GURU KASHI UNIVERSITY

Master of Fine Arts

Appendix-II

Session: 2026-27

Faculty of Visual & Performing Arts

Graduate Attributes of the Programme: -

Type of learning outcomes	**The Learning Outcomes Descriptor**
Graduates should be able to demonstrate the acquisition of:	
Learning outcomes that are specific to disciplinary/inter disciplinary areas of learning	Creative and Technical Mastery Critical Thinking and Conceptual Development Research and Scholarly Practice Professional Practice and Communication Ethical and Contextual Awareness Exhibition and Presentation Skills
Generic learning outcomes	**Advanced Artistic Practice** Develop and demonstrate advanced skills and techniques in a chosen medium or across multiple media within contemporary fine arts. **Critical and Conceptual Thinking** Analyze, interpret, and evaluate artistic concepts, movements, and practices using critical thinking and theoretical frameworks. **Independent Research and Inquiry** Conduct independent, practice-based or theoretical research that informs and supports personal artistic development.

Programme Learning outcomes: Post graduate Diploma Fine Arts(Painting) is awarded to students who have demonstrated the achievement of the outcomes located at level 6.5 :

Element of the Descriptor	**Programme learning outcomes relating to Post- graduate Diploma in Fine Arts(Painting).**
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	- Develop a deep outstanding of artistic theories, history, and contemporary movements in fine arts. - Explore the interdisciplinary connections
General, technical and professional skills required to Perform and accomplish tasks	Master various artistic techniques, including painting, sculpture, digital media, and conceptual art. - Acquire proficiency in art materials, tools, and methods while adhering to industry standards.
Application of knowledge and skills	Apply artistic knowledge and techniques to create original works of art that reflect personal or conceptual narratives. - Exhibit proficiency in curatorial practices, exhibition design, and public art presentations.
Generic learning outcomes	- Demonstrate critical thinking and problem-solving skills through artistic research and creative experimentation. - Engage in effective communication using artistic expression and presentations in professional and public settings.
Constitutional, humanistic, ethical, and moral values	- Understand the ethical considerations in art creation, including cultural sensitivities and responsible representation. - Cultivate a humanistic approach to art that promotes inclusivity, diversity, and global awareness

Employability and job-ready skills, and entrepreneurs hi p skills and capabilities/qu al ities and mindset	Develop entrepreneurial and professional skills to navigate careers in fine arts, including freelance artistry, gallery representation, and teaching. - Gain industry insights into grants, funding, and commercial avenues to support artistic careers.
Credit requirements	Completion of 48 Credits for 1- year PG diploma in fine arts.
Entry requirements	To be eligible, a candidate must have passed any Graduation in any stream with 45% in the aggregate.

Semester: I										
Sr. No.	**Course Code**	**Course Title**	**Type of Course**	**L**	**T**	**P**	**No. of Credits**	**Int.**	**Ext.**	**Total**
1	MFA1400	Theories of Arts and Aesthetics	Core Course	4	0	0	4	30	70	100
2	MFA1401	Modern History of Art	Core Course	4	0	0	4	30	70	100
3	MFA1402	Indian Art and Texture	Core Course	4	0	0	4	30	70	100
4	MFA1403	Art & Business	Core Course	4	0	0	4	30	70	100
5	MFA1405	Miniature Painting-I	Practicum	0	0	8	4	30	70	100
6	IKS0021	Introduction to Indian Knowledge System	Indian Knowledge System	4	0	0	4	30	70	100
Total				**20**	**0**	**08**	**24**	**180**	**420**	**600**

Semester: II										
Sr. No.	**Course Code**	**Course Title**	**Type of Course**	**L**	**T**	**P**	**No. of Credits**	**Int.**	**Ext.**	**Total**
1	MFA2450	History of Indian Art	Core Course	4	0	0	4	30	70	100
2	MFA2451	History of Western Art	Core Course	4	0	0	4	30	70	100
3	MFA2452	Art Gallery Management	Core Course	4	0	0	4	30	70	100
4	MFA2453	Drawing & Illustration	Core Course	4	0	0	4	30	70	100
5	MFA2456	Miniature Painting-II	Practicum	0	0	8	4	30	70	100
6	MFA2455	Tattoo making	EEC	0	0	4	2	30	70	100
Total				**16**	**0**	**12**	**22**	**180**	**420**	**600**

Programme Learning outcomes: Master of Fine Arts (Painting) is awarded to students who have demonstrated the achievement of the outcomes located at level 6.5:

Element of the Descriptor	**Programme learning outcomes relating to Post- graduate Certificate Master of Fine Arts (Painting).**
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	Deepen knowledge of advanced artistic theories and interdisciplinary approaches to fine arts. - Engage in critical discourse on contemporary art practices, exploring global artistic trends and influences.
General, technical and professional skills required to perform and accomplish tasks	Refine artistic techniques with specialized mastery in chosen mediums (e.g., painting, sculpture, installation art, digital media). - Develop advanced proficiency in professional artistic presentation, curation, and exhibition design.
Application of knowledge and skills	- Apply experimental and conceptual approaches to art making, producing independent and research-driven projects. - Utilize innovative art techniques in interdisciplinary collaborations, integrating technology, design, and social perspectives.
Generic learning outcomes	Demonstrate critical analysis and problem-solving through art criticism, research-based creative practices, and documentation. - Cultivate communication skills for articulating artistic concepts effectively in academic, professional, and public settings.
Constitutional, humanistic, ethical and moral values	Strengthen ethical awareness and cultural sensitivity in artistic expression, considering historical, social, and political contexts. - Promote socially engaged art practices that foster inclusivity, diversity, and positive community impact.
Employability and job-ready Skills and	Prepare for careers in professional artistry, curatorial roles, academic research, and creative industries.

entrepreneurs hi p skills and capabilities/qu al ities and mindset	- Acquire entrepreneurial skills for navigating the art market, grant applications, residencies, and commissioned work.
Credit requirements	Completion of 90 Credits for 1- year MFA fine arts.
Entry requirements	Bachelor degree with honors / honors with Research in relevant subject (4- years)or one year PG Diploma in relevant subject with at list 45% marks are equivalent CGPA in aggregate, after 3 year Bachelor Degree.

Semester: III										
Sr. No.	**Course Code**	**Course Name**	**Type of Course**	**L**	**T**	**P**	**No. of Credits**	**Int.**	**Ext.**	**Total**
1	MFA3500	Cultural Studies and Aesthetics	Core Course	4	0	0	4	30	70	100
2	MFA3501	Multimedia and applied arts	Core Course	4	0	0	4	30	70	100
3	MFA3502	Mural Drawing	Practicum Course	0	0	8	4	30	70	100
4	MFA3503	Mehndi Designing	EEC	0	0	4	2	30	70	100
Discipline Elective -II (Select any one theory with its practical)										
4	MFA3504	Art and Globalization	Discipline Elective Course	2	0	0	2	30	70	100
5	MFA3505	Composition Exhibition Work								
6	MFA3506	Art and Globalization (Practical)		0	0	4	2	30	70	100
7	MFA3507	Composition Exhibition Work(Practical)								
Discipline Elective-III (Select any one theory with its practical)										
8	MFA3508	Creative Paintings	Discipline Elective Course	2	0	0	2	30	70	100
9	MFA3509	Gouache Painting								
10	MFA3510	Creative Paintings (Practical)		0	0	4	2	30	70	100
11	MFA3511	Gouache Painting(Practical)								
Total				**12**	**0**	**18**	**22**	**240**	**560**	**800**

Semester: IV										
Sr. No.	**Course Code**	**Course Name**	**Type of Course**	**L**	**T**	**P**	**No. of Credits**	**Int.**	**Ext**	**Total**
1	MFA4550	Research Methodology	Core Course	4	0	0	4	30	70	100
2	MFA4551	Concept painting	EEC	0	0	4	2	30	70	100
3	MFA4552	Dissertation	Research skill	0	0	0	12	30	70	100
Discipline Elective (Select any one from the following)										
4	MFA4553	Art Historical Research Methods	Discipline Elective Course	4	0	0	4	30	70	100
5	MFA4554	Japanese Art								
Total				**8**	**0**	**2**	**22**	**120**	**280**	**400**
Grand Total				**56**	**0**	**40**	**90**	**720**	**1680**	**2400**

Semester-I

Course Content :Theories of Art and Aesthetices	L	T	P	Cr.
Course Code :MFA 1400	4	0	0	4

Total Hours:60

Course Learning Outcomes (CLOs):

By the end of this course, students will be able to:

1. Understand key concepts, frameworks, and historical developments in art theory and criticism.
2. Critically analyze artworks using various theoretical lenses such as formalism, structuralism, postmodernism, feminism, and post colonialism.
3. Engage with major art movements, thinkers, and critics through informed discussion and writing.
4. Apply theoretical tools to interpret contemporary and traditional art practices.

Course Content:

Unit I: 15 Hours

Introduction to Theories ofArt andAestheties

Definitions of art and aesthetics: Classical to Enlightenment thought. Theories of Plato, Theories of Aristotle, Theories of Immanuel Kant.

Unit II: 15 Hours

Modernism and the Birth of Art Criticism

Art criticism as a discipline: from Denis Diderot to Clement Greenberg. Formalism vs. content-based approaches. Modernist movements and their critical frameworks (Impressionism, Cubism, Dada, and Abstract Expressionism).The rise of the art critic and institutions in shaping discourse.

Unit III: 15 Hours

Contemporary Theoretical Frameworks

Structuralism and Semiotics (Barthes, Saussure, Panofsky).Post-structuralism and Deconstruction (Foucault, Derrida).Feminist and Gender theory in art (Nochlin, Mulvey, Irigaray) Postcolonial and Global perspectives (Said, Bhabha, Spivak).

Unit IV: 15 Hours

Approaches to Contemporary Criticism and Practice. The role of the critics

Today: journalism, academia, curatorship, and blogs. Writing and reading criticism: reviews, essays, academic analysis Ethics of criticism: authority, subjectivity, and cultural

Sensitivity.Case studies of contemporary art exhibitions, artists, and critical debates.

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings & References:

1. **Terry Barrett**, *Criticizing Art: Understanding the Contemporary*
2. **Charles Harrison & Paul Wood (Eds.)**, *Art in Theory: 1900–2000*
3. **Hal Foster**, *The Return of the Real*
4. **Clement Greenberg**, *Art and Culture: Critical Essays*
5. **Linda Nochlin**, *Women, Art, and Power and Other Essays*

Course Content :Modern and Contemporary Art History	L	T	P	Cr.
Course Code :MFA 1401	4	0	0	4

TotalHours:60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand major art movements and ideologies from the late 19th century to the 21st century.
2. Analyze artworks in relation to their historical, political, social, and cultural contexts.
3. Develop critical perspectives on Euro-American and Global South art histories.
4. Engage with postmodern and contemporary debates around identity, technology, gender, and globalization.

Unit I: **15 Hours**

Foundations of Modern Art (Late 19th to Early 20th Century)
Precursors to Modernism: Realism, Impressionism, Post-Impressionism
Modernist Breakthroughs: Fauvism, Cubism, Expressionism, Futurism
Dada and Surrealism: the crisis of representation and the unconscious
Russian Constructivism and the Bauhaus: art, design, and politics

Unit II: **15 Hours**

Mid-20th Century Avant-Garde and Post-War Art Abstract Expressionism and the New York School, Art Informal and Cobra in Europe Pop Art, Minimalism, and Conceptual Art, Performance, Happenings, and Fluxus
Institutional Critique and Land Art

Unit III: **15 Hours**

Postmodernism and Global Contemporary Art
Postmodernism: pluralism, pastiche, parody
Identity politics: feminist art, queer art, Black and Chicanx art movements
Postcolonial art and critiques of Eurocentrism
Global contemporary movements: biennales, transnational practices

Unit IV: **15 Hours**

Art in the 21st Century – New Media, Ecology, and the Digital New Media and

Digital Art: internet art, AI, NFTs. Eco Art and environmental practices Socially engaged and participatory art. Art in the age of globalization, activism, and decoloniality. Contemporary Indian and South Asian art practice

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings & References:

- Hal Foster et al., Art Since 1900: Modernism, Antimodernism, Postmodernism
- Harrison & Wood (Eds.), Art in Theory 1900–2000: An Anthology of Changing Ideas
- Terry Smith, What is Contemporary Art?
- Amelia Jones, The Feminism and Visual Culture Reader
- Rasheed Araeen et al., Third Text Reader on Art and the Global Imperative
- Claire Bishop, Artificial Hells: Participatory Art and the Politics of Spectatorship

Course Content :Indian Art and Texture	**L**	**T**	**P**	**Cr.**
Course Code :**MFA1402**	**4**	**0**	**0**	**4**

Total Hours: 60

Course Learning Outcomes (CLOs):

By the end of this course, students will be able to:

1. Understand the significance of texture in Indian visual art traditions and material cultures.
2. Identify the evolution of texture in Indian art—from ancient sculptures and murals to modern and contemporary practices.
3. Analyze the relationship between medium, surface, and texture in diverse art forms.
4. Explore the symbolic, tactile, and conceptual uses of texture in Indian art history.

Course Content

Unit I: **15 Hours**

Understanding Texture in Indian Art

Introduction to the concept of texture: physical, visual, and implied texture.Texture in traditional Indian aesthetic theory (rasa, bhava,shilpa texts).Techniques and surface treatments in ancient Indian art: rock-cut architecture, Frescoes, terracotta,Texture in miniature painting and temple sculpture

Unit II: **15 Hours**

Materiality and Craft Traditions. Indigenous materials and their tactile properties: stone, wood, metal, textiles. Texture in folk and tribal art: Madhubani,Warli, Pattachitra, Gond, Bhil

Weaving, embroidery, and surface ornamentation as textural language

Textile arts and their connection to regional identity and storytelling

Unit III: **15 Hours**

Modern Indian Art and the Reinterpretation of Texture

Bengal School and revivalist aesthetics: Abanindranath Tagore, Nandalal Bos,Santiniketan and the material turn: experimentation with handmade paper, earth, and fabric.Post-independence modernists: texture in works of F.N. Souza, K.G. Subramanyan, S.H. Raza.Integration of traditional crafts and new materials in modern expression

Unit IV: 15hours

Contemporary Explorations of Texture Mixed media, installation, and sculptural practices engaging with surface and tactilityArtists exploring texture through found objects, industrial materials, and digital media.Textural metaphors in contemporary Indian art: ecology, memory, identity.Case studies: Anish Kapoor, Mrinalini Mukherjee, Himmat Shah, Nilima Sheikh, Sheba Chhachhi

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings & References:

1. **Kapila Vatsyayan**, *The Square and the Circle of Indian Arts*
2. **B.N. Goswamy**, *Indian Painting: Essays in Honour of Karl J. Khandalavala*
3. **Geeta Kapur**, *When Was Modernism: Essays on Contemporary Cultural Practice in India*
4. **Naman Ahuja**, *The Body in Indian Art and Thought*
5. **K.G. Subramanyan**, *Sketches, Scribbles, Drawings*

Course Content :Art & Business	L	T	P	Cr.
Course Code :MFA1403	4	0	0	4

Total Hours:60

Course Learning Outcomes (CLOs):

By the end of the semester, students will be able to:

1. **Explain** key structures of the global art market—primary vs. secondary markets, galleries, auction houses, online platforms and alternative spaces.
2. **Analyze** pricing, valuation and investment logic behind artworks and creative projects.
3. **Apply** foundational business tools (budgeting, contracts, negotiation, basic marketing) to real-world artistic scenarios.
4. **Evaluate** ethical, legal and cultural debates around commodification, intellectual-property rights and cultural policy.
5. **Design** an individual professional development plan—including portfolio strategy, funding mix and audience engagement—for sustainable practice.

Unit I **15Hours**

Structures of the Art Ecosystem Evolution from patronage to contemporary markets.Stakeholder roles: artist, gallery, auction house, collector, museum, critic.Case studies: Art Basel, Kochi-Muziris Biennale, NFT marketplaces, Regional perspectives: South Asian vs. Euro-American circuits

Unit II **15 Hours**

Economics, Pricing & Valuation

Direct vs. indirect costs in production, Comparative pricing strategies (editioning, scarcity,prestige), Reading auction catalogues & price databases, Art indices and price transparency debates

Unit III **15 Hours**

Managing an Artistic Practice**,** Crafting budgets and cash-flow forecastsContract essentials: clauses, royalties, termination, moral rights**,** Copyright versus trademark; Creative Commons; fair use**,** Funding

sources: government grants, residencies, corporate CSR, philanthropic foundations**,**Writing a persuasive grant proposal (hands-on exercise)

Unit IV **15 Hours**

Marketing, Ethics & Professional Strategy. Brand/storytelling for artists; crafting elevator pitches. Social-media analytics & content calendars**,** Ethical sales: due diligence, provenance, cultural property concerns**,** Green studio practices & carbon accounting basics Capstone:**,** draft a 3-year professional development plan and peer-review it

Suggested Reading

Art-Market History & Theory	• Don Thompson, *The $12 Million Stuffed Shark* • Olav Velthuis, *Talking Prices* • Noah Horowitz, *Art of the Deal*
Cultural Economics	• David Throsby, *Economics and Culture* • Clare McAndrew, annual *Art Market Report* (Art Basel/UBS)
Professional Practice	• Jackie Battenfield, *The Artist's Guide* • Heather Darcy Bhandari & Jonathan Melber, *Art/Work*
Law & Ethics	• Tad Crawford, *Legal Guide for the Visual Artist* • Svetlana Mintcheva & Robert Atkins (eds.), *Censoring Culture*
Marketing & Digital	• Magnus Resch, *How to Become a Successful Artist* • Amy Whitaker, *Art Thinking* • Selected podcasts: *The Art Angle*, *A Piece of Work*

Course Content: Miniature Painting-I	L	T	P	Cr.
Course Code :MFA1405	0	0	8	4

Total Hours: 60

Learning Outcomes

After successful completion of this course, students will be able to:

1. Understand the historical development and aesthetic principles of Indian miniature painting traditions.
2. Demonstrate proficiency in traditional miniature painting techniques, materials, and tools.
3. Develop skills in line drawing, color preparation, and surface treatment used in miniature painting.
4. Analyze stylistic characteristics of major schools of Indian miniature painting.
5. Create original and studio-based miniature compositions using traditional and contemporary approaches.

Course Content:

UNIT I: Introduction to Indian Miniature Painting

(Practical Work)

- Historical overview of Indian miniature painting.
- Introduction to major schools: Mughal, Rajput, Pahari, Deccan, and Rajasthani.
- Study of aesthetic principles, themes, and visual characteristics.
- Practice of basic line drawing and contour studies from miniature paintings.

UNIT II: Materials and Techniques

(Practical Work)

- Introduction to traditional tools and materials.

- Preparation of handmade paper (Wasli) and painting surfaces.
- Study of natural and synthetic pigments.
- Practice of brush control, line work, detailing, and ornamental motifs.

UNIT III: Copy Study and Stylistic Exercises

(Practical Work)

- Copy study of selected miniature paintings from different schools.
- Understanding figure drawing, facial features, costumes, and decorative elements.
- Color application techniques and layering methods.
- Development of compositional skills through guided exercises.

UNIT IV: Creative Composition in Miniature Style

(Practical Work)

- Development of original miniature compositions based on traditional themes.
- Incorporation of contemporary subjects within miniature painting aesthetics.
- Execution of a finished miniature painting project.
- Presentation, critique, and portfolio preparation.

Suggested Readings

1. Archer, W. G. (1973). *Indian Paintings from the Punjab Hills*. London: Her Majesty's Stationery Office.
2. Beach, Milo C. (1992). *The Imperial Image: Paintings for the Mughal Court*. Washington, D.C.: Smithsonian Institution Press.
3. Goswamy, B. N. (1996). *Essence of Indian Art*. New Delhi: Asian Art Museum.
4. Khandalavala, Karl J. (1983). *Miniature Paintings from India*. New Delhi: India Book House.
5. Randhawa, M. S. (1985). *Indian Miniature Painting*. New Delhi: National Museum.
6. Sharma, O. P. (2006). *Indian Painting*. New Delhi: S. Chand & Company.
7. Welch, Stuart Cary (1978). *India: Art and Culture 1300–1900*. New York: Metropolitan Museum of Art.
8. Jain, Jyotindra (2011). *Indian Miniature Paintings*. New Delhi: Mapin Publishing.

Course Content: Introduction to Indian Knowledge System	**L**	**T**	**P**	**Cr.**
Course Code:IKS0021	**4**	**0**	**0**	**4**

Total Hours:60

Course Objective:

1. To introduce briefly different areas of IKS to the students including research methods.
2. To give a brief overview of selected areas of IKS, astronomy, literature and arts, agriculture-food and Ayurveda, architecture and civil engineering.

Learning Outcome:

1. Students undetrstand the various pramanas used in Indian Knowledge System.
2. They have been introduced to some fields of IKS like Astronomy, Arts, Ayurveda and Architecture.
3. They can explore the different fields of study in IKS further with the references and the resources provided during the course.
4. Gain a foundational understanding of the diverse disciplines within the Indian Knowledge Systems, including their philosophical underpinnings, historical development, and relevance to contemporary knowledge and practice.

Course Content

Unit-I **15 Hours**

Astronomy and Mathematics: Introduction to various fields in traditional Indian Knowledge system. Methods and sources. Ancient Indian Observational astronomy. Foundation concepts - nakṣatra, graha, time units, phenomena like meteors, eclipses. Mathematical thinking - numerical and spatial thinking, śulbasūtra, zero, sundials, water clock, time measurement.

Unit – II: **15 Hours**

Language, Literature and Art: Formation of words in saṃskṛta and some ideas from Pāṇini and Patañjali. Technical words and examples of their usage. Music Vedic chants, sāma, some concepts in ancient treatises like nāradīyaśikṣā nāṭyaśāstra. Basics of related concepts like dance, meter and rasa in poetry.

Unit – III: **15 Hours**

Earth and Atmosphere: Anomalous phenomena, Earthquakes, clouds, rainfall, soil, agriculture and food science.

Material science: Knowledge and use of various materials in āyurveda, rasaśāstra and vāstuvidyā.

Unit – IV: **15 Hours**

Architecture and Civil Engineering: Sindhu-Sarasvatī cities, description in purāṇa, arthaśāstra. A glance at selects texts like nāradaśilpa, mayamata, mānasāra.

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

1. *Dikshit, S. B. (1969, 1981). Bharatiya Jyotish Sastra (in Marathi) Poona (1896). (Transl. RV Vaidya, Vol.1). New Delhi: Government of India Press.*
2. *Iyengar, R. N. (2016) Astronomy in Vedic texts, History of Indian Astronomy, A Handbook - Volume brought out on the occasion of IX International Conference on Oriental Astronomy November 14–18.*
3. *Iyengar, R. N. (2013). Parāśara Tantra (Ed. Text, Trans. & Notes), Bangalore: Jain University Press.*
4. *Iyengar, R. N.; Sudarshan, H.S. and Anand V (2019). Vrddhagārgīya Jyotiṣa (Part1). Tattvadīpaḥ, Journal of Academy of Sanskrit Research, Melkote, 25 (1). 60–81.*
5. *Sastry T.S. K (Ed.). (1984). Vedānga Jyotiṣa of Lagadha, Indian Journal of History of Science, 4) Supplement, 1–74.*
6. *Sen, S. N., and Shukla, K. S. (Ed.) (2000). History of Astronomy in India, 2nd Revised Edition. New Delhi: Indian National Science Academy.*
7. *Thompson R.L. (2007) The Cosmology of the Bhāgavata Purāṇa (First Indian Edition) MLBD Publn. Delhi.*
8. *Iyengar, R.N; Kannan K.S; Wakankar S. Y. (2018) Nārada Śilpaśāstra - Sanskrit Text on Architectural Civil Engineering, Jain University Press.*
9. *Altekar A.S. (1944) Education in Ancient India.*
   Radha Kumud Chatterjee (1947) Ancient Indian Education: Brahmanical and Buddhist
   Agrawala V.S. (1953) India as known to Panini.
10. *(1990) Hydrology in Ancient India by National Institute of Hydrology, India.*
11. *B. Mahadevan, Vinayak Rajat Bhat, Nagendra Pavana (2022) Introduction to Indian Knowledge System: Concepts and Applications.*
12. *Ayachit S.M (Tr.) (2002) Kashyapiyakrishisukti: A Treatise On Agriculture By Kashyapa, Asian Agri-history Foundation.*
13. *11. Sadhale, Nalini (Tr.) (1999) Krishi Parashara (Agriculture by Parashara), Asian Agri-History Foundation*

Semester-II

Course Content : History of Indian Art	**L**	**T**	**P**	**Cr.**
Course Code :MFA2450	**4**	**0**	**0**	**4**
			Total	

Hours:60

Learning Outcome:

1. **Contrast Academic art with Realism** – explain why artists such as Courbet and Manet rejected Salon conventions.
2. **Analyze Impressionist technique** – identify broken-color brushwork, plein-air practice, and optical mixing.
3. Identify formal innovations of Fauvism, Expressionism, and Cubism (color, distortion, multiple viewpoints).
4. nterpret Surrealist imagery through Freudian and Jungian concepts of the unconscious.
5. Differentiate gestural and color-field strands of Abstract Expressionism.
6. Discuss Postmodernism's skepticism toward metanarratives and its strategies (pastiche, appropriation).
7. Examine how Feminist, Environmental, and Political artists use new materials and activist modes.

Unit I: 15 Hours

Foundations of Modern Art**.** Transition from Academic Art to Realism

Impressionism and Post-Impressionism, Industrial Revolution and its impact on art

Rise of Individualism and the Avant-garde

Unit II: 15 Hours

Early 20th Century Movements, Fauvism, Expressionism, and Cubism

Futurism and Dada, Abstract Art and Constructivism, Socio-political influences:

World Wars & revolutions

Unit III: **15 Hours**

Mid-20th Century Developments, Surrealism and the Unconscious
Abstract Expressionism and Action Painting, Pop Art and Minimalism
American Art Post-1945

Unit IV: **15 Hours**

Global Contemporary Contexts, Post modernism and Conceptual Art
Feminist, Environmental, and Political Art, Digital and New Media Art
Globalization and Indian Modernism

Suggested Readings & References:

Academic v. Realism	T.J. Clark, *Image of the People*	Socio-political context of Courbet.

Fauvism/Expressionism Jill Lloyd, *German Expressionism*

Surrealism Hal Foster, *Compulsive Beauty*

Expressi David Anfam, *Abstract Expressionism*

Course Content : History of Western Art	L	T	P	Cr.
Course Code :MFA2451	4	0	0	4

Total Hours:60

Course Learning Outcomes:

By the end of the course, students will be able to:

1. Understand the origins and evolution of Western art up to the early Renaissance.
2. Recognize key artistic movements, styles, and monuments from prehistoric times to the 14th century.
3. Analyze the cultural, political, and religious influences on artistic production in different periods.
4. Identify major artists, artworks, and architectural developments across historical contexts.
5. Apply critical thinking in discussing the formal, stylistic, and thematic aspects of artworks.

Unit 1 **15 Hours**

Prehistoric and Ancient Art,Prehistoric Art: Paleolithic cave paintings (Lascaux, Altamira), Venus figurines,Neolithic Art: Megalithic structures (Stonehenge).Art of the Ancient Near East: Sumerian, Akkadian, Babylonian, Assyrian, Persian civilizations. Egyptian Art:Architecture (pyramids, temples), sculpture and wall paintings.Aegean Civilizations: Minoan and Mycenaean Art.

Unit 2 **15 Hours**

: Greek and Hellenistic Art

Greek Art: Geometric, Archaic, Classical, and Hellenistic periods.
Sculpture: Kouros, Kore figures, Phidias, Praxiteles.

Architecture: Orders of architecture – Doric, Ionic, Corinthian.
Painting and Pottery: Black-figure and Red-figure techniques.
Hellenistic Art: Realism and drama in sculpture.

Unit 3 **15 Hours**

: Roman Art and Early Christian Art

Roman Art: Republican and Imperial periods.
Roman Architecture: The Colosseum, Pantheon, aqueducts, basilicas.
Roman Sculpture and Mosaics.
Transition to Christian Art: Catacomb paintings, early basilicas.
Early Christian symbols and iconography.

Unit 4 **15 Hours**

: Byzantine, Romanesque, and Gothic Art

Byzantine Art: Mosaics, Hagia Sophia, icon paintings.
Romanesque Art and Architecture: Monasticism, pilgrimage churches, sculptural decoration.
Gothic Art and Architecture: Cathedrals (Chartres, Notre-Dame), stained glass, sculpture.
Developments in Gothic painting: Giotto and the move toward naturalism.

Suggested Readings:

1. **Frost, Miranda.** *Managing Art Galleries: A Handbook for Artists, Curators, and Art Lovers*.
2. **McAndrew, Clare.** *The Art Market: Principles and Practice*.
3. **Velthuis, Olav.** *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*.
4. **Ambrose, Timothy and Paine, Crispin.** *Museum Basics*.

Course Content : Drawing & Illustration	L	T	P	Cr.
Course Code :MFA2453	4	0	0	4

TotalHours:60

Course Learning Outcomes:
By the end of the course, students will be able to:

1. Apply drawing and painting techniques effectively to create visual narratives.
2. Develop skills in observation, composition, and imaginative visualization for illustration.
3. Understand the basics of character design, storyboarding, and scene development.
4. Experiment with different mediums (pencil, ink, watercolor, gouache) suited for illustration.
5. Create original illustrations combining traditional drawing and painting methods.

Unit 1 **15 Hours**
: Fundamentals of Drawing for Illustration

Introduction to line, form, shape, and texture.
Sketching from observation: objects, nature, and people.
Principles of perspective and proportion in illustrations.
Gesture drawing and quick sketching techniques.

Unit 2 **15 Hours**
: Elements of Painting for Illustration

Basic color theory: color wheel, harmonies, and contrasts.
Introduction to mediums: watercolor, gouache, ink washes.
Techniques: dry brush, wet-on-wet, layering, and glazing.
Light, shadow, and atmosphere in illustration.

Unit 3 **15 Hours**
: Character, Environment, and Concept Development

Designing characters: anatomy, expression, and stylization.
Creating backgrounds and settings.
Combining elements to build scenes.
Thumbnail sketches and rough compositions for story ideas

Unit 4 **15 Hours**

: Final Illustration Projects

Preparing illustrations for narrative (book cover, children's book page, editorial illustration).
Combining drawing and painting for final artworks.
Refining compositions, adding details, and finishing techniques.
Presentation and critique of works.

Suggested Readings:

1. **Hogarth, Burne.** *Dynamic Drawing for Illustrators*.
2. **Loomis, Andrew.** *Creative Illustration*.

Guptill, Arthur L. *Rendering in Pen and Ink*.

3. **Gurney, James.** *Imaginative Realism: How to Paint What Doesn't Exist*.

Course Content : Miniature Painting-II	L	T	P	Cr.
Course Code :MFA2456	0	0	8	4

TotalHours:60

Learning Outcomes

After successful completion of this course, students will be able to:

1. Demonstrate advanced technical skills in traditional Indian miniature painting practices.
2. Analyze and apply the stylistic features of various miniature painting schools in studio work.
3. Execute complex compositions with refined detailing, ornamentation, and color harmony.
4. Integrate traditional miniature painting techniques with contemporary artistic concerns.
5. Develop original miniature paintings reflecting conceptual depth, technical proficiency, and aesthetic sensitivity.

UNIT I: Advanced Study of Miniature Painting Traditions

(Practical Work Research)

- Comparative study of Mughal, Rajput, Pahari, Deccan, and Rajasthani miniature schools.
- Analysis of composition, symbolism, iconography, and narrative elements.
- Detailed studies of figures, architecture, flora, fauna, and landscape elements.
- Sketching and stylistic exercises based on selected masterpieces.

UNIT II: Advanced Techniques and Surface Treatment

(Practical Work)

- Advanced preparation of Wasli and other painting surfaces.

- Exploration of traditional pigments, color layering, burnishing, and finishing techniques.
- Intricate line work, decorative borders, patterns, and ornamentation.
- Study and application of gold and silver effects in miniature painting.

UNIT III: Thematic and Narrative Composition

(Practical Work)

- Development of narrative compositions inspired by literature, mythology, music, and nature.
- Study of spatial organization and visual storytelling in miniature painting.
- Creation of multi-figure compositions with attention to proportion and detail.
- Exploration of symbolic and expressive elements within traditional frameworks.

UNIT IV: Contemporary Interpretations in Miniature Painting

(Practical Work)

- Adaptation of miniature painting techniques to contemporary themes and concepts.
- Creation of original miniature works demonstrating personal artistic vision.
- Experimental approaches combining traditional and modern visual languages.
- Portfolio preparation, presentation, critique, and documentation of completed works.

Suggested Readings

1. Archer, W. G. (1973). *Indian Paintings from the Punjab Hills*. London: Her Majesty's Stationery Office.
2. Beach, Milo C. (1992). *The Imperial Image: Paintings for the Mughal Court*. Washington, D.C.: Smithsonian Institution Press.
3. Goswamy, B. N. (2005). *The Spirit of Indian Painting: Close Encounters with 101 Great Works*. New Delhi: Penguin Books.

4. Khandalavala, Karl J. (1983). *Miniature Paintings from India*. New Delhi: India Book House.
5. Randhawa, M. S. (1985). *Indian Miniature Painting*. New Delhi: National Museum.
6. Welch, Stuart Cary (1978). *India: Art and Culture 1300–1900*. New York: Metropolitan Museum of Art.
7. Jain, Jyotindra (2011). *Indian Miniature Paintings*. New Delhi: Mapin Publishing.
8. Singh, Kavita (2018). *Real Birds in Imagined Gardens: Mughal Painting between Persia and Europe*. New Delhi: Penguin Random House India.
9. Sharma, O. P. (2006). *Indian Painting*. New Delhi: S. Chand & Company.

Course Content : Tattoo Making	L	T	P	Cr.
Course Code :MFA2455	0	0	4	2

TotalHours:30

Course Learning Outcomes

By the end of this module, students will be able to:

1. **Translate original visual concepts** into safe, permanent skin art using line-work, shading, and colour-packing techniques.
2. **Operate, tune, and maintain** coil and rotary machines, power supplies, and related equipment for consistent needle performance.
3. **Apply professional hygiene protocols** (barrier set-up, aseptic workflow, cross-contamination prevention, after-care briefing) that meet global health standards.
4. **Select and mix pigments** for optimal saturation, longevity, and biocompatibility on differing skin tones.
5. **Critique and document practice** through design sheets, stencil transfers, and photo archives, situating work within historical and contemporary tattoo discourse.

Unit-I **7 Hours**

Tools, Needles & Skin Fundamentals• Machine assembly, needle groupings, stroke/voltage calibration• Dermatology basics: skin layers, healing stages

Unit-II **8 Hours**

, Ethics & Client Interaction• Sterile field creation, PPE, waste disposal• Consent **Hygiene** forms, cultural sensitivity, intellectual-property issues

Unit-III **8 Hours**

Design Translation & Stencilling• Freehand sketching vs. digital mock-ups (Procreate, Photoshop)• Stencil preparation, placement, body-flow considerations

Unit-VI **7Hours**

Line, Shade & Colour Execution• Practice on synthetic skin/fruit → live volunteer (small piece)• Black-and-grey gradients, colour-packing,

whip-shading

Suggested Readings & Resources

1. **Cap Coleman & Tristan Manco.** *The Tattoo Bible.* Laurence King, 2022.
2. **Derma-Safe Alliance.** *Infection Control Guidelines for Tattoo & PMU Studios.* 2023 edition (free PDF).
3. **Hardy, Don Ed.** *Forever Yes: Selected Drawings.* Chronicle Books, 2020.
4. **Atkinson, Michelle & Austin Maples.** *Skin & Ink: Contemporary Tattoo Culture.* Gestalten, 2021.
5. **Journal:** *Tattoo Master* — peer interviews and technique spotlights.
6. **Digital:** YouTube channels—Fireside Tattoo Network (machine tuning) and Tattoo Smart webinars (digital design workflows).

Semester-III

Course Content :Cultu ral Studies& Aesthetics	**L**	**T**	**P**	**Cr.**
Course Code :**MFA3500**	**4**	**0**	**0**	**4**

Total Hours:60

Learning Outcomes

By the end of this course, students will be able to:

1. Understand the foundational concepts, key thinkers, and historical evolution of cultural studies and aesthetics.
2. Critically analyze the intersections between culture, ideology, power, and representation.
3. Interpret works of art within broader socio-cultural, political, and philosophical frameworks.
4. Apply theories of aesthetics and cultural critique to their own creative and theoretical practices.
5. Engage with contemporary cultural debates and movements from a critical and informed standpoint.

Unit I: 15 hours

Foundations of Cultural Studies

Emergence of Cultural Studies: Birmingham School and Stuart Hall
Concepts: Culture, Ideology, Hegemony, Power, Representation
Media and Popular Culture
Subcultures and Resistance
Globalization and Cultural Hybridity

Unit II: 15 hours

Theories of Aesthetics

Classical Aesthetics: Plato, Aristotle, Kant
Modern Aesthetics: Romanticism, Formalism, Modernism
Aesthetic Experience and the Sublime
Art and Beauty: Philosophical Perspectives

The Autonomy of Art vs Art for Society

Unit III: **15 hours**

Contemporary Perspectives

Postmodernism and Aesthetics
Feminist Aesthetics and Cultural Critique
Postcolonial Theory and Representation
Queer Aesthetics and Cultural Identity
Digital Culture and New Media Aesthetics

Unit IV: **15 hours**

Applications and Case Studies

Critical analysis of visual and performing arts through cultural and aesthetic lenses
Art in Public Sphere: Street Art, Protest Art, Meme Culture
Culture Industries and Creative Economies
Museums, Curation, and Cultural Politics
Student-led presentations and discussions on selected topics

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings

Core Texts:

1. **Raymond Williams** – *Culture and Society*
2. **Stuart Hall** – *Representation: Cultural Representations and Signifying Practices*
3. **Terry Eagleton** – *The Ideology of the Aesthetic*
4. **Theodor Adorno** – *Aesthetic Theory*
5. **Roland Barthes** – *Mythologies*

Course Content Multimedia :& Applied arts	**L**	**T**	**P**	**Cr.**
Course Code :MFA3501	**4**	**0**	**0**	**4**

Total Hours:60

Learning Outcomes

By the end of this course, students will be able to:

1. Understand the theoretical foundations and technological aspects of multimedia and applied arts.
2. Analyze the integration of text, image, sound, video, and interactivity in digital media.
3. Critically assess multimedia works in terms of visual communication, user experience, and cultural context.
4. Explore the application of artistic principles in design, branding, advertising, and digital storytelling.
5. Develop a critical vocabulary for discussing design, aesthetics, and visual strategies in applied art contexts.

Unit I:

Introduction to Multimedia and Applied Arts

Definitions and Scope of Multimedia and Applied Arts
History and Evolution: From Print to Digital
Elements of Multimedia: Text, Image, Sound, Video, Animation, Interactivity
Principles of Design and Visual Communication
User Interface (UI) and User Experience (UX) Basics

Unit II:

Theoretical and Aesthetic Foundations

Semiotics and Visual Language
Typography and Layout Design
Color Theory and Visual Perception
Aesthetics in Digital and Interactive Media
Critical Design Theory and Communication Models

Unit III:

Applications and Contexts

Applied Arts in Advertising, Branding, and Marketing
Multimedia in Education, Film, Gaming, and Mobile Apps
Corporate Identity and Graphic Design
Motion Graphics and Infographics
Digital Illustration and Mixed Media

Unit IV:

Contemporary Trends and Critical Perspectives

Emerging Technologies: AR, VR, AI in Multimedia
Social Media, Meme Culture, and Viral Aesthetics
Ethical and Cultural Issues in Design and Media
Sustainability in Design Practice
Case Studies and Student Presentations on Applied Art Projects

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings

1. **Robert Klanten & Hendrik Hellige** – *Illustration Now!*
2. **Philip B. Meggs** – *Meggs' History of Graphic Design*
3. **Ellen Lupton** – *Thinking with Type*
4. **Lev Manovich** – *The Language of New Media*
5. **Marshall McLuhan** – *Understanding Media: The Extensions of Man*

Course Content : Mural Design	**L**	**T**	**P**	**Cr.**
Course Code :MFA 3502	**0**	**0**	**4**	**2**

Total Hours:30

Study Outcomes:

By the end of this course, students will be able to:

1. Understand the principles and history of mural art, exploring its cultural and social significance.
2. Develop proficiency in advanced mural drawing techniques, including scaling, composition, and spatial design.
3. Apply creativity to conceptualize and execute a mural design, blending thematic concepts with innovative artistic approaches.
4. Master the use of materials and tools specific to mural creation, ensuring technical and aesthetic quality.
5. Collaborate effectively in group projects to create large-scale mural works, integrating teamwork and project management skills.

Unit1:

Introduction to Mural Art

- Historical overview of mural art: From ancient times to contemporary practice.
- Study of cultural symbolism in murals.

Unit 2:

Tools, Techniques, and Materials

- Exploration of tools and materials: brushes, paints, and wall surfaces.
- Techniques for mural preparation, including wall priming and base layering.

Unit 3:

Design and Conceptualization

- Concept development: Narratives, themes, and symbolism in mural art.
- Understanding scale, perspective, and composition for large space

Unit 4:

Practical Implementation

- Hands-on practice with creating sketches and transferring designs to walls.
- Application of colour theory and textural techniques in murals.

Suggested Readings:

1. The Mural Book: An Introduction to Techniques of Mural Painting" by Clare

Matthews.
2. Wall Art: Creative Mural Projects for Home and Garden" by Graham Rust.
3. The Practical Muralist" by Brian L. Pugh.
4. Journals and articles on contemporary mural techniques and their cultural impact.
5. Case studies of iconic murals: Diego Rivera, José Clemente Orozco, and modern street artists like Banksy.

Course Content :Mehndi Designing	**L**	**T**	**P**	**Cr.**
Course Code :MFA 3503	**0**	**0**	**4**	**2**

Total Hours:30

Course Learning Outcomes
By the end of the course, students will be able to:

1. **Explain cultural contexts** of mehndi/henna traditions across South Asia, the Middle East and North Africa.
2. **Identify and prepare** natural henna paste, cones and alternative applicators with proper safety and staining techniques.
3. **Execute core design vocabularies** (e.g., Arabic flow, Indo-Pak filling, Moroccan geometrics, Gulf floral) with accuracy and speed.
4. **Compose original, client-ready layouts** for diverse occasions—bridal, festive, fashion/editorial—demonstrating balance, rhythm and negative-space control.

8 Hours

Unit-I

Henna Fundamentals & Safety

Botany of *Lawsonia inermis*; sourcing and storing powder; ingredient chemistry; skin anatomy; allergy testing; cone-rolling

Unit-II **8 Hours**

Core Motifs & Line Techniques

Dots, teardrops, vines, paisleys, grids, fillers, shading; line weight control; pattern repetition

Unit-III **7 Hours**

Regional Styles & Fusion Forms

Arabic floral flow, Indo-Pak intricate fill, Moroccan geometric, Gulf bold styles;

contemporary fusion & glitter/jagua accents

Unit-IV **7 Hours**

Design Composition & Professional Practice

Layout planning for hands, arms, feet; symmetry vs. asymmetry; client consultation; pricing, hygiene, photography, portfolio curation

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings

1. **Bharucha, P.** *Henna Sourcebook: Over 1,000 Patterns and Motifs.* Quarry Press, 2019.
2. **Shaikh, S.** *Bridal Henna Techniques: A Professional Guide.* Self-published e-manual, 2021.
3. **Al-Fassi, L. (ed.)** *Henna Traditions: Anthropology, Ritual & Fashion.* Routledge, 2020.
4. Selected video tutorials from verified professional artists (curated playlist on LMS).

Course Content :Art and Globalization	L	T	P	Cr.
Course Code :MFA 3504	2	0	0	2

Total Hours:30

Course Learning Outcomes (CLOs):

By the end of this course, students will be able to:

1. Understand the impact of globalization on the production, circulation, and reception of contemporary art.
2. Analyse key debates on identity, migration, diaspora, and hybridity in a global art context.
3. Critically evaluate the role of international art biennales, markets, and institutions in shaping global aesthetics
4. Explore how artists engage with global themes such as technology, politics, environment, and transnational histories.

Course Content:

Unit I: 8 Hours

Introduction to Globalization and Art

Definitions and dimensions of globalization (cultural, economic, political)
The shifting geography of art: from center to periphery
Art in the age of post colonialism and neoliberalism
Global art networks: curators, collectors, and biennales

Unit II: 7 Hours

Art, Identity, and Transnationalism

Migration, diaspora, and cultural hybridity in visual art
Representation and self-representation in a global frame
Cross-cultural collaborations and the politics of visibility
Artists negotiating borders, language, and memory

Unit III: 8 Hours

Art Institutions and the Global Market

Biennales, art fairs, and the global art circuit
Museums and the politics of cultural display
The rise of private collections and global patronage

Critiques of institutionalization and commodification

Unit IV: 7 Hours

Global Issues in Contemporary Art Practice

Climate crisis, sustainability, and eco-art in global discourse
Technological convergence and digital globalization
Decolonizing the global art narrative
Case studies of contemporary artists working across regions and media

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings & References:

1. **Hans Belting**, *Art History after Modernism*
2. **Terry Smith**, *Contemporary Art: World Currents*
3. **Amelia Jones**, *Seeing Differently: A History and Theory of Identification in the Visual Arts*
4. **Julian Stallabrass**, *Art Incorporated: The Story of Contemporary Art*
5. **James Elkins (Ed.)**, *Is Art History Global?*

Course Content :Composition Exhibition Work	L	T	P	Cr.
Course Code :MFA 3505	2	0	0	2

Total Hours:30

Learning Outcomes:

Upon successful completion of the course, students will be able to:

1. Analyze and critically evaluate different types of exhibitions, understanding their theoretical foundations.
2. Demonstrate an understanding of curatorial strategies and their application to contemporary exhibitions.
3. Reflect on the role of exhibitions in shaping public perception of art and culture.
4. Develop a conceptual understanding of the relationship between art, space, and audience interaction.
5. Apply knowledge of exhibition theory to practical projects in a gallery or museum setting.

Unit 1: Introduction to Exhibition Theory

- **Topics Covered:**

  Definition and history of exhibitions.
  Role of exhibitions in the art world.
  The relationship between art, space, and viewer.
  Basic principles of exhibition design.
  Exhibition types: solo, group, thematic, retrospective, etc.

Unit 2: Curatorial Practices and Strategies

- **Topics Covered:**

  The role of the curator in exhibitions.
  Curatorial vision and strategy.
  Concept development for exhibitions.
  Exhibition narrative and thematic organization.
  Case studies of famous curators and their exhibitions.

Unit 3: Audience Engagement and Experience

- **Topics Covered:**

  The psychology of museum visitors.
  The role of audience in shaping the success of an exhibition.
  Visitor-centered exhibition design.
  The sensory experience of exhibitions.
  Interactivity and the digital age in exhibitions.

Unit 4: Contemporary Issues in Exhibition Design

- **Topics Covered:**

  The influence of technology on exhibitions.
  Sustainability in exhibition design.
  Inclusivity and diversity in exhibitions.
  Ethics of exhibition making (e.g., cultural appropriation, representation).
  Future trends in exhibition work.

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings:

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*.
Hooper-Greenhill, Eilean. *Museums and the Interpretation of Visual Culture*.
Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*.
Arango, Krista. *Museum Innovations: A NewWave of Exhibition Strategies*.

Course Content :Art and Globalization(Practical)	L	T	P	Cr.
Course Code :MFA 3506	0	0	4	2

Total Hours:30

Course Outcomes (COs):

By the end of this course, students will be able to:

1. Understand the impact of globalization on contemporary art practices.
2. Analyse how cultural exchange, migration, and digital media influence artistic production.
3. Create artworks that reflect or critique global and local cultural dynamics.
4. Engage with global art discourses and contextualize their practice in an international framework.

Unit I: **8 Hours**

Introduction to Globalization in Art

Definition and history of globalization
Evolution of global art markets
Art institutions and international biennales
Cross-cultural influences in contemporary art

Practical Component:

Visual presentations/discussions on major global exhibitions and artists
Case study: Venice Biennale or Documenta

Unit II: **7 Hours**

Identity, Migration, and Diaspora in Art

Artistic responses to migration, exile, and diaspora
Art as a medium of identity negotiation
Postcolonial and transnational perspectives

Practical Component:

Concept development of an artwork based on personal or collective identity
Studio exploration using mixed media or installation

Unit III: **7 Hours**

Technology, Media, and Global Art

Role of digital media and internet in art circulation

Virtual exhibitions and NFTs

Art and activism on social media platforms

Practical Component:

Creation of a digital or multimedia project reflecting global themes
Presentation or mini-exhibition in a virtual format

Unit IV: **8 Hours**

Global-Local Dialogues

Glocalization and hybrid cultural expressions
Eco-art and indigenous practices in global conversations
Ethics and appropriation in a global context

Practical Component:

Collaborative or site-specific project involving local-global themes
Artist statement and documentation of process

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings:

1. "**The Global Work of Art: World's Fairs, Biennials, and the Aesthetics of Experience**" – Caroline A. Jones
2. "**Art and Globalization**" – Edited by James Elkins, Zhivka Valiavicharska, Alice Kim
3. "**Globalization and Contemporary Art**" – Edited by Jonathan Harris
4. "**The Location of Culture**" – Homi K. Bhabha
5. "**Contemporary Art: World Currents**" – Terry Smith

Course Content :Composition Exhibition Work (Practical)	L	T	P	Cr.
Course Code :MFA 3506	0	0	4	2

Total Hours:30

Learning Outcomes:

By the end of this course, students will be able to:

1. Design and create a practical exhibition based on a chosen theme or concept.
2. Select and arrange artworks in a gallery or exhibition space, considering both aesthetic and thematic coherence.
3. Handle and install artworks safely and professionally.
4. Apply knowledge of spatial design and lighting to enhance exhibition presentation.
5. Work collaboratively with peers and staff to plan and execute an exhibition.
6. Critically assess their own exhibition projects and those of others.

Unit 1: 8 Hours

Concept Development and Theme Selection

- **Topics Covered:**

  Developing a curatorial concept and theme.
  Understanding the relationship between theme, space, and artwork.
  Researching and selecting a theme based on current artistic trends or historical contexts.
  Translating theoretical knowledge into a curatorial vision.

- **Practical Assignment:**

  Create a proposal for an exhibition, including a selected theme, concept, and potential artworks. The proposal should also include a brief curatorial statement

Unit 2: 8Hours

Exhibition Design and Layout Planning

- **Topics Covered:**

  Understanding the spatial dynamics of the exhibition space.

Creating a floor plan for the exhibition.
Factors influencing layout: circulation, focal points, and flow.
The role of lighting, color, and other design elements in exhibition composition.
Practical considerations: gallery size, placement, and installation logistics.

- **Practical Assignment:**
  Develop a scaled floor plan of the exhibition, detailing artwork placement, layout, and movement pathways. Present the layout to the class for feedback.

Unit 3: **7 Hours**

Artwork Installation and Handling

- **Topics Covered:**
  Best practices for artwork handling and installation.
  Techniques for securing and displaying different types of artworks (painting, sculpture, digital media).
  Considerations for wall-mounted and freestanding pieces.
  Understanding the impact of installation height, angle, and spacing on the viewer's experience.
  Safety protocols and professional standards.
- **Practical Assignment:**
  Install a selection of works based on your exhibition proposal.
  Students will work with different materials and media, practicing the safe handling and arrangement of artworks in the space.

Unit 4: **7 Hours**

Final Presentation and Exhibition Evaluation

- **Topics Covered:**
  Preparing and executing the final exhibition presentation.
  Marketing and promoting the exhibition.
  Collecting and responding to audience feedback.
  Writing exhibition evaluations and reflecting on the curatorial process.
  Documenting the exhibition for future portfolios

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings :

Elkins, James. *What Painting Is: How to Think About Oil Painting, Using the Language of Alchemy*.
Borràs, Joan, and Ricard Huerta. *Space and Time: Design of Art Exhibitions*.
Deliss, Clémentine. *Curating and Exhibition Making: A Practical Approach*.
Elkins, James. *Art and Art History: A Very Short Introduction*.

Schneider, Anne, and Julia Noé. *The Art of Curating: A Guide to Professional Practice*

Course Content :Creative Paintings	**L**	**T**	**P**	**Cr.**
Course Code :MFA 3508	**2**	**0**	**0**	**2**

Total Hours:30

Course Learning Outcomes:
By the end of the course, students will be able to:

1. Understand the conceptual and expressive possibilities of painting beyond traditional methods.
2. Analyze styles, themes, and techniques used in creative and experimental painting practices.
3. Explore the relationship between material, medium, and meaning in painting.
4. Develop a personal visual language through study of historical and contemporary examples.
5. Critically reflect on creative processes and discuss paintings in an informed way.

Unit 1 **8 Hours**
: Foundations of Creative Painting

Defining creativity in painting: traditional vs. contemporary approaches.
Study of elements: color, form, texture, space, and composition.
Materials and surfaces: canvas, wood, paper, mixed media.

Unit 2 **7 Hours**
Explorations of Style and Expression

Expressionism, Abstraction, Surrealism, and other movements encouraging creative freedom.
Artists and their experiments: Kandinsky, Picasso, Matisse, Dali, Pollock.
Role of intuition, imagination, and emotion in painting.

Unit 3 **7 Hours**
: Concept Development and Thematic Exploration

Developing themes and concepts for creative painting.
Symbolism, metaphor, and storytelling through images.
Art as personal, social, and political expression.

Unit 4
7Hours

: Contemporary Practices and New Media

New materials, digital interventions, and cross-disciplinary painting practices.
Influence of global art trends on creative painting.
Critical study of selected contemporary artists and their approaches to creativity.

Discussions on installation painting, environmental painting, and interactive artworks.

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings:

1. **Kandinsky, Wassily.** *Concerning the Spiritual in Art*.
2. **Chipp, Herschel B.** *Theories of Modern Art: A Source Book by Artists and Critics*.
3. **Robertson, Jean, and McDaniel, Craig.** *Themes of Contemporary Art: Visual Art after 1980*.
4. **Livingstone, Marco.** *The Essential Cubism*.

Course Content :Gouache Paintings	**L**	**T**	**P**	**Cr.**
Course Code :**MFA 3509**	**2**	**0**	**0**	**2**

Total Hours:30

Course Learning Outcomes:
By the end of the course, students will be able to:

1. Understand the properties, history, and unique characteristics of gouache as a medium.
2. Analyze techniques and styles associated with gouache painting across historical and contemporary contexts.
3. Explore the role of gouache in illustration, design, fine arts, and traditional art forms.
4. Identify major artists and movements that have utilized gouache effectively.
5. Theoretically plan compositions, color schemes, and layering methods suited to gouache painting.

Unit 1 **8 Hours**
: Introduction to Gouache Painting

Definition and properties of gouache: composition, opacity, and finish.
Comparison with watercolor, acrylic, and tempera.
Historical overview: Early uses in illuminated manuscripts, traditional Asian painting, and European art.

Unit 2 **8Hours**
: Techniques and Approaches in Gouache

Methods of application: dry brush, layering, reworking, lifting.
Color mixing and matching in gouache.
Creating textures, gradients, and details.
Advantages and limitations of gouache in different settings (studio vs. outdoor).

Unit 3 **7 Hours**
: Gouache in Historical and Contemporary Art

Gouache in the works of masters: Henri Matisse, Marc Chagall, Paul Klee.
Role of gouache in graphic arts, poster making, and book illustration.
Contemporary trends: fashion illustration, concept art, and digital adaptations of gouache aesthetics.

Unit 4 **7 Hours**

: Planning and Conceptualizing with Gouache

Theoretical project planning: thumbnails, color studies, and composition sketches.
Developing visual narratives using gouache.
Understanding gouache in mixed media practices.
Preserving, framing, and documenting gouache artworks.

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings:

1. **Rowney, George.** *The Art of Gouache*.
2. **Watson, Ernest W.** *The Art of Gouache and Watercolor*.
3. **Smith, Jennifer.** *Gouache for Illustration: Techniques and Inspiration for Fine Art and Design*.
4. **Shirai, Yuko.** *Modern Gouache Techniques: Paint Illustrations with Vibrancy and Texture*.

Course Content :Creative Paintings) Practical	**L**	**T**	**P**	**Cr.**
Course Code :**MFA 3510**	**0**	**0**	**4**	**2**

Total Hours:30

Course Learning Outcomes:
By the end of the course, students will be able to:

1. Experiment with various materials, techniques, and concepts in painting.
2. Develop an individual style and visual language through practical exploration.
3. Express personal, emotional, or conceptual ideas creatively using painting media.
4. Understand and apply non-traditional methods and mixed-media approaches.
5. Present and critique artworks with a focus on creative intent and innovation.

Unit 1 **8 Hours**
: Exploration of Materials and Techniques

Introduction to traditional and non-traditional painting materials.
Techniques: layering, texture building, mixed media, impasto.
Surface experimentation: canvas, paper, wood, alternative surfaces.
Color play: intuitive use of color, unconventional palettes.

Unit 2 **7 Hours**
: Theme-Based Creative Exercises

Visual storytelling through abstract or semi-abstract works.
Expressive painting based on emotions, memories, or dreams.
Nature, human form, and urban environment as sources of inspiration.
Rapid painting exercises to boost spontaneity and intuition.

Unit 3 **8 Hours**
: Concept Development and Personal Style

Developing a series of paintings based on a chosen concept.

Sketchbook practice: idea generation, visual research.
Study of gesture, rhythm, and movement in painting.
Building a cohesive body of work with thematic unity.

Unit 4 **8Hours**
: Final Project and Presentation

Creating a portfolio of creative paintings.
Framing, mounting, and presentation techniques.
Reflective writing: artist statement explaining creative process and themes.
Peer critique and exhibition of final works.

Transaction Mode
● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings:
1. **Kandinsky, Wassily.** *Concerning the Spiritual in Art*.
2. **Bayles, David, and Orland, Ted.** *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*.
3. **Robertson, Jean, and McDaniel, Craig.** *Themes of Contemporary Art: Visual Art after 1980*.
4. **Berger, John.** *Ways of Seeing*.
5. **Livingstone, Marco.** *Pop Art: A Continuing History* (for inspiration on creative styles).

Course Content :Gouache Paintings)Practical(	**L**	**T**	**P**	**Cr.**
Course Code :**MFA 3511**	**0**	**0**	**4**	**2**

Total Hours:30

Course Learning Outcomes:
By the end of the course, students will be able to:

1. Demonstrate proficiency in basic and advanced gouache painting techniques.
2. Effectively use gouache to create artworks with rich colors, textures, and details.
3. Apply layering, blending, and lifting techniques unique to gouache.
4. Create compositions based on observation, imagination, and thematic concepts.
5. Develop a small portfolio of gouache paintings exploring different styles and approaches.

Unit 1 **7 Hours**

Introduction to Materials and Basic Techniques
Introduction to gouache paints, brushes, papers, and palettes.
Basic techniques: flat washes, gradient washes, layering, and dry brushing.
Understanding color opacity and mixing gouache colors.
Exercises in creating simple still-life or botanical studies.

Unit 2 **8 Hours**

Color, Texture, and Composition
Color theory application in gouache: warm/cool colors, complementary schemes.
Creating textures: sponging, stippling, scumbling.
Painting light and shadow to create volume and depth.
Simple composition exercises: landscapes, interiors, and outdoor sketches.

Unit 3 **7 Hour**

Thematic and Expressive Paintin

Painting from memory, dreams, and imagination.

Developing thematic works: fantasy, folklore, abstract.
Illustration practice: book cover or story scene using gouache.
Speed painting sessions to build spontaneity and confidence

Unit 4 **8 Hours**

Final Projects and Portfolio Presentation

Planning and executing a series of gouache paintings on a selected theme.
Creating a personal style in gouache through experimentation.
Preparing artworks for display: mounting, framing, and presentation.
Portfolio review, peer critique, and group discussions.

Transaction Mode
● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings:

1. **Jennifer Smith.** *Gouache for Illustration: Techniques and Inspiration for Fine Art and Design.*
2. **Alanna Briggs.** *Mastering Gouache: A Beginner's Guide.*
3. **Ernest W. Watson.** *The Art of Gouache and Watercolor.*
4. **Yuko Shirai.** *Modern Gouache Techniques: Paint Illustrations with Vibrancy and Texture.*

Semester-IV

Course Content :Research Methodology	**L**	**T**	**P**	**Cr.**
Course Code :**MFA 4550**	**4**	**0**	**0**	**4**

Total Hours:60

Course Learning Outcomes:

Upon the completion of this course (Research Methodology), the learners will be able to:

1. Identify and explain the main research paradigms (qualitative, quantitative, mixed-methods) and methodologies (experimental, survey, ethnographic, etc.) relevant to visual arts research.

2. Develop a research proposal, including a clear research question, objectives, methodology, and expected outcomes, relevant to visual Arts.

3. Analyze and critique research studies in visual arts, identifying strengths, limitations, and potential biases.

4. Identify and apply ethical principles and guidelines in research, including informed consent, confidentiality, and intellectual property.

5. Use appropriate research tools and techniques, select and apply appropriate research tools and techniques, (surveys, interviews, observations and content analysis) in visual arts research.

6. collect, analyze, and interpret data using appropriate statistical and qualitative methods, relevant to visual arts research.

7. Communicate research findings effectively through presenting research findings in a clear, concise, and visually effective manner, using appropriate formats (academic papers, presentations, exhibitions).

8. Integrate research into practice through Apply research findings in visual

9. Develop critical thinking and problem-solving skills through the analysis and critique of research studies and the design of research proposals.

10. Develop creative and innovative thinking through the application of research methodologies to visual and performing arts practice.

11. Develop effective communication and collaboration skills through the presentation and discussion of research findings and proposals.

Course Contents Research Methodology in Visual Arts

Unit I **15 Hours**

Defining research and its significance.
Aims and objectives/scope and types of research
Areas of research in visual arts
Criteria for selection of the research problem.

Unit II **15 Hours**

Areas of research in visual and performing arts
Criteria for selection of the research problem.
Sources of research (primary and secondary) in visual arts.

Unit III **15 Hours**

Methods and techniques of data collection and its tools.
Formulation of hypothesis and its types.
Sampling techniques
Writing synopsis

Unit IV **15 Hours**

Methods of data analysis
Writing research report

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings

• Bhalla, Ranjit Kaur, Advanced Research Methodology, Kanishka Publication Delhi , 2019
• Sharma, Vinaymohan (Dr.), Shodh Pravidhi, National Publishing House, Delhi, 1980
• Singh, Sanjay Kumar (Dr.), Anusandhaan K niyamavmvastuparak Sangeet, Kanishka Publication Delhi , 2015
• Best John w., (1971) Research in education, Englwood Cliffs, Prentice Hall, Inc, New Jersey.
• Montgomery, D. C & Kowalski, S. M. (2007). Design and Analysis of Experiments, Hoboken, New Jarcy: John Wiley and Son
. • Kothari, C.K. (2004). Research Methodology: Methods and Techniques, New

Course Content:Concept Painting	**L**	**T**	**P**	**Cr.**
Course Code:4551	**4**	**0**	**0**	**4**

Total Hours:60

Study Outcomes

By the end of the course you will be able to

1. **Trace** the historical emergence of idea-centred painting from the 1960s to the present.
2. **Analyse** how textual, archival, algorithmic and social elements can replace—or complicate—traditional pictorial concerns.
3. **Devise** concept-driven painting projects that begin with research, instructions, or data rather than image alone.
4. **Critique & defend** your own and peers' works using current theoretical language.
5. **Document, install and present** a resolved body of concept paintings plus a written dossier suited to a professional MFA jury.

Unit- I **15 Hours**

Genealogies & Definitions

Fluxus, Art & Language, Joseph Kosuth, On Kawara

"Dematerialisation of the art object" and the post-medium debate

Seminar: close reading of Lucy Lippard and Kosuth texts.

Unit- II **15 Hours**

Idea-as-Method

Text, diagram, appropriation, seriality, instruction pieces

Studio workshop: write a rule set; execute a two-panel "procedure" painting.

Group critique focused on how the idea governs material decisions.

Unit -III **15 Hours**

Research-Led & Social Practices

Using archives, data-mapping, oral histories, participatory frameworks

Field assignment: collect non-visual data and translate it into a painted

. Proposition.

Peer review of process journals.

Unit -IV **15 Hours**

Display, Discourse & Documentation

Writing the artist statement and wall text
Curatorial strategies for concept painting; mock installation

Final critique: present cohesive series + written dossier.

Transaction Mode

● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment

Suggested Readings

Core Books

Lucy Lippard,

Six Years: The Dematerialization of the Art Object (1973)

1. Rosalind Krauss, *"A Voyage on the North Sea": Art in the Age of the Post-Medium Condition* (1999)
2. David Joselit, "Painting Beside Itself," *October* 130 (2009)
3. Stephen Wright, *Toward a Lexicon of Usership* (2013)

Course Content: Art Historical Research Method	**L**	**T**	**P**	**Cr.**
Course Code:4553	**4**	**0**	**0**	**4**

Total Hours:60

Study Outcomes

By the end of the semester, students will be able to:

1. **Trace** the historiography of art-history writing from Vasari to present-day digital humanities.
2. **Formulate** research questions that align with specific art-historical methodologies.
3. **Locate, assess, and synthesize** primary (visual, archival, technical) and secondary (scholarly) sources while observing professional citation standards.
4. **Apply and compare** at least two contrasting methods—formal, iconological, social, feminist, post-colonial, material, or digital—to analyse an artwork or corpus.
5. **Produce & present** a 5,000-word, publication-ready research paper and a conference-style presentation supported by appropriate visual material and scholarly apparatus.

Unit-I **15 Hours**

Foundations & Historiography

Birth of the discipline; Vasari → Panofsky; shifts from connoisseurship to critical theory

Unit-II **15 Hours**

Object-Centred Inquiry

Formal analysis; iconography/iconology; material & technical studies; provenance research

Unit-III **15 Hours**

Contextual & Critical Frameworks

Marxist & social history; feminist & queer; post-colonial & global; reception theory & visual culture

Unit-IV **15 Hours**

Contemporary & Digital Approaches
Digital art history (GIS, network analysis, databases); oral history & ethnography; preparing articles & conference papers

Suggested Readings

Core Texts (Methodological "Toolkit")

1. **Anne D'Alleva** – *Methods & Theories of Art History* (3rd ed., 2021)
2. **Erwin Panofsky** – "Iconography and Iconology" in *Meaning in the Visual Arts* (1955)
3. **Michael Baxandall** – *Painting and Experience in Fifteenth-Century Italy* (1972)
4. **Linda Nochlin** – "Why Have There Been No Great Women Artists?" (1971)
5. **T. J. Clark** – *The Painting of Modern Life* (1985)

Course Content : Japanese Art	L	T	P	Cr.
Course Code: 4554	4	0	0	4

Total Hours:60

Study Outcomes

By the end of the semester students will be able to …

1. **Outline** major periods, styles, and media of Japanese art from Jōmon clay to Post-war Neo-Pop.
2. **Analyze** key works with attention to iconography, technique, patronage, and religious or socio-political context.
3. **Compare** Japanese visual concepts (e.g., *ma*, *wabi-sabi*, *ukiyo*) with Western aesthetic frameworks.
4. **Evaluate** the impact of trans-cultural exchange—Buddhist transmission, Edo "Dutch Learning," Meiji modernization, global contemporary circuits.
5. **Design** a research paper (≈ 4,500 words) that applies art-historical method to a Japanese artwork or movement, integrating primary and secondary sources.

Unit-I **15 Hours**

Origins to Heian (Prehistory – 1185)
Jōmon & Yayoi ceramics · Haniwa · Asuka & Nara Buddhist sculpture · Heian court painting (*emaki*, *yamato-e*)

Unit-II **15 Hours**

Medieval & Early-Modern (1185 – 1600)
Zen ink painting (*suiboku-ga*) · Kano & Tosa schools · Muromachi gardens · Momoyama castle murals & tea aesthetics

Unit-III **15 Hours**

Edo Urban Visual Culture (1600 – 1868)
Ukiyo-e woodblock prints · Rinpa pattern & luxury craft · Literati painting (*Nanga*) · Visuality of Kabuki & pleasure quarters

Unit-IV **15 Hours**

Modern & Contemporary (1868 – Present)
Meiji modernization & Nihonga vs. Yōga debate · Gutai & Mono-ha · Superflat & Neo-Pop · Global biennials

Transaction Mode
● Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment
Suggested Readings
Core Surveys

1. Penelope Mason, *History of Japanese Art* (2nd ed., 2005)
2. Joan Stanley-Baker, *Japanese Art* (Thames & Hudson, World of Art, 2014)

Period / Theme Studies

- Richard Bowring & James McMullen (eds.), *The Cambridge History of Japanese Art* (vol. I & II excerpts)
- Donald Keene, *Yoshimasa and the Silver Pavilion* (Muromachi culture)
- Timon Screech, *Sex and the Floating World* (Edo ukiyo-e)
- Alicia Volk, *In Pursuit of Universalism: Yorozu Tetsugorō and Japanese Modern Art*
- Ming Tiampo, *Gutai: Decentering Modernism*