa-Siddhart and Commentaries on Rasa
 - Types of Acting
2. Brief Study of Plays of Bhasa, Kalidas and Sudraka, Visakhadutta, Bhavbhuti
3. Traditional Indian Theatre : Kutiyattam, Bhavai , Jatra, Swang , Yakshagana, Tamasha, Dashavatar
4. Study of The Following Theatres
 - Indian Puppet Theatre
 - Indian Street Theatre
 - Indian Dalit Theatre
 - Indian Experimental Theatre
5. Study of Text and Style of Play Production With Special Reference to Theme, Structure, Social, Historical and Cultural Context of the following plays-
 - **Ekach Pyala** by Ram Ganesh Gadkari
 - **Andhayug** by Dharamvir Bharati
 - **Ghasiram Kotwal** by Vijay Tendulkar
 - **Natsamrat** by V.V Shirwadkar
 - **Ashad Ka Ek Din** by Mohan Rakesh
 - **Nagmandal** by Girish Karnad
 - **Ti Phulrani** by P.L.Deshpande
 - **Wada Chirebandi** by Mahesh Elkunchwar

Semester II
Theory Paper III
2-T-3 History of Asian Theatre
(Compulsory for Students of Acting, Direction and Stage Techniques)

- Indian theatre
 - a) Overview of Indian theatre
 - b) Sanskrit theatre
 - c) Rural Indian theatre
 - d) Kathakali
 - e) Modern Indian theatre
- Chinese theatre
 - a) Shang theatre
 - b) Tang theatre
 - c) Sung and Yuan theatre
- Thai theatre
- Khmer and Malay theatre
- Japanese theatre
 - a) Noh
 - b) Bunraku
 - c) Kabuki
 - d) Butoh

- Middle-Eastern Theatre
- Medieval Islamic Theatre

Semester III
Theory Paper III
3-T-3 Study of Western Drama
(Compulsory for Students of Acting, Direction and Stage Techniques)

- Study of Aristotles’s Poclics:
 Definition of Tragedy
 Theory of Catharsis
 Plot and Character
 Tragic Hero and Tragic Flaw
- Study of Greek Tragedy With Special Reference to **Oedipus The King** by Sophocles
- Study of Shakespearian Tragedy With Special Reference to **King Lear** by Shakespeare
- Study of Modern Tragedy With Special Reference to **A Doll’s House** by Henrik Ibsen
- Study of Epic Drama and Alienation Technique With Special Reference to **Three Penny Opera** by Bertolt Brecht
- Study of Theatre of The Absurd With Special Reference to **Waiting for Godot** By Sammuel Beket
- Study of Existentialism in Theatre With Special Reference to **No Exit** by Jan Paul Sartre
- Study of American Theatre with Special Reference to **A Death of A Salesman** by Arthur Miller and **The Glass Manegeries** by Tennessee Williams.

Semester IV
Theory Paper III
4-T-3 History of Western Theatre
(Compulsory for Students of Acting, Direction and Stage Techniques)

1. Origins
2. Western tradition
 - Greek theatre
 - Roman theatre
 - Transition and early Medieval theatre, 500–1050
 - High and late Medieval theatre, 1050–1500
 - *Commedia dell'arte*
 - Renaissance theatre
 - Restoration comedy
 - Restoration spectacular
 - Neoclassical theatre
 - Nineteenth-century theatre
 - Twentieth-century theatre
3. African theatre
 - Ancient Egyptian quasi-theatrical events
 - Yoruba theatre

MFA MUSIC
Semester I
Theory Paper III
1-T-3 Music

(Compulsory For Students Of Classical Music, Light Music And Classical Instrumental Music)

- 1) History And Development Of Indian Music
- 2) Cultural, Social, Religious And Psychological Aspects Of Music
- 3) Science Of Music :
 - Basic Principles Of Harmony, Melody, Chords
 - Basic Principles Of Orchestra And Background Music
 - Knowledge Of All Notational Systems : Comparative Study Of Staff Notation System And Indian Notation System
 - Time Theory.
- 4) Elements Of Bandish
- 5) Importance of Festivals, Conferences and Seminars.
- 6) Voice Culture

Semester II
Theory Paper III
2-T-3 -Music

(Compulsory For Students Of Classical Vocal Light Music And Classical Instrumental)

- **General Study Of The Following Books :**
(a)Natyashastra (b)Sangit Ratnakar (c)Lakshasangit
- **Contributions Of The Following :**
(a)Amir-Khusro (b)Pt. Bhatkhande (c)Pt. Paluskar
- **Comparative Study Of Classical Vocal And Light Music With Particular Reference To :**
(a)Mode Of Singing (b)Style Of Performance (c)Singer Audience Relationship (d)Thematic Content
(e)Musical Composition (f)Lyrical Composition
- **Forms Of Light Classical Music : Origin Development And Style Of Presentation**
Classical Vocal (a)Dadra (b)Chaity (c)Hori (d)Kajari (e)Thumri (f)Zula
(g)Sawani Light Music (a)Bhav-Geet (b)Bhakti-Geet (c)Abhang (d)Natyageet (e)Gazal

Semester III
Theory Paper III
3-T-3 -Music

(Compulsory For Students Of Classical Vocal Light Music And Classical Instrumental)

- Indian Classical Music In Modern Context From 20th Century.
- Folk And Tribal Music Of Maharashtra.
- Inter-Relationship Of Music With Other Fine Arts.
 - a) Music And Dance
 - b) Music And Drama
 - c) Music And Film
 - d) Music And Poetry
 - e) Music And Painting
 - f) Music And Advertisement.
- 1. Raag And Rasa, Rasa And Bhav
- Contribution Of Bethoven, Mozart, Wagner And Straransky To Music
- Philosophy And Psychology Of Music :
 - a) Music And Direct Expression Of Will.
 - b) Music And The Psychology Of The Audience.
- Nationalism, Folklore And Folk Music.

Semester IV
Theory Paper III
4-T-3 Music

(Compulsory For Students Of Classical Vocal Light Music And Classical Instrumental)

- Comparative Study Of Traditional Music And Modern Music With Particular Reference To
 - a) Mode Of Singing
 - b) Study Of Performance
 - c) Singer-Audience Relationship
 - d) Thematic Content
 - e) Lyrical Compositions.
- Detailed Study Of Ethnomusicology.
- Short Survey Of Persian Musical Treatise And Hindustani Music By Muslim Musicologist :
 - a) Ain-E-Akabari
 - b) Rag Darpan
 - c) Nagmate Asafi
 - d) Madabul Moosiki
- Principles Of Musical Criticism.
- Importance Of Music Conferences, Seminars, And Symposia.
- Views Of Alfred Einstein And Roman Rolland On Indian Music.

MFA MUSIC
Semester I
Theory Paper III
1-T-3 Music Percussion

(Compulsory For Students Of Percussion)

- History, Development And Evolution Of Tabla & Pakhawaj With Notation System In North And South India.
- Critical Study Of Pt. Bhatkhand And Vishnu Digamber Paluskar Notation System And Their Comparisons With Suggestion To Improve Them.
- Deep Study Of Ten Parans Of The Tal And Practical Application Of Them To Music (Especially In Tal System.)
- Study Of Staff Notation System And Ability To Write North Indian Talas In That System.
- Comparative And Critical Knowledge Of All The Technical Terms Used In Table And Pakhawaj
- Study Of Characteristics Of Different Styles Of Singing Viz. Khayal, Dhrupad, Tarana, Thumari And Folk Music.

Semester II
Theory Paper III
2-T-3 Music Percussion

(Compulsory For Students Of Percussion)

- 1) Contribution of the Following Artists In Music
 - a) Maharaj Kudau Singh
 - b) Ustad Karamat Ullakhan
 - c) Nana Sahib Pense
 - d) Deeru Mishra
 - e) Ustad Habib Uddin Khan
 - f) Kishan Maharaj
 - g) Pt. Samata Prasad (Gudai Maharaj)
- 2) Study Of Different Styles Of Playing Viz, Delhi, Agra, Lucknow, Farrukhabad And Banaras Gharanas With Their Examples
- 3) Fundamental Knowledge Of Accompaniment For Classical Vocal And Classical Dance.
- 4) Musical Compositions And Rhythm
- 5) Effect Of Rhythm On People And Their Life General.

Semester III
Theory Paper III
3-T-3 Music Percussion

(Compulsory For Students Of Percussion)

- Study Of Chapters Dealing With Tal System Of Natyanshastra And Sangit Ratnakar.
- Capacity Of Composing Different Bandish On The Basis Of Given Set Of Bols.
- Study Of Modern History Of Music And Great Masters.
- Study Of Folk Percussion Instrument Of North India.
- Study Of Gharana And Baj System Of Table And Pakuaj.
- Life – History And Contribution In The Field Of Table And Pakhawaj Of The Following
 - Pt Ayodya Prasad
 - Ram Shandar Das
 - Pt. Danthe Maharaj
 - Ustad Ahmad Jan Thirakwa
 - Purshottam Das Pakhwaji
 - Govindrao Burhanpurkar
 - Ustad Masit Khan

Semester IV
Theory Paper III
4-T-3 Music Percussion

(Compulsory For Students Of Percussion)

- General Knowledge Of Karnataka And Western Percussion Music And Percussion Interuments Of European Music
- Study Of Characteristic Of Different Styles Of Gats (Its Kinds) And Parans (Its Kinds)
- Detailed Knowledge Of South – India Tal System And Its Comparision With Othetr Systems.
- Different Indian Musical Instrument And Their Classifications
- (I)Rules Of The Composition And Formation Of A Tal.
- (Ii)Relation Between Tal And Theka.
- Basic – Principles Of Music : Nad And Laya (Detail Study)
- Riyaz : Different Methods Of Forming A Skillfull Hand.

MFA PAINTING

Semester I

Theory Paper III

1-T-3 PAINTING

(Compulsory For Students Of Portrait Painting, Creative Painting And Mural)

- Study Of Indian Painting Based On Such Text As :
- Bishunudharmottara : The Chitra Sutra
- Abhilashitarina Chintamani : By King Xomacsvara
- Narad Silpa
- Advance Study Of The Language Of Painting Line, Tone Colour, Text Line Technique Movement, Design, Variation In Their Functions Jvaried Possibilities Exploited Through Different Stages Of Art Development In India – The Pre-Historic Times, Sata Vahana, Kushana Gupta, Vakataka, Pala And Estern Indiavel School, Mindaivel Western Mughal, Rajasthani, Pahari, Paintings In Parsian Mamuscripts, Chinese And Japanese Painting.
- The Language Of Painting In Modern Times
- Major Problems Of Contemporary Indian Art : Tradition And Modernity In Contemporary Indian Art In The Context Of International Art Seen.
- Art Appreciations And Art Criticism Of Some Modern Masters And Old Masters.
- Religious Context
- Social Context
- Metaphorical Context
- Technological Context

Semester II

Theory Paper III

2-T-3 Painting

(Compulsory For Students Of Portrait Painting, Creative Painting And Mural)

Study of the works and contribution of the following Painters

- Ravindranath Tagore
- Avnindranath Tagore
- Gaganendranath Tagore
- Vinodbihari Mukherjee
- Amrita Shergil
- Raja Ravi Verma
- Sadanand Bakre
- A A Gade
- Ara
- F. N. Suza
- H. Raza
- M. F. Hussain
- Gaytonde

- Akabar Padamsee
- Shankarrao Palshikar
- N. S. Bendre
- K. K. Hebbar
- Shavaksh Chawda
- Mohan Samant
- K. C. Kulkarni
- Satish Gujral
- Pillu Pochkhanwala
- Himmat Shah
- K. G. Subramanyam

Semester III
Theory Paper III
3-T-3 Painting

(Compulsory For Students Of Portrait Painting, Creative Painting And Mural)

- A Study Of Theory Of Painting In The West Based On Suel Text As
- Chapter Ii And Iii From The Note Books Of Leonerdo La Veinci.
- Chapter I And Iv From Pleasso On Art
- Vincent Vangogh's Letter From 7 Arts
- Advanced Study Of The Language Of Paintings As Reflected In Western Painting Till Modern Times.
- The Language Of Painting In The Modern Time
- Art Appreciation And Art Criticisms Of Some Master Pieces Of Contemporary Masters And Old Masters.
- Religious Context
- Social Context
- Metaphorical Context
- Technological Context

Semester IV
Theory Paper III
4-T-3 PAINTING

(Compulsory For Students Of Portrait Painting, Creative Painting And Mural)

Study of the works and contribution of the following Painters

- | | |
|---------------------------|---------------------|
| • Leo – Nardo – Da Vinchi | • Georye Sora |
| • Rembrant | • Cezzane |
| • Constable | • Vinceny Van Baugh |
| • Rubens | • Paul Gogane |
| • Goya | • Edvard Munch |
| • Turner | • Mark Chagal |
| • Curbet | • Picasso |
| • Mane | • Borque |
| • Mone | • S. Dali |
| • Dega | |
| • Lautree | |

MFA PRINT MAKING / GRAPHIC
Semester - I
Theory Paper-III
1-T-3 Print Making
(Compulsory for Students of Print Making)

- **Indian Prints Through Various Historical Phases and Different Regions Against The Background of Indian Culture Covering.**

- a) Indus Valley civilization, Mauryan Art, Shunga Art, Andhra Art, Kushan Art, Gupta Art, Chalukyan, Rashtrakuta, Pallava, Chandella, Eastern Ganga period.

Semester - II
Theory Paper-III
2-T-3 Print Making
(Compulsory for Students of Print Making)

- **Modern Indian Art – Pre Independence – Post Independence Period**

Company School, Bengal Revivalism.

Paintings of Early decades – Ravi Varma, Amrita Shergil;

Calcutta School, Bombay School – Progressive Artist Group, Madras School, Delhi School, Baroda School, Tantric and its influences on Modern Indian Art, Tantrism in Print making.

- **Contemporary Indian Art :-**

Somenath Hore, Krishna Reddy, Sanat Kar, Kanwal Krishna, K.G. Subramanyan, Jyoti Bhatt, Laxmi Goud, Anupam Sud, P.D. Dhumal, Rini Dhumal, Jayakumar Reddy, Vijay Bagodi, Vrindavan Solanki, Mimi Radhakrishnan, Walter D' Souza, Kavita Shah, Naina Dalal, Prakash, Satish Sholapur, Md. Rizwan, Viraj Naik, Ravikumar Kashi, Niyeti Chandha, Hare Krishna Bag, Parag Roy, Paula Sengupta, Atin Basak, Lina Ghosh, Jayant Naskar, Baishakhi, Rahesh Deb, Zarina Hashmi, Natraj Sharma, RB Bhaskaran, RM Palaniappam, V. Nagdas, Siddhartha Ghosh, Debraj, Pratibha Dakoji, Ajit Dubey, JMS Mani, Ghulam Sheikh, Shukla Sawant.

Semester - III
Theory Paper-III
3-T-3 Print Making
(Compulsory for Students of Print Making)

- **Western Prints Through Various Historical Phases and Covering :-**
 - a) Prehistoric Art, Egyptian Art, Mesopotamian Art, Minoan & Mycenaean Art, Greek Art, Roman Art, Early Christian Art, Byzantine Art, Romanesque Art, Gothic Art, Renaissance to Baroque, Neo-Classicism to Romanticism.

Semester - IV
Theory Paper-III
4-T-3 Print Making
(Compulsory for Students of Print Making)

- **Individualism And Modern Concepts :-**

Pop and After – Abstraction – Minimalism and Conceptual

Land Art, Light and Space, Body Art – Neo – Dada – Art Povera and Installation – Neo – Expressionism – Post Modernism – New British Sculpture – New Art in New York – Feminist and Gay.

MFA SCULPTURE
Semester I
Theory Paper III
1-T-3 SCULPTURE
(Compulsory For Students Of Sculpture)

- **Indian Sculpture Through Various Historical Phases And Different Regions Against The Background Of Indian Culture Covering :**
- Indus Valley civilization, Mauryan Art, Shunga Art, Andhra Art, Kushan Art, Gupta Art, Chalukyan, Rashtrakuta, Pallava, Chandella, Eastern Ganga Period.
Rock-Cut Shrines, Structural Monuments, Independent Sculptures In Stone, Metal And Other Marterials.
- **Buddhist, Hindu And Jain Iconographic Types :**
Their Geographical Variations.

Semester II
Theory Paper III
2-T-3 SCULPTURE
(Compulsory For Students Of Sculpture)

- **Modern Indian Art-Pre Independence – Post Independence Period**
Company School, Bengal Revivalism.
Painting of Early decades – Ravi Varma, Amrita Shergil,
Calcutta School, Bombay School – Progressive Artist Group, Madras School, Delhi School, Baroda School, Tantric and its influences on Modern Indian Art.
- **Contemporary Indian Art-**
Laxma Goud, Anita Dube, Nalini Malani, Navjot Altaf, Rumana Husen, Anja Dodiya, Ravindra Reddy, Atul Dodiya, Bhupen Khakkar, Gu Wenda, Shahzari Sikander, Louise Bourgeois, Surendra Nayar, Anish Kapoor, N.N. Rimzon, Vivan Sunderam, Surekha, Jitish Kallat, Subhodh Gupta, Sheela Gowda, Manjunath Kamath, S G Vasudev, Yusuf Arakkal, Ram Kinker Baiji, Jahangir Jani, Subrata Biswas, Chintamoni Kar, Latika Katt, Riyaz Komu,

Semester III
Theory Paper III
3-T-3 -SCULPTURE
(Compulsory For Students Of Sculpture)

- **Western Sculpture Through Various Historical Phases And Covering : Greek Art-**
Archaic, Classical and Hellenistic, Roman Portraits and Architectural Sculptures, Cretan and Etruscan Sculpture. Romanesque to Gothic, Renaissance to Baroque, Neo-Classicism to Romanticism.

- **Rodin And The Age of Experiments**

Semester IV
Theory Paper III
4-T-3 SCULPTURE
(Compulsory For Students Of Sculpture)

- **Individualism and Modern Concepts :-**

Pop and After – Abstraction – Minimalism and Conceptual

Land Art, Light and Space, Body Art – Neo Dada – Art Povera and Installation – Neo –
Expressionism – Post Modernism – New British Sculpture – New Art in new York Feminist and Gay

MFA APPLIED ART
SEMESTER-1
THEORY PAPER- III
1-T-3 Applied Art (Illustration)
(Compulsory for Students of Illustration)

I. History

- Early history
- 15th century through 18th century
- Early to mid 19th century
- Golden age of illustration

II. Technical illustration

III. Illustration art

IV. Archaeological illustration

V. Book illustration

VI. Types of illustration

- Engraving
- Etching
- Intaglio
- Linocut
- Pen-and-Ink Illustration
- Sumi-E
- Woodcut

VII. Concept art

- 1 History
- 2 Concept artists
- 3 Materials
- 4 Themes
- 5 Styles

VIII. Illustrators

- 1 Techniques
- 2 Digital art
- 3 Related links
- 4 Societies and organizations

IX. Medical illustrator

1) History 2) Profession 3) Education

SEMESTER-II
THEORY PAPER- III
2-T-3 Applied Art (Illustration)
(Compulsory for Students of Illustration)

I. Storyboard

1. Origins

2. Usage

- a) **Film** • Theater

- Animatics
 - Photomatic
- b) Comic books
- c) Business
 - d) Novels
 - e) Interactive media
 - f) Software

II. Benefits

III. Creation

- Animation
- Filmmaking
- Graphic organizer
- Photomatic
- Previsualization
- Pre-production
- Screenplay
- Screenwriting
- Script breakdown
- List of film-related topics

SEMESTER-III THEORY PAPER- III 3-T-3 Applied Art (Illustration)

(Compulsory for Students of Illustration)

I. Communication design

- Advertising
- Art director
- Brand management
- Content strategy
- Copywriting
- Creative director
- Information graphics
- Instructional design
- Marketing communications
- Performing arts
- Presentation
- Technical writing
- Visual arts

II. Graphic design

- History
 - a) The advent of printing
 - b) Emergence of the design industry
- Applications
- Skills
 - a) Visual arts
 - b) Typography
 - c) Page layout
 - c) Twentieth century design
 - d) Interface design
 - e) User experience design
 - f) Printmaking

III. Information graphics

- Overview
- History
 - a) Early experiments
 - b) The development of a visual language in the 20th century
- Information graphics subjects
 - a) Visual devices
 - b) Elements of information graphics
- Modern practitioners

IV. Matte painting

- Background
- New technologies
- Significant matte painting shots
- Important traditional matte painters and technician

SEMESTER-IV
THEORY PAPER- III
4-T-3 Applied Art (Illustration)
(Compulsory for Students of Illustration)

I. Posters

- | | |
|------------------------|--------------------|
| a) Introduction | d) Commercial uses |
| b) Mass production | e) Political uses |
| c) Developing art form | |

II. Posterprinting

III. Types of posters

- | | |
|-------------------------------------|--|
| a) Propaganda and political posters | f) Pin-up posters |
| b) Movie posters | g) Affirmation posters |
| c) Travel posters | h) Fanposter |
| • Railway posters | i) Publications |
| d) Event posters | • Book posters |
| • Boxing posters | • Comic book posters |
| • Concert posters | j) Educational posters |
| e) Band/music posters | • Research posters and "poster sessions" |
| • Blacklight poster | • Classroom posters |

IV. Vintage poster restoration/conservation

V. Historic poster artists

VI. 6 Contemporary poster artists

VII. Technical illustration

- | | |
|--------------------------|---------------------|
| • Types of communication | • Types of drawings |
| • Techniques | |

Semester - I

Theory Paper-III

1-T-3 Applied Art (Photography)

(Compulsory for Students of Photography)

1) Principals of Photography :

- a) Basic photographic tools and their intended purposes, including the proper use of various camera systems, light meters. Analyze photographs to determine their positive and negative attributes and apply these principles to produce their own visually compelling images by employing the correct photographic techniques.

2) Principles of Design and Composition :

- a) Basic colour Principles, including line, shape, hue, texture, form, value and intensity.
- b) Investigate colour as seen in black and white and its relationship to composition through harmony and contrast in a variety of formats and media.
- c) Use of classical rules of composition to make a visual statement.

Semester - II

Theory Paper-III

2-T-3 Applied Art (Photography)

(Compulsory for Students of Photography)

1) Concepts and History : Photography and Camera :

- a) Brief history of Photography : Daguerreotype and collotypes process, Dry process.
- b) Camera : Camera Obscura, TLR and SLR Cameras, Digital Camera : Early Development, analog electronic camera, the arrival of true digital camera.
- c) Camera Mechanics : Image capture, lens, Focusing, Exposure Control, Shutter etc.
- d) Camera Lens : Prime Lens, Normal Lens, Wide angle lens, Telephoto lens, Zoom lens, etc.

2) Light Source :

- a) In-depth understanding of artificial lights i.e. studio flashlights, halogen, tungsten, etc. Understanding colour temperature light quality, advantages and problems.

- b) Light characteristics and form : Point light source, Reflectors, wide light source, Light banks, Umbrellas, soft boxes, honeycombs, snoots etc. Understanding light direction, through of light, soft light, contrast or hard light, the light cage etc.
- c) Available Light Photography : Introduction to outdoor Fashion and Portrait lighting using Diffuser, Reflector, Mirror etc.

Semester - III
Theory Paper-III
3-T-3 Applied Art (Photography)
(Compulsory for Students of Photography)

- **Digital Photographic Production :-**

- a) Basic of digital camera, the role of the computer as a necessary tool for the professional photographer, emphasis is on the development of advanced retouching and manipulation skills as these relate to the photographic imagery in two dimensional presentation media.
- b) Computer basics : input devices, output devices, hardware, software, Functions of operating system, file format.
- c) Adobe Photoshop : the basics, operating and saving, selection modes, Transformations, adjusting colour, paintbrushes and art tools, layers, using masks, filter that improves your picture, filters to make your picture artistic, photo repair, printing etc.
- d) Related software's

Semester - IV
Theory Paper-III
4-T-3 Applied Art (Photography)
(Compulsory for Students of Photography)

Form of Photography :

- a) **Portraiture** : Concept of Portrait photography, tools and requirement, Studio camera, lenses etc. Basic Portrait lighting, main light fill, hair, background light ratio, studio and / or location photography. Groups and outdoor portraits, light metering for portraiture.
- b) **Fashion**: A comprehensive study of advance traditional and contemporary portrait techniques, corrective and glamorous make-up, classical lighting set ups, Fashion lighting set ups, use of backgrounds, posing and creative techniques, designed for students who are considering a major interest in fashion photography.
- c) **Advertising Photography** : Conceptual people photography, the entire process from selection of models, production, pre post of an advertising shoot. Shooting people at location and on a studio set for an advertising campaign.
- d) **Still life** : Concept of still life photography, the tools and requirement, studio, camera, lenses, etc. Texture lighting, lighting for highlights, three dimensional lighting, basic tabletop set ups, critical focusing for edge-to-edge sharpness, lighting for square, round, spherical, and cylindrical objects, lighting for artwork/picture copying, Shadow-less product photography and creating colour vignettes for background.

- e) **Fine art Photography** : Pictorial imagery, which can be used as photo décor for homes/offices indoor/outdoor photography various formats to create visually appealing images of practically any subject, the subject can be a varied as landscapes, nature, ruins, artifacts, sunsets, etc.
- f) **Erotic Photography**, High speed photography, Wildlife photography, Nude photography, Food photography, High speed photography, etc.

MFA – ART HISTORY AND CRITICISM
Theory Paper
ART HISTORY AND CRITICISM

Semester – I :

Paper – I

1-T-1 – History of Indian Art – (Painting / Sculpture / Architecture (Specialization))

- Detailed survey of Indian Art from pre-historic time to Rock cut cave Architectures, Hindu, Buddhist and Jain Structures.
Indus Valley civilization, Mauryan Art, Shunga Art, Andhra Art, Kushan Art, Gupta Art, and Rock cut cave Architectures, Hindus, Buddhist and Jain Structure.
- Religious and Mythological contents of Indian Art Traditions, Iconographic principals and symbolic aspects. Thematic and Literary sources in Indian Sculpture / Painting / Architecture.
- Analysis of Chief Masterpieces of Art and major monuments, Stylistic phases of Indian Sculpture / Painting / Architecture
Painting – From early Ajanta Paintings (Murals) to Jaina Manuscripts.
- Geographical, Ethnic, Sociopolitical and cultural foundation.

Paper - II

1-T-2 – Philosophy of Art (Indian)

- Study of RASA, DHAVANI, RITI, ALAMKARA, Shadanga Sutra.
- Writings of important writers and thinkers from Bharata – Bhamals, Abhinavagupta – Vishvanath.
 - Theory of Rasa – Bharata, Sri Shankuka, Abhinava Gupta.
 - Dhvani – Abhinavagupta, Bhartruhari, Anandavardhana.
 - Riti – Vamana, Dandi Bhamaha, Vishvanatha.
 - Alamkar
 - Shadanga Sutra and Chines Six limbs of painting.

Paper - III

1-T-3 – History of Criticism (Indian)

- Introduction to the field of art criticism and aesthetics byway in Indian and Chinese traditions.
- Analysis of ideas on art and nature of aesthetic experience including canons of aesthetic criticism in correlation with works of art. Materials by lectures to be drawn from
- The writings of important thinkers – Bharata to Bhamals, Abhinavagupta to Visvanath.
- Critical references on painting, sculpture and architecture from ancient and medieval Sanskrit and Prakrit Literature.

- Selected texts from Shilpashastras concerning techniques of painting, sculpture architecture and iconography.

Practical : Critical Writings

Semester – II :

Paper – I

2-T-1 – Art Historical Methodology

- **Giorgio Vasari** :- The lives of the artists
- **Giovanni Bellori** :- Lives of the Modern painters, Sculptors and Architects.
- **J.J. Winckelmann** :- The History of Ancient Art.
- **Heinrich Wofflin** :- Principles of Art History
- **Rogery Fry** :- Vision and Design
- **Henri Focillon** :- The Life of Forms In Art.
- **Erwin Panofsky** : The History of Art as a Humanistic Discipline.
- **E.H. Gombrich** :- In Search of Cultural History.

Paper-II

2-T-2 – Modern Indian Art – Pre-Independence Period – Post Independence Period.

- Company School, Bengal Revivalism.
- Paintings of Early decades – Ravi Varma, Amrita Shergil, Kolkata Group, Mumbai School – Progressive Artist Group, madras School, Delhi School, Baroda School, Tantra and its influences on Modern Indian Art, Tantra in Print making.
- Introduction of European (mainly British) artists in Indian and their impact on the sensibility of urban patrons. Indian art under the British Establishment of Art Schools, British Academicism. Ravi Varma and his followers.
- Nationalist movements and Revival of Traditional Indian Art. Views and works of Anand Coomarswanry, E.B. Hawell, Abanindranath Tagore, Gaganendranath Tagore, nandal Bose, Benode Bihari Mukherjee, Jamini Roy, Ramkinker Baij. Analytical study of the works of Artists from Bengal and their pupils and followers.

Paper-III

(Elective any one)

2-T-3 – (A) History of Far Eastern Art

China, Japan and the Near East Philosophies of Zen, Tao and Confucious OR

2-T-3 – (B) History of Islamic Art

From Abbasid to ottoman Dynasties

Practical

- Curate a show

Paper – I

3-T-1 - History of Indian Art – (Painting/ Sculpture/ Architecture) (SPECIALIZATION)

- Medieval Periods_ Chalukyan, Rashtrakuta, Pallava, Chola, Hoysala, Vijaynagara, Chandella, Eastern Ganga period
- Islamic art and Architecture- Sultanate, Lodhis, Tughlaq, Mughals
- Rajput, Pahari, Deccani, Mughal Miniature- Historical background symptoms of decline of patronage of traditional art of Rajashtan and Hill courts during the early 19th century
- Geographical, Ethnic, Sociopolitical, and cultural foundation,

Paper – II

3-T-2 -Contemporary Critical Theories

Structuralism, Deconstruction, Semiotics, Imperialism, Marxism, Orientalism

- The Marxist Theory Of Art : M. C. Beardsley
- Existentialism And Art : Jean Pau Sartre
- Orientalism – Edward Said
- Art As Language : Susan Langer, Ferdinand de Saussure
- The Semiotics of Artistic Activity : Roland Barthes
- The Sign And Its Role In Artistic Culture
- The Language Of Art. Art Work – The Meta Sign Of Artistic Culture
- Structuralism :- Myths and Mythology :- Levis Strauss and D D Kosambi
- Deconstruction – Derrida

Paper III

3-T-3 -History of Criticism (Western)

- Based on the Book Lionello Venturies book History of art Criticism
- Knowledge of relevant writing of Aristotle, Alberti, Vasari, Bellori, Hogarth, Reynolds,
- Diderot, Winckleman, Lessing, Ruskin, Wolffin, Roger fry, Arueheim, Susan Langer.
- Pincipals and problems of Art Criticism based on the writings of T. M. Munro, Peper and Osorne.
- Following topics from psychology
 - i) Perceptual Process
 - ii) Emotions
 - iii) Imagination
 - iv) Creativity
 - v) Subconscious and Psycho-analytical theories

Paper IV

3-T-4 -Philosophy of Art (western)

Theory Of Imitation : Socrates And Plato – Critique Of The Theory

Theory Of Representation : Aristotle, E. H. Gombrich.

Theory of Sublime Beauty : Kant

- Theory of Expression : Eugcag, Veron, Leo Tolstoy,R.J. Ducasse, Benede Ho Groce, Collingwood, Carrit, Freud, Susanne
- Theory of Intuition : Langer, Reid.
- Form And Content in Work of Art.
- Significant Form (Clive Bell)
- Realism and Modernism : The Clash of Artistic Mentality in the 20th Century.

Practical

- Meta – Critical Writing

Semester – IV

Paper – I :

4-T-1 - History of Western Art (from Pre-Historic Gothic)

Pre Historic, Greek, Roman, Byzantine, Early Christian and Gothic

Paper – II :

4-T-2 - History of Western Art (Renaissance – Modern Western Art 19th Cen)

- Renaissance, Mannerism, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Post-impressionism, Neo-impressionism, Fauvism, Cubism, Dadaism, Surrealism, Expressionism, Abstract Expressionism, Pop, Op, Kinetic Art.

Paper – III :

4-T-3 - Modern Western Art 20th Century

- Pop and After
- Abstraction
- Minimalism and Conceptual
- Land Art, Light and Space, Body Art
- Neo-Dada
- Art Povera and Installation
- Neo-Expresionism
- Post Modernism
- New British Sculpture
- New Art in New York
- Feminist and Gay

* **Dissertation**

* **Viva - Voce**

MFA APPLIED ART

Semester - I

Theory Paper-III

1-T-3 – APPLIED ART (TYPOGRAPHY)

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

Semester - II

Theory Paper-III

2-T-3 – APPLIED ART (TYPOGRAPHY)

- 1) History of Calligraphy – Calligraphic cultures of the world – Traditional tools and materials used on various surfaces – Calligraphic experiments with the help of tools – Calligrams – Decorative aspect/s of Calligraphy.
- 2) Relation between typography and Calligraphy – Appreciating Classic Romanh Calligraphic styles / schools such as Humanistic, Round hand, Gothic Miniscule / Magiscule etc. I Indic Scripts including Devanagari Calligraphic style – Fusion of Roman and Devangari Calligraphic forms –
- 3) Mix and Match other Indian language scripts in calligraphy. Printing : The subject is directly related to the reproduction of the creation of visual material involving a union of text and image with primary focus on creative and effective design for mass communication.
- 4) Camera and Scanners – Half-tone, Screen and their relation with job, paper, ink and Printing process – Various kinds of images for reproduction by printing process –
- 5) Study of paper, its kinds and sizes – printing inks – various printing processes and their suitability for jobs – pre-printing specific art-work requirements and make rady – phases of printing process – post-production. Printing and new technology.

Semester - III
Theory Paper-III

3-T-3 – APPLIED ART (TYPOGRAPHY)

- 1) Understanding construction of a Letterform with the help of Roman Alphabets – Physical characteristics of a Letterform – Type family : Type and its characters – Type Character and its importance in expression any specific feeling and emotion Type faces. Type study. Typographic Compositions in 2D – 3D and their applications.
- 2) Type Construction. Type design. History of Type design – in Roman – in Devanagari. Use of computer software's as a – tool for type design. Typographic Expression in a form of setting up a line and meaning expressed through its selection of types and arrangements.
- 3) Application of 'Typographic Design' and 'Type as Design element' for Magazine, packaging, calendar, book jackets, brochures etc. Use of Grid system in Typographic layouts for books and newspapers.
- 4) Typographic application in Communication / Information / Publishing media. Use of computer as a tool for typography. Desktop publishing – introduction to DTP software.
- 5) Type designing for specific purpose such as Communication, Information and Publishing Design.

Semester - IV
Theory Paper-III

4-T-3 – APPLIED ART (TYPOGRAPHY)

- 1) Union of Text and Image – Layout :Skills applied in arranging elements in the given space, to create specific effect and atmosphere, for a preconceived purpose of communication media, especially print. Use of colour – Visibility aspect of colour.
- 2) Application of Typography and Calligraphy in Communication Design : Media and their specific needs in terms of text. Influence of media characteristics on typographic inputs.
- 3) Atmosphere creation through letterforms.
- 4) Application of Typography and Calligraphy in Information Design; Educational Kits, Timetables Menu Cards, Manuals, Activity books. Invitation Cards, Information Charts / Booklets and Directional maps.
- 5) Application of Typography and Calligraphy in Publishing Design: Children's Books / Comics. Calendar Design. Utility Stations Design. Book Design. Newspaper / Specific Interest magazine Design. Designing – Page – Book Jackets – Book – Bookmarks – Designing – Masthead for Newspaper / Magazine – Slugs – Column Heads. Types of Books – Educaiton – Leisure Reading – Utility Stationary (Diary, Schedules etc.) – Corporate Media Publications (Annual Report, House Magazines, In-flight Magazines etc.)

M.F.A. Examination Semester System List Of Reference Books

Advertising Art & Ideas

By : S.A.Chunawala and K. C, Sethia (Himalaya Publishing House)

Foundation of advertisement -Theory and Practice

By Rajeev Batra, John Myers. David A .Aaker (Prentice Hall of India). Advertisement management

Art And Aesthetics

Baumgarten, Aesthetica, Hale, 1758.

Beardsley, Monroe C., The Aesthetic Point Of View, Cornell University Press, Ithaca And London 1982.

Aldrich, Vergil C., Philosophy Of Art, Prentice Hall, Inc., England Cliffs, N.J. 1963.

Berel, Lang And Forrest Williams, Ed., Marxism And Art, Writings In Aesthetics And Criticism, David Mekey Company, Inc., New York, 1972.

Bosanquet, Bernard, A History Of Aesthetic, Second Edition, George Allen & Unwin, London, 1914.

Borev Yuri, Aesthetics, Progress Publishers, Moscow, 1981.

Collingwood, R. G., The Principles Of Art, Oxford University Press, 1975.

Ducasse, C. J., The Philosophy Of Art, Dover Publication, Inc., New York,1966.

Gilbert & Kuhn, A History Of Aesthetics, Macmillan, New York, 1939.

Gombrich, E. H., Art And Illusion, Pantheon Books, New York, 1960.

Goodman, Nelson, Ways Of Worldmking, Hacket Publishing Company, Indianapolis, Cambrige, 1978.

Gupta, Shyamala, The Beautiful In Indian Arts, Munshiram Manoharlal, New Delhi, 1979.

Saundaryatattva Mimansa (Hindi), Seema Sahitya Bhavan, Delhi, 1993

Art Beauty And Creativity Indian And Western Aesthetics New Delhi

Hiriyanna, M., Art Experience, Kavyalaya Publishers, Mysore, 1954

Kant, I., The Critique Of Judgement, Tr. By J. C. Meredith, Clarendon Press, Oxford, 1911.

Langer, Susanne K., Feeling And Form, Routledge & Kegan Paul Ltd., Fourth Impression, London, N. W. 10, 1967.

Pandey, K. C., Comparative Aesthetics, Vol. I, Chowkhamba Vidyabhavan, Varanasi, 1959.

Pole, David, Aesthetics, Form And Emotion Publications Division, Ministry Of Information And Broadcasting, Government Of India, Aestheticians (Cultural Leaders Of India), 1905.

Ray, Niharranjan, An Approach To Indian Art, Publications Bureau, Punjab University, Chandigarh, 1974.

Shukla, Anant Charan, The Concept Of Imitation In Greek And Indian Aesthetics, Rupa & Co., Calcutta, 1977.

Sudhi, Padma, Aesthetic Theories Of India, Vol. 1, Bhandarkar Oriental Research Institute, Poona, 1983.

Tagore Rabindranath, On Art And Aesthetics, Calcutta, 1961.

Weitz, Morris (Ed.), Problems In Aesthetics, Macmillan Company, New York, 1959.

Drama

Rasa Bhav Vichar – Translation Of Natyashnstra By Kangale, Sahitya Sanskrit Mandal (1973)

Dashroopak Vidhan – Translation Of Natyashastra By Kangale Shitya Sanskritik Mandal.

Bhumika Shilpa – K. Narayan Kale

Abhinaya Sadhana – K. Narayan Kale
Jagatika Natakak – Dr. Vind Indurkar
Voice – Culture – S. A. K. Durga
Vedh Natakacha – Dr. Arti Kulkarni
Marathi Natyapada – Acharya Arun Welankar
Marathi Natakatil Samvad – Badalate Roorpanga – Dr. Sunita Sahastrabuddhe .
Sense Of Direction – John Ferhald – Stein And Dany Publishers, New York.
Redio And Television Announcing – Lyle – D. Barnhart Prentice – Hall – Inc.
Drama – Andrew Brown
Method Or Madness – Lewis
Designing For The Stage – Doris Zinkeisen
Nataka – Laksana – Fatna. Kosh – Siddheshwar, Chatt Padhyaya
Anotomy Of Drama – Marjorie Boulton
Acting – The

Dance

Kathak Ka Nrutya Parichaya – Subhashini Kapoor
Nataraja The Dancing God – Projesh Banerji
Dances In Indian Painting- Kapila Vatsayan
Bharatnatya And Its Costumes – S. Ghurye
Animals And The Origins Of Dance – Steven Lonsdale
Dance Of The Golden Hall – Indian Council For Culture Relation 1979
Dancing Divinities In The Indian Art – Sucharita Khanna
Siva In Dance, Myth And Iconography – Anne – Marie – Gaston
Music And Dance Tagores Philosophy And Eduction – Santidev Ghose
A Dictionary Of Bharatanatya – U. S. Krishna Rao
Abhinaya Darpana – Nandikeshwara
Dashrupakas – Dhanjaya
Mirror Of Gestures – Anand Coomarswamy
Bharata;S Natyashastra
Kathak Nrutya Shiksha Part I And Part II By Dr. Guru Dadhich
The Dance Of India – Enakshi Bharanani
Apsaras In Indian Dance – Projesh Banerji
Stage Make – Up – Bert Bore

Music

Music And Ideas – Fleming, William, Holt, Einchart & Winston, Inc, 1970.
Bhartiya Sangit – Muley
Sangitache Soundanyashastra – Ashok Ranade
Loke Sangit Shastra – Ashok Ranad
Sangitach Manasshastra – Shymala Banarase
Bharatiya Sangitka Itihas – S. S. Paranjape
Bharatiya Sanit Kosh – Vimalakant Rai Choudhary
Bharatiya Sangit Me Shodh Pravidhi – Alka Nagpal
Muaic Of Eastern India – Sukumar Ray
Understanding Western Music – Sowri Kuffin, Swamy And Hariharn – N. Delhi
Table Ka Vdham, Vikash Aur Vadan Shailiyan – Yogmaya Shukla
The Sound Of Indian Music – Raghara K. Menon.
Invitation To Indian Music – Sakuntala Narasimhan
Music India – Dr. Manorama Sharma
Pushti Sangit Prakash – Bagvati Prasad Premsshankar Bhatt.
Bhatkhande Sangita Shastra – Vishnu Sharma
Understanding Indian Classical Music – G. N. Joshi

Indian Music – O. B. Chaiyanya Deva
Bhatkande Sangit Shastra – 6 Volumes
On Music And Musicians Of Hindustan – Ashok Ranade
Fundamentals Of Music – Raymond Elliott.
Sangit Visharad – Vasant.

Visual Arts

Chayankan – Gulab Kothari
Adverstising Management – Parag Diwan
Advertising Management – Manendra Mohan
Modern Marketing – R. S. N. Pillai
Photography Made Simple – Deret Bowskill
Roman Art And Architecture – Mortimer Wheeler
Manuel Of Professional Photography – John Crstantine, Julia Wallis
Methods & Materials Of Painting Of The Great School And Masters – Sir Charles Lock Eastlake
What Is Art History – Mark Roskill
The Art Of Renaissance – Peter Of Linda Murrary
Indian Painting – Dugglas Barrey
The History Of Impressionism – John Rewald
A History Of Far Easter Art – Sherman E. Leo.