



THE ASSAM
ROYAL GLOBAL UNIVERSITY
— GUAHATI —

**ROYAL SCHOOL OF FINE ARTS
(RSFA)**

**COURSE STRUCTURE & SYLLABUS
(BASED ON NATIONAL EDUCATION POLICY 2020)**

**FOR
MASTERS OF FINE ARTS (MFA)**

**W.E.F
AY - 2025 – 26**

STRUCTURE OF THE SYLLABUS FOR 2 YEAR PG PROGRAMME

SCHOOL NAME - RSFA

DEPARTMENT NAME - FINE ARTS

PROGRAMME NAME - MFA

1st SEMESTER				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
MFA074C101	History of Ancient Art	400	4	3-1-0
MFA 074C102	History of Contemporary Art	400	4	3-1-0
MFA 074C113	Creative Painting-I	400	4	1-0-6
MFA 074C114	Creative Sculpture-I			1-0-6
MFA 074C115	Mixed Media Art	500	4	1-0-6
MFA 074C116	Digital art	500	4	1-0-6
TOTAL CREDIT FOR 1st SEMESTER			20	
2nd SEMESTER				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
MFA 074C201	History of Modern Indian Art	400	4	3-1-0
MFA 074C202	Visual Culture	400	4	3-1-0
MFA 074C213	Creative Painting-II	500	4	1-0-6
MFA 074C214	Creative Sculpture-II			1-0-6
MFA 074C215	Installation Art	500	4	1-0-6
MFA 074C216	Photography	500	4	1-0-6
TOTAL CREDIT FOR 2nd SEMESTER			20	
TOTAL CREDIT FOR 1st YEAR = 40				
3rd SEMESTER				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
MFA074C301	Research Methodology	500	4	3-1-0
MFA074C302	Curatorial Studies	500	4	3-1-0
MFA074C313	Conceptual Art	500	4	1-0-6
MFA074C324	Minor Project	500	8	
TOTAL CREDIT FOR 3rd SEMESTER			20	
OR 3rd SEMESTER (For students with 3 rd and 4 th Semester Research)				
	RESEARCH PROJECT – PHASE I			
4th SEMESTER				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
MFA074C401	Philosophy of Art	500	4	3-1-0
MFA074C412	New Media Art	500	4	1-0-6
MFA074C426	Dissertation + Presentation and Viva	500	12	
	TOTAL CREDIT FOR 4th SEMESTER		20	
OR 4th SEMESTER (For students with 3 rd and 4 th Semester Research)				
	RESEARCH PROJECT – PHASE 2			

MFA 1st Semester

Course: C-1

Title of the Paper: History of Ancient Art

Subject Code: MFA074C101

Credits:4

Level of Course: 400

Type of Course: Theory

L-T-P-C: 3-1-0-4

Course Objectives:

To enable the students to develop an understanding of Indian and western ancient art history and the dynastic rulers and their contribution to the development of Indian and western ancient art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts effectively in verbal as well as written form.	BT 1
CO 2	The students will be able to exemplify basic knowledge of broad historical art development of India art.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations. knowledge of broad historical art development of India.	BT 3
CO 4	Identify art, cultural, historical and literary nuances of classics art works across centuries.	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	<ul style="list-style-type: none"> • Prehistoric art of India (Art of Bhimbetka cave), Art of Indus Valley Civilization (Study of pottery, seals, sculptures) • Art of Maurya Period (Ashokan Lion capital, Yakshi from Didarganj, Yakshas from Patna, Parkham Lomas Rishi cave) • Chalukya (Development of art of Chalukya dynasty during 540 AD to 757 AD with special reference to Badami, Aihhole, Pattadakal). • Art of Rashtrakuta dynasty special reference to Ellora, Kailasanatha Temple, Elephanta cave temple. 	16

II	<ul style="list-style-type: none"> • Art of Sunga Period (Chaityas, viharas, stupa, sculptures). • Andhra Period (Development of Stupa, study of style, characteristic features and aesthetics of the sculptures of Sanchi Stupa and Amaravati Stupa) Kushana Period (Development of art of Gandhara and Mathura) • Gupta Period (Development of Buddha image from Mathura, Sarnath, Sultanganj, Images of Vishnu and Ganga) (Development of Paintings and Sculptures during Gupta period special reference to Ajanta Cave) • 	16
III	<ul style="list-style-type: none"> • Western Art (Cave Art/Greek Art/Roman Art/ Renaissance Art/Modern art) Neolithic period (Potteries, Jade, Bronze), Early Imperial China (Shang bronze, Zhou Bronze, Han period), Influence of Buddhism (Calligraphy, Painting, Three dimensional Buddhist images, Cave Paintings), Sui & Tang dynasty (Buddhist Painting, Sculpture, Architecture), Song dynasty and Yuan dynasty (Paintings of Song and Yuan dynasty) 	16
IV	<ul style="list-style-type: none"> • Early Renaissance Art (Development of Italian Renaissance painting and sculpture from 1400 AD to 1475 AD) • High Renaissance Art (Analysis of the art works of Leonardo Da Vinci, Michel Angelo, Raphael, Titian etc.) • 	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	—————	30hrs (Assignment, Group discussion)

Books for Reference:

1. Chandra, A. *Prehistoric Art of India*, Research India Press, New Delhi, 2012.
2. Cooke, T. *Facts and Artefacts: Indus Valley Civilisation*, Franklin Watts Ltd, New York, 2018.
3. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997.
4. Gupta, S. P. *The Roots of Indian Art*, B.R. Publishing Corporation, New Delhi, 2011.
5. Huntington, S.L. *The Art of Ancient India*, Motilal Banarsidass Publishers, Delhi, Second Edition, 2016.
6. Mathpal, Y. *Prehistoric Rock Paintings of Bhimbetka*, Abhinav Publications, New Delhi, 1984.
7. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001.
8. Mookerjee, A. *Arts of India*, Tuttle Publishing, Vermont, 2012.
9. Pathak, D. *Art and Craft of Indus Valley Civilization*, Shree Publishers & Distributors, New Delhi, 2015.
10. Ratnagar, S. *The Magic in the Image: Women in Clay at Mohenjo-daro and Harappa*, Manohar Publishers, New Delhi, 2018.
11. Ray, N. *Mauryan and Post-Mauryan Art*, Indian Council of Historical Research, New Delhi, 1975.
12. Satyawadi, S. *Proto-Historic Pottery of Indus Valley Civilization*, D.K, London, 1996.

13. Sharma, M. *Mauryan Art and Architecture*, Kaveri Books, New Delhi, 2019.
14. Sivaramamurti, C. *The Art of India*, Harry N. Abrams, Inc., New York, 1977.
15. Tripathi, K. K. *Recent Perspectives on Prehistoric Art in India*, Aryan Books International, New Delhi, 1966.

Course: C-2

Title of the Paper: History of Contemporary Art

Subject Code: MFA074C102

Credits:4

Level of Course: 400

Type of Course: Theory

L-T-P-C: 3-1-0-4

Course Objectives:

To enable the students to learn the artistic language rationally and critically to appraise artistic output throughout history and its manifestations in different cultures. To enable the students to develop an understanding of Fauvism to Post Modern art of Europe.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts effectively in verbal as well as written form.	BT 1
CO 2	Interpret basic knowledge of broad historical art development of sculpture and painting of modern Europe.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations. knowledge of broad historical art development of India.	BT 3
CO 4	Identify art, cultural, historical and literary nuances of classics art works across centuries	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	<ul style="list-style-type: none"> • Baroque Period (Analysis of the Art works of Bernini, Rubens, Rembrandt etc.) Neoclassicism (Analysis of the art works of Ingers, Jacques etc.) 	16

II	<ul style="list-style-type: none"> • Romanticism (Analysis of the art works of Delacroix, Goya, Constable, Turner etc.) • Art and artists of Realism movement Art and artists of Impressionism movement • Art and artists of Post Impressionism 	16
III	<ul style="list-style-type: none"> • Art and artists of Fauvism movement. • Art and artists of Expressionism movement • Art and artists of German Expressionism movement • Art and artists of Cubism • Art and artists of Orphism movement • Art and artists of Purism movement • Art and artists of Futurism movement 	16
IV	<ul style="list-style-type: none"> • Abstraction • Dada • Surrealism • Suprematism • De Stijl, Bauhaus • Constructivism • Abstract Expressionism • Pop Art • Op Art • Minimalism • Conceptual Art • Installation Art 	16
TOTAL		64

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
2. Boardman, J. *Greek Art*, Thames and Hudson, London, 2016.
3. Cumming, R. *Art: A Visual History*, DK, London, 2020.
4. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
5. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
6. King R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Manley, B. *Egyptian Art*, Thames and Hudson, London, 2018.
8. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
9. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
10. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
11. Wheeler, M. *Roman Art and Architecture*, Thames and Hudson, London, 1985.

Course: C-3

Subject: Creative Painting-I

Subject Code: MFA074C113

Credits: 4

Level of Course: 400

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

- To enable the students to understand the visual language through their consistent art practices.
- **Course Outcomes:**

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works.	BT 2
CO 3	Develop a variety of traditional and contemporary compositional structures and approaches.	BT 3

Detailed Syllabus:

Modules	Course content	Periods
I	Creative expression of figurative composition following the contemporary thought. Oil or Acrylic on Canvas.	20
II	Creative expression of Non-Figurative Composition following the contemporary thought. Oil or Acrylic on Canvas.	20
III	Creative Composition in individual style using mediums like oil, acrylic or mixed media.	20
IV	Painting in Individual style using any medium. Scrap Book: To conceive roughly one's idea. Notion impression and knowledge on experience and exploration	20
Total		80

Reference Books:

- Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012
- Cumming, R. *Art: A Visual History*, DK, London, 2020
- Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018
- Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001
- King, R. *Artists: Their Lives and Works*, DK, London, 2017
- Osborne, P. *Conceptual Art*, Phaidon Press, Canada, 2011
- Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011
- Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016
- Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Facilitating the Achievement of Course Learning Outcomes

Learning Outcomes	Teaching Learning Process	Course Evaluation
1.The students will produce artworks which will express a personal artistic style. 2. The students will produce artworks which will demonstrate the technical expertise.	1.Lecture 2. Studio Practice 3. Assignment	1. Semester End Examination:50 marks 2.Internal Assessment:50 marks Continuous Evaluation: (Assignments, Presentation: 15 Mid-term examination: 10 Attendance: 05)

Course: C-4

Subject: Creative Sculpture-I

Subject Code: MFA074C114

Credits: 4

Level of Course: 400

Type of Course: Practical

L-T-P-C: 1-0-6-4

- To enable the students to understand the visual language through their consistent art practices.

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works.	BT 2
CO 3	Develop a variety of traditional and contemporary compositional structures and approaches.	BT 3

Detailed Syllabus:

Modules	Course content	Periods
I	Figurative/Non-figurative Composition in any media	20
II	Figurative/Non-figurative Composition in any media	20
III	Contemporary concept in any medium	20
IV	Contemporary concept in any medium	20
Total		80

Reference Books:

- Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012
- Cumming, R. *Art: A Visual History*, DK, London, 2020
- Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018
- Garrould A. *Henry Moore: Complete Drawings 1977-81.*, Lund Humphries, London, First Edition, 1994.
- Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001
- King, R. *Artists: Their Lives and Works*, DK, London, 2017
- Meilach, D. Z. *Direct Metal Sculpture; Creative Techniques and Appreciation*, Schiffer Publishing, Pennsylvania, Second Edition, 2000.
- Moore, H. *Henry Moore; Complete Sculpture, 1949-54*, Lund Humphries, London, First Edition, 1986.
- Osborne, P. *Conceptual Art*, Phaidon Press, Canada, 2011

- Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016
- Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: C-5

Subject: MIXED MEDIA ART

Subject Code: MFA074C115

Credits: 4

Level of Course: 500

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To provide the knowledge about Mixed media art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works.	BT 2
CO 3	Develop a variety of traditional and contemporary compositional structures and approaches.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Creative Painting using the mediums like oil, acrylic etc. on canvas	20
II	Creative sculptures using different mediums like cement. POP, fiber etc.	20
III	Experimental work with different concept.	20
IV	Making Artists diary and art portfolio.	20
TOTAL		80

Reference Books:

1. Cumming, R., *Art: A Visual History*, DK, London, 2020
2. Dixon, A. G., *Art: The Definitive Visual Guide*, DK, London, 2018
3. Hoggett, S., *Beginner's Watercolour*, Collins & Brown, London, 2015
4. Janson, H.W., *A History of Art*, Thames & Hudson, UK, 2001
5. King R., *Artists: Their Lives and Works*, DK, London, 2017
6. Norling, E., *Perspective Made Easy*, Dover Publications, New York, 1999
7. Pomarede, V., *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011
8. Ratus, L. F., *Understanding art*, Cengage Learning, London, 2016
9. Schlam, C., *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: C-6

Subject: DIGITAL ART

Subject Code: MFA074C116

Credits: 4

Level of Course: 500

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

- To enable the students to develop new ways of thinking, seeing and creating design, painting through computer application.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works in digital medium.	BT 2
CO 3	Experiment with line, shape, volume, light and shade, colour, texture through digital medium.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Composition 1 (Visual Expression) Adobe illustrator, Adobe photoshop	20
II	Composition 2 (Visual Expression)	20
III	Poster Design (on social problem, child labour etc.)	20
IV	Digital painting	20
TOTAL		80

Reference Books:

1. Aleksander N., *Beginners Guide to Digital Painting in Photoshop*, Volume I, 3DTotal Publishing, 2012
2. Stenning, D., *Beginners Guide to Digital Painting*, 3DTotal Publishing, 2015

MFA 2nd Semester

Course: C-1

Title of the Paper: History of Modern India Art

Subject Code: MFA074C201

Credits:4

Level of Course: 400

Type of Course: Theory

L-T-P-C: 3-1-0-4

Course Objectives:

To enable the students to develop an understanding of modern Indian art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts effectively in verbal as well as written form.	BT 1
CO 2	Interpret basic knowledge of broad historical art development of sculpture and painting of modern India.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations. knowledge of broad historical art development of India.	BT 3
CO 4	Analyse the artists and their artworks belonging to 20 th century. .	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Company School, British Art Schools, Kalighat Paintings, Raja Ravi Verma/ Art of the Pre-Independence period (Abanindranath Tagore, Nandalal Bose, Gogendranath Tagore, Jamini Roy, Amrita Sher Gil, Kshitindranath Majumdar, Rabinandranath Tagore, Benode Behari Mukharjee, Ramkinkar Baij etc)	16

II	Progressive Artist Group (Artists and their works), Calcutta Group (Artists and their works)/ Madras Group (Artsists and their works), Cholamandal Group, Delhi Shilpi Chakra (Artists and their works), Baroda Group (Artists and their works).	16
III	Works of V.S. Gaitonde, M.F. Hussain, K.C.S. Paniker, B.C. Sanyal, Pradosh Das Gupta, F.N. Souza, k.k.Hebbar, Satish Gujral, S. H. Raja, Jogen Choudhury/ Works of Dhan Raj Bhagat, Bikash Bhattacharjee, G. R. Santosh, Biren De, Ganesh Pyne, Anjolee Ela Menon, Rameshwar Broota, Arpita Singh etc	16
IV	Works of Sanat Kar, Krishna Reddy, Ram Kumar, A. Ramachandra, Gulam Mohd. Sheikh, Jatin Das, Vivian Sundaram, Arpana Kaur/ Contemporary Art scenario of Assam	16
TOTAL		64

Books for Reference:

1. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997
2. Cummins, J. *Indian Paintings: From Cave Temples to the Colonial Period*, Museum of Fine Arts, Boston, 2007
3. Dallapiccola, A.L. *Indian Paintings: The Lesser Known Traditions*, Niyogi Books, New Delhi, 2011
4. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001
5. Sivaramamurti, C. *The Art of India*, Harry N. Abrams, Inc., New York, 1977

Course: C-2

Subject: VISUAL CULTURE

Subject Code: MFA074202

Credits: 4

Level of Course: 400

Type of Course: Theory

L-T-P-C: 1-0-6-4

Course Objectives:

- To enable the students to develop visual language exploring images and visual media from various disciplinary perspectives.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No.	Course Outcome	Bloom's Taxonomy Level
CO 1	Define key concepts, theories, and frameworks related to visual culture.	BT 1
CO 2	Apply theoretical approaches to analyze visual texts from diverse cultural settings.	BT 2
CO 3	Experiment with critical methods and perspectives to interpret contemporary visual phenomena.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Introduction to Visual Culture: Definitions and scope; distinction from art history; high vs. popular culture; role of vision in culture.	20
II	Theories of Visuality: Semiotics, psychoanalysis, Marxism, feminism, postcolonialism; representation, ideology, and spectatorship.	20
III	Media and Image Circulation: Photography, cinema, television, advertising, digital and social media; global and local image economies.	20
IV	Case Studies and Projects: Analysis of specific cultural objects—paintings, films, memes, fashion, visual activism; collaborative	20
TOTAL		80

Reference Books:

- Mirzoeff, Nicholas. *An Introduction to Visual Culture*.
- Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*.
- Sturken, Marita and Cartwright, Lisa. *Practices of Looking: An Introduction to Visual Culture*.
- Berger, John. *Ways of Seeing*.
- Jenks, Chris. *Visual Culture*.

Course: C-3

Subject: CREATIVE PAINTING-II

Subject Code: MFA074C213

Credits: 4

Level of Course: 500

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

- To enable the students to emphasize the study of creativity, experience with mediums and aesthetic values in creating of compositions.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for individual artworks.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works.	BT 2
CO 3	Develop a variety of contemporary compositional structures and approaches through artworks.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Creative composition-1, with individual style in any medium.	20
II	Creative Composition 2, with individual style in any medium.	20
III	Creative composition-3, with individual style in any medium.	20
IV	Creative drawings	20
TOTAL		80

Course: C-4

Subject: CREATIVE SCULPTURE-II

Subject Code: MFA074C214

Credits: 4

Level of Course: 500

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

- To enable the students to emphasize the study of creativity, experience with mediums and aesthetic values in creating of compositions.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for individual artworks.	BT 1
CO 2	Apply the own concept in visualization of the artworks.	BT 2
CO 3	Develop own visual language and identity as creative sculptor.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Creative composition-1, with individual style in any medium.	20
II	Creative Composition 2, with individual style in any medium.	20
III	Creative composition-3, with individual style in any medium.	20
IV	Creative drawings	20
TOTAL		80

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
	60	30hrs (Presentation)

Course: C-5

Subject: INSTALLATION ART

Subject Code: MFA074C215

Credits: 4

Level of Course: 500

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

- To enable the students to understand the knowledge and skills in the principles of Installation art and contemporary installation art practices.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for Installation art.	BT 1
CO 2	Apply the own concept in visualization of the Installation art.	BT 2
CO 3	Develop own visual language and identity as contemporary artist.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Concept for Installation art	20
II	Installation art using any materials.	20
III	Video installation Art (Learn to use various electronic presentation devices such as projection hardware)	20
IV	Drawing Installation art (Sketches of Installation art in any media on paper, board.)	20
TOTAL		80

Course: C-6**Subject: PHOTOGRAPHY****Subject Code: MFA074C216****Credits: 4****Level of Course: 500****Type of Course: Practical****L-T-P-C: 1-0-6-4****Course Objectives:**

- To enable the students to develop the concept of creation of photographic imagery following the practice of visualization, analysis, production and assessment.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Remember visual perception through Camera.	BT 1
CO 2	Understand photography theories, principles into conceptualization and expansion of effective photographs.	BT 2
CO 3	Apply the knowledge to produce photographic images of different subject matter	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Camera Handling. Functions of ISO, Shutter Speed, Focus-Automatic/Manual, Storage System.	20
II	Lighting, Use of Natural and artificial lighting setup	20
III	Photography of Still life	20
IV	Photography of Indoor Composition	20
TOTAL		80

MFA 3rd Semester

Course: C-1

Title of the Paper: RESEARCH METHODOLOGY

Subject Code: MFA074C301

Credits:4

Level of Course: 500

Type of Course: Theory

L-T-P-C: 3-1-0-4

Course Objectives:

To enable the students to learn the research methodology in Fine Arts.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level

CO 1	Define the term of the research methodology.	BT 1
CO 2	Demonstrate the ability to choose methods appropriate to research area.	BT 2
CO 3	Interpret the research objectives by choosing the research problem.	BT 2
CO 4	Develop a strong foundation for future research work in systematic way with the knowledge of research methodology.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Introduction to Research Methodology, difference between Method and Methodology, Review of Literature, Research Process.	16
II	Significance of Research, Types of Data collection, Types of Research process,	16
III	Referencing Style, MLA, APA, and Chicago/ Report Writing, Importance of paper publication through research methodology.	16
IV	Research design, Define Interpretation, Importance of interpretation, Role of Computers in Research, Computer Applications, tools of research	16
TOTAL		64

Books for Reference:

1. Kumar, R. Research Methodology: A Step by Step Guide for Beginners, Pearson Education India, 2005.
2. Kothari, C R, Research Methodology, New Age International Publishers, New Delhi, 2023
3. Joshi, S. C., Visual Arts and Research Methodology, Research India Press, Delhi, 2022

Course: C-2

Title of the Paper: CURATORIAL STUDIES

Subject Code: MFA074C302

Credits:4

Level of Course: 500

Type of Course: Theory

L-T-P-C: 3-1-0-4

Course Objectives:

- To introduce students to the history, theory, and practice of curating in contemporary contexts.
- To equip students with the conceptual and practical tools required for exhibition-making, collection management, and critical engagement with art institutions.

- To foster the ability to critically reflect on the social, political, and cultural roles of curatorship.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the fundamental concepts and history of curatorial practice.	BT 1
CO 2	Apply curatorial methods in exhibition planning and interpretation.	BT 2
CO 3	Experiment with curatorial strategies through projects and collaborative work.	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Introduction to Curating: Origins and evolution of curatorial practice; key roles and responsibilities of a curator; types of curating—museum, gallery, biennial, independent.	16
II	Curatorial Theories and Approaches: Institutional critique, relational aesthetics, new museology, inclusion and accessibility in curatorial practice.	16
III	Exhibition Making: Concept development, artwork selection, space planning, interpretation tools (texts, wall labels), audience engagement.	16
IV	Practical Project & Case Studies: Designing a mock exhibition, documentation, budget planning, reviewing landmark exhibitions and curatorial models.	16
TOTAL		64

Books for Reference:

- Obrist, Hans Ulrich. *Ways of Curating*.
- Greenberg, Reesa; Ferguson, Bruce; Nairne, Sandy. *Thinking About Exhibitions*.
- Smith, Terry. *Thinking Contemporary Curating*.
- Lind, Maria. *Selected Maria Lind Reports*.
- Altshuler, Bruce. *Salon to Biennial – Exhibitions That Made Art History*.
- Paul O’Neill. *The Culture of Curating and the Curating of Culture*.

Course: C-3
Subject: CONCEPTUAL ART
Subject Code: MFA074C313
Credits: 4
Level of Course: 500
Type of Course: Practical
L-T-P-C: 1-0-6-4

Course Objectives:

To provide the knowledge about new media of art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visual principles of conceptual art including space, site, intention.	BT 2
CO 3	Develop skills to respond to set projects, undertake individual research and present a body of individual conceptual artworks	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Theoretical Knowledge of Aesthetics in Conceptual Art. Study of Art and Artists of Conceptual Art, Minimalism art. Semiotics theory.	20
II	Diary art: To conceive roughly one's idea. Notion impression and knowledge on experience and exploration use Heterogeneous objects, forms to study minimalistic art, Conceptual art.	20
III	Experiment with found objects, different mediums and techniques (Paintings, sculpture, digital art) Video art, Photography art. Language and Art.	20
IV	Installation art, Site specific Installation art, (outdoor or indoor) Performance art.	20
TOTAL		80

Reference Books:

1. Cumming, R., *Art: A Visual History*, DK, London, 2020
2. Dixon, A. G., *Art: The Definitive Visual Guide*, DK, London, 2018
3. Janson, H.W., *A History of Art*, Thames & Hudson, UK, 2001
4. King R., *Artists: Their Lives and Works*, DK, London, 2017
5. Norling, E., *Perspective Made Easy*, Dover Publications, New York, 1999
6. Pomarede, V., *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011
7. Rathus, L. F., *Understanding art*, Cengage Learning, London, 2016
8. Schlam, C., *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: C-4
Subject: MINOR PROJECT
Subject Code: MFA074C324
Credits: 8
Level of Course: 500
Type of Course: Project

Course Objectives

To provide the knowledge of research-based work in a specified area.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define theoretical approach of research work.	BT 1
CO 2	Explain the area of research work.	BT 2
CO 3	Understand methodology of research work.	BT 2
CO 4	Understand the process of writing of synopsis.	BT 2

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents
I	Selection of Research topic/Review of literature.
II	Field Visit.
III	Chapter writings.
IV	Chapter writings.
TOTAL	

BFA 4th Semester

C-1

Title of the Paper: PHILOSOPHY OF ART

Subject Code: MFA074C401

Credits:4

Level of Course: 500

Type of Course: Theory

L-T-P-C: 3-1-0-4

Course Objectives:

To enable the students to understand the various philosophical traditions, to present philosophical analysis of the work of art.

Course Outcomes:

On successful completion of the course the students will be able to:

SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the philosophical aspects of Indian aesthetics.	BT 1
CO 2	Explain the aesthetic theories of A. k. Coomaraswamy, Abanindranath Tagore, Rabindranath Tagore on Art, E. B. Havell, Stella Kramrisch.	BT 2
CO 3	Identify the philosophical aspects of western philosophers like Plato, Aristotle, Immanuel Kant etc.	BT 3
CO 4	Analyze the aesthetic theories of Herbert Read, George Hegel, Sigmund, Freud, Michel Foucault etc.	BT 4

COURSE OUTLINE:

Modules	Course Content	Periods
I	Indian Aesthetics, Scope and nature of Aesthetics, Concept of Beauty, Rasa Theory, relevance to work of Art.	12
II	Evolution of Indian Aesthetic concepts, Aesthetic theory of A. k. Coomaraswamy, Abanindranath Tagore, Rabindranath Tagore on Art, E. B. Havell, Stella Kramrisch.	12
III	Western Aesthetics: Aesthetic Theory of Plato, Aristotle, Immanuel Kant etc.	12
IV	Aesthetic theory of Herbert Read, George Hegel, Sigmund, Freud, Michel Foucault etc.	12
TOTAL		48

Books for Reference:

1. Coomaraswamy, A.K. *The transformation of nature in art*, Coronet Books Inc., Philadelphia, 1994.
2. Cooper D. *A Companion to Aesthetics*, Wiley Blackwell, Oxford, 2009.
3. Dickie, G. *Art and Value*, Wiley Blackwell, 2001.
4. Gupta, S. *Art, Beauty and Creativity; Indian and Western Aesthetics*, D. K. Print World Ltd, Delhi, 1999.
5. Ossowski, S. *The Foundations of Indian Aesthetics*, Springer, Germany, 1978.
6. Read, H. *The Meaning of Art*, Faber and Faber, London, 1974.

Course: C-2

Title of the Paper: NEW MEDIA ART

Subject Code: MFA074C412

Credits:4

Level of Course: 500

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

- To provide the knowledge about new media of art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand concept of experimental art.	BT 2
CO 2	Apply various materials and tools to explore personal interests in a work of art.	BT 3
CO 3	Develop the knowledge of conceptual art.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Creative works on Cavas/Water colour.	20
II	Creative works in sculptural forms.	20
III	Mixed Media art	20
IV	Conceptual art	20
TOTAL		80

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012
2. Cumming, R. *Art: A Visual History*, DK, London, 2020.
3. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
4. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
5. King R. *Artists: Their Lives and Works*, DK, London, 2017.
6. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
7. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
8. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.

Course: C-3**Title of the Paper: DISSERTATION****Subject Code: MFA074C426****Credits:12****Level of Course: 400****Type of Course: DISSERTATION****Course Objectives:**

To enable the students to learn the research methodology in Fine Arts.

Course Outcomes:

On successful completion of the course the students will be able to:

SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the term of the research methodology.	BT 1
CO 2	Demonstrate the ability to choose methods appropriate to research area.	BT 2
CO 3	Interpret the research objectives by choosing the research problem.	BT 2
CO 4	Develop a strong foundation for future research work in systematic way with the knowledge of research methodology.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents
I	Selection of area, Review of Literature
II	Field visit, Chapter writing
III	Chapter writing
IV	Chapter writing
TOTAL	