

GURU KASHI UNIVERSITY



Master of Fine Arts (Painting)

Appendix-II

Session: 2025-26

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/ interdisciplinary 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 hip skills and capabilities/ qualities 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									
Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int .	Ext.	Total Marks
MFP1400	Fundamentals of Painting	Core Course	4	0	0	4	30	70	100
MFP1401	History of Indian Art	Core Course	4	0	0	4	30	70	100
MFP1402	Drawing and Visual Studies	Core Course	4	0	0	4	30	70	100
MFP1403	Material and Techniques	Core Course	4	0	0	4	30	70	100
MFP1404	Ceramics paintings-I	Practi cum	0	0	8	4	30	70	100
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									
Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
MFP2450	Advanced Painting Techniques	Core Course	4	0	0	4	30	70	100
MFP2451	Contemporary Art Practices	Core Course	4	0	0	4	30	70	100
MFP2452	Thematic Painting	Core Course	4	0	0	4	30	70	100
MFP2453	Art Criticism and Aesthetics	Core Course	4	0	0	4	30	70	100
MFP2454	Ceramics paintings -II	Practicum	0	0	8	4	30	70	100
MFP2455	Tattoo Making	Employability & Entrepreneurship Skill Course	0	0	4	2	15	35	50
Total			16	0	12	22	165	385	550

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 hip skills and capabilities/ qualities 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 Master of Fine Arts (Painting)(2025-26)

Course Code	Course Name	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
MFP3500	Research Methodology in Art	Core Course	4	0	0	4	30	70	100
MFP3501	Project and Dissertation	Core Course	4	0	0	4	30	70	100
MFP3502	Mural Drawing	Practicum Course	0	0	8	4	30	70	100
MFP3503	Mehndi Designing	EEC	0	0	4	2	15	35	50
Discipline Elective -II (Select any one theory with its practical)									
MFP3504	Art & Globalization	Discipline Elective Course	2	0	0	2	15	35	50
MFP3505	Composition Exhibition work								
MFP3506	Art & Globalization (Practical)		0	0	4	2	15	35	50
MFP3507	Composition Exhibition work (Practical)								
Discipline Elective-III (Select any one theory with its practical)									
MFP3508	Creative painting	Discipline Elective Course	2	0	0	2	15	35	50
MFP3509	Gouache Painting								
MFP3510	Creative painting (Practical)		0	0	4	2	15	35	50
MFP3511	Gouache Painting (Practical)								
Total			12	0	18	22	165	385	550

Semester: IV									
Course Code	Course Name	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
MFP4550	Research Methodology	Core Course	4	0	0	4	30	70	100
MFP4551	Concept Painting	EEC	0	0	4	2	15	35	50
MFP4552	Dissertation	Research skill	0	0	0	12	200	100	300
Discipline Elective (Select any one from the following)									
MFP4553	Art Historical Research Method	Discipline Elective Course	4	0	0	4	30	70	100
MFP4554	Japanese Art								
Total			8	0	2	22	275	275	550
Grand Total			56	0	40	90	785	1465	2250

Semester-I

Course Content: Fundamentals of Painting	L	T	P	Cr.
Course Code: MFP 1400	4	0	0	4

Total Hours: 60**Course Learning Outcomes (CLOs):**

After completion of this course, the learner will be able to:

1. Recognize fundamental terminology and gain a conceptual understanding of realistic art definitions.
2. Explain the significance of religious, social, and political factors in shaping Indian artistic traditions.
3. Analyze and interpret specific artworks, sculptures, or architectural structures within the context of Indian art history.
4. Evaluate the contributions of individual artists and artistic movements to the evolution of Indian art.

Course Content:**Unit I:****15 Hours**

Definition of Painting as an Art Form: Painting is the practice of applying pigment, color, or other mediums to a surface to create expressive or representational images.

Importance of Fundamentals for Mastering Painting Skills: Mastery of basics enables effective expression and technical proficiency.

Overview of Traditional and Modern Painting Styles: Covers classical realism, impressionism, abstract art, and contemporary forms.

Basic Techniques

Brush Handling and Strokes: Types of brushes (flat, round, fan, filbert) and their uses.

Application Techniques: Wet-on-wet, dry brush, glazing, and scumbling.

Layering and Blending Methods: Building paintings in layers and blending colors for smooth transitions.

Unit II:**15 Hours****Color Theory**

Primary, Secondary, Tertiary Colors: Understanding the color wheel and basic color categories. Color Wheel and Color Harmony: Complementary, analogous, and triadic color schemes. Warm and Cool Colors and Their Psychological Impact: Using colors to evoke mood and emotion. Color Mixing Basics and Pigment Properties: Practical mixing tips and pigment behavior.

Unit III:

15 Hours

Composition

Rule of Thirds and Golden Ratio in Painting Composition: Techniques for visually balance in artworks. Balance: Symmetrical, Asymmetrical, Radial: Different types of balance in art. Leading Lines, Focal Points, and Movement: Directing viewer attention and creating dynamic compositions. Use of Space: Positive and Negative: Managing space to enhance artwork clarity.

Unit IV:

15 Hours

Mediums and Materials

Introduction to Oil, Acrylic, and Watercolor Paints: Characteristics and differences. Surface Preparation: Canvases, Papers, Boards: Importance of preparing painting surfaces. Tools: Brushes, Palette Knives, Mediums, Solvents: Essential tools and their uses.

Transaction Mode

Quiz, Project Based Learning, Video Based Teaching, Question, Open Talk

Suggested Readings & References:

The Art of Painting” by Sir Lawrence Gowing.

- “Color and Light” by James Gurney.
- Khan Academy Art History: <https://www.khanacademy.org/humanities/art-history>.
- “Drawing on the Right Side of the Brain” by Betty Edwards.

Course Content: History of Indian Art	L	T	P	Cr.
Course Code: MFP 1401	4	0	0	4

Total Hours: 60**Course Learning Outcomes (CLOs):**

After completion of this course, the learner will be able to:

1. Demonstrate various philosophical theories and concepts that have shaped the understanding of art and aesthetics across different cultures and time periods.
2. Cultivate skills in forming well-reasoned aesthetic judgments, considering factors such as beauty, expression, and artistic intent within the context of philosophical discourse.
3. Explore the historical evolution of artistic movements and their connection to philosophical ideas, tracing the interplay between art, society, and culture.
4. Recognize the interdisciplinary nature of philosophy of art, connecting ideas from philosophy, art history, psychology, and other fields to enrich artistic interpretation and critical analysis.

Unit I:**15 Hours****Overview of Major Indian Art Movements and Styles**

Rock paintings and carvings in Bhimbetka caves (Madhya Pradesh). Themes: hunting scenes, animals, daily life. Importance: earliest evidence of human creativity in India. Indus Valley Civilization Art Bronze sculptures (e.g., Dancing Girl). Seals with symbolic motifs. Urban planning and artifact craftsmanship indicating high aesthetic sense. Mauryan and Post-Mauryan Period. Ashokan pillars with intricate carvings and edicts. Stupas like Sanchi: symbolic Buddhist architecture and sculpture. Introduction of narrative reliefs depicting Jataka tales. Gupta Period (Classical Indian Art). Golden age of Indian art with idealized human forms. Development of temples and cave art (Ajanta and Ellora).

Emphasis on grace, spiritual expression, and naturalism. Medieval Indian Art Rise of regional styles (Chola bronzes in South India). Mughal miniature paintings combining Persian and Indian styles. Rajput and Pahari schools of painting emphasizing courtly life and mythology. Colonial and Modern Art Movements. Bengal School: revivalist movement led by Abanindranath Tagore emphasizing Indian tradition.

Progressive Artists Group: breaking away from traditional styles towards modernism post-independence. Contemporary Indian art blending global styles with Indian themes.

Unit II:**15 Hours****Study of Traditional and Folk Art Forms**

Madhubani Painting (Bihar). Use of natural dyes and geometric patterns.

Themes: mythology, nature, social events. Warli Art (Maharashtra). Tribal art using simple white pigment on mud walls. Depicts daily activities, festivals, and nature.

Pattachitra (Odisha and West Bengal). Scroll paintings narrating religious stories.

Detailed line work and vibrant colors. Kalamkari (Andhra Pradesh & Telangana)

Hand-painted or block-printed fabric art with mythological themes.

Other notable forms: Gond, Tanjore paintings, Phad, Thangka.

Unit III:

15 Hours

Introduction to Prominent Indian Painters and Their Works

Raja Ravi Varma. Bridged Indian traditions with European academic art.

Famous for mythological scenes with realistic style. Abanindranath Tagore

Founder of Bengal School of Art. Promoted Indian themes using wash techniques.

Jamini Roy. Folk-inspired style with bold lines and vibrant colors. Focused on rural life and

indigenous motifs. M.F. Husain. Pioneering modernist painter known for dynamic style and

narrative themes. S.H. Raza. Abstract works inspired by Indian spirituality and geometry.

Unit IV:

15 Hours

Understanding Cultural and Historical Contexts Influencing Art

Religion and Spirituality. Hindu, Buddhist, Jain iconography and symbolism.

Influence of rituals and mythology on artistic themes. Political Power and Patronage

Role of kings, emperors, and courts in fostering art. Mughal patronage integrating Persian aesthetics. Colonial Impact. Introduction of Western art education and styles.

Reaction through revivalist and nationalist art movements. Social and Economic Factors

Artisan guilds, regional crafts, and community traditions. Evolution due to urbanization and industrialization.

Transaction Mode

- Quiz, Project Based Learning, Video Based Teaching, Question, Open Talk

Suggested Readings & References:

Visit virtual or local museums showcasing Indian art and prepare reports.

- Create timelines linking historical periods with major art developments.
- Compare styles of two distinct art movements (e.g., Gupta vs. Mughal).
- Present on an Indian painter's life and contributions.
- Practical workshops replicating traditional folk art techniques.

Course Content: Drawing and Visual Studies	L	T	P	Cr.
Course Code: MFP1402	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**

Developing Sketching Skills and Techniques. Importance of sketching as a foundation for all visual arts. Understanding line quality: thick, thin, light, heavy, and varied strokes. Techniques: contour drawing, gesture drawing, blind contour, and quick sketches. Use of different drawing tools: pencils (HB, 2B, 4B, etc.), charcoal, ink, and pens. Practicing different textures: smooth, rough, crosshatching, stippling. Exercises to improve hand-eye coordination and muscle memory. Capturing movement and form using dynamic sketches.

Unit II:**15 Hours****Study of Human Anatomy for Artists.**

Basic skeletal structure: major bones and joints relevant to movement. Muscular system: major muscle groups and how they affect surface form. Proportions of the human figure: classical canon and variations. Study of different poses: standing, sitting, action poses. Focus on hands, feet, and facial features – complex but critical. Anatomical landmarks as guides for accurate drawing. Use of mannequins, models, and anatomy reference books. Exercises: figure drawing from live models and photographs.

Unit III:**15 Hours**

Mastering Perspective Drawing and Spatial Awareness. Horizon line, vanishing points, and eye level explained. Drawing basic geometric shapes in perspective to grasp volume. Creating depth through size diminution, overlapping, and atmospheric perspective. Foreshortening techniques to depict objects coming toward the viewer. Spatial relationships and scale in composition. Use of grids and measurement tools for accuracy. Practical assignments: urban landscapes, interiors, and complex objects.

Unit IV:**15 Hours**

Enhancing Visual Observation and Analytical Skills. Training the eye to observe proportions, angles, and relationships. Comparative measurement techniques: sighting and using pencil as a measuring tool. Recognizing light and shadow to create form (chiaroscuro). Analytical drawing exercises: breaking down complex subjects into basic shapes. Exploring negative space as a compositional tool. Exercises in memory drawing and visual recall. Developing critical analysis skills to assess and improve one's own work. Studying works of master draftsmen and practicing replicating techniques.

Transaction Mode:

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

Suggested Readings & References:

- Daily sketchbook practice focusing on quick gestures and detailed studies.
- Life drawing sessions with timed poses.
- Perspective drawing of simple rooms or objects.
- Drawing anatomy parts in isolation and in motion.
- Observation drawing from still life setups.
- Group critiques and peer review for constructive feedback.

Course Content: Materials and Techniques	L	T	P	Cr.
Course Code: MFP1403	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. **Analyse** 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**15 Hours**

Overview of Common Painting Materials**Pigments:** natural vs synthetic; importance of lightfastness and permanence.**Binders:** oils, acrylic polymers, gum arabic (for watercolor), and their roles.**Solvents and mediums:** turpentine, linseed oil, acrylic mediums – effects on drying and texture.

Types of Brushes and Their Uses.Natural hair (hog, sable) vs synthetic brushes.Shapes: round, flat, filbert, fan – applications for different strokes and effects.Brush maintenance for longevity and performance.

Palette and Tools.**Palettes:** wooden, glass, disposable paper – pros and cons.Palette knives for mixing and applying paint for texture.Other tools: sponges, rags, scrapers for special effects.

Unit II**15 Hours**

Oil Painting Technique.Characteristics: slow drying, blending capacity, rich textures.Layering: fat over lean principle for longevity.Techniques: glazing, impasto, scumbling.Cleaning brushes and health/safety considerations (toxicity of solvents).

Acrylic Painting Techniques.Fast drying, water-based, versatile.Effects: thick textures, washes, pouring.Mixing with gels and pastes to modify texture and drying time.Surface compatibility: canvas, paper, wood.

Watercolor Painting Techniques. Transparency and luminosity as key features. Techniques: wet-on-wet, wet-on-dry, dry brush. Controlling water flow and pigment intensity. Paper types and preparation for watercolor.

Unit III

15 Hours

Preparing Canvas for Painting. Stretching raw canvas over a frame. Priming with gesso: purpose is to seal and create a uniform surface. Differences between oil and acrylic priming. Alternatives: linen vs cotton canvas.

Surface Preparation for Other Supports. Paper mounting and sizing for watercolor and mixed media. Wooden panels: sanding, priming for oil/acrylic. Use of textured grounds for added effects.

Unit IV

15 Hours

Experimentation with Texture, Layering, and Finishes. Creating Texture in Paintings. Impasto: thickly applied paint for three-dimensional effect. Use of additives: sand, beads, modeling paste.

Techniques for scraping, scratching, and adding texture mediums. Layering Techniques. Building paintings in successive layers for depth and complexity. Underpainting and its importance for tonal foundation. Drying times and compatibility between layers.

Finishes and Varnishing. Matte, satin, and gloss varnishes: their visual and protective roles. When and how to varnish paintings safely. Considerations for conservation and longevity.

Suggested Exercises for Students

- Compare pigments and mediums by creating small swatch charts.
- Practice brushwork with different brushes on various surfaces.
- Prepare and prime a canvas and paint a simple study in oil, acrylic, and watercolor.
- Create texture experiments using different materials mixed with paint.
- Layer a painting using glazing and impasto techniques.
- Experiment with varnishes on test panels to observe effects.

Suggested Reading

- “The Materials of the Artist and Their Use in Painting” by Max Doerner
- “Oil Painting Techniques and Materials” by Harold Speed
- Online tutorials from artists on YouTube (e.g., Draw Mix Paint, Lachri Fine Art)
- Manufacturer guides for acrylics, oils, and watercolor (e.g., Winsor & Newton)

Course Content: Ceramics paintings-I	L	T	P	Cr.
Course Code: MFP1404	0	0	8	4

Total Hours: 60**Course Learning Outcomes (CLOs):**

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

1. **Prepare and manipulate clay bodies** – wedge, reclaim, and adjust plasticity for hand-building and wheel work.
2. **Construct fundamental forms** – create pinch, coil, slab, and wheel-thrown pieces demonstrating structural soundness.
3. **Apply surface treatments** – execute texture, slip decoration, underglaze color, and basic sgraffito on greenware.
4. **Manage firing processes** – load an electric kiln, program bisque and mid-range glaze cycles, and keep a firing log.
5. **Analyze historical and contemporary ceramic practices** – connect studio experiments to global ceramic traditions and current studio trends.

Course Content:**Unit I:****15 Hours****Fundamentals of Ceramic Forms & Surface Preparation**

Introduction to ceramics as a surface for painting

Types of clay bodies suitable for painting: terracotta, stoneware, porcelain

Preparing slabs, tiles, and forms for surface work

Surface refinement: burnishing, texturing, smoothing techniques

Unit II:**15 Hours****Techniques in Ceramic Painting**

Use of slips, engobes, oxides, and underglazes for painting

Sgraffito, mishima, and wax-resist techniques

Brushwork, sponging, spattering, and stamping on clay surfaces

Color behavior in bisque and glaze stages

Unit III:**15 Hours****Glazing and Firing**

Understanding glaze chemistry and transparency

Applying glazes for painterly effects: layering, dipping, brushing

Kiln types: electric, gas, raku (basic overview)

Firing cycles: bisque firing, glaze firing, and safety measures

Unit IV:**15 Hours****Creative Exploration and Studio Practice**

Developing compositions and narratives on ceramic surfaces

Integration of painting principles with three-dimensional form

Individual projects: tile murals, sculptural ceramics with painted elements

Documentation and critique of studio work

Suggested Readings & References:

1. **Susan Peterson**, *The Craft and Art of Clay*
2. **Phil Rogers**, *Ash Glazes*
3. **Jacqui Atkin**, *Surface Decoration for Ceramics*
4. **Robin Hopper**, *Making Marks: Discovering the Ceramic Surface*
5. **Jane Perryman**, *Traditional Pottery of India*
6. **Daniel Rhodes**, *Clay and Glazes for the Potter*

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 understand 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 nāradyaśikṣā 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 select 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.*
10. Radha Kumud Chatterjee (1947) *Ancient Indian Education: Brahmanical and Buddhist*
11. Agrawala V.S. (1953) *India as known to Panini.*
12. (1990) *Hydrology in Ancient India by National Institute of Hydrology, India.*
13. B. Mahadevan, Vinayak Rajat Bhat, Nagendra Pavana (2022) *Introduction to Indian Knowledge System: Concepts and Applications.*
14. Ayachit S.M (Tr.) (2002) *Kashyapiyakrishisukti: A Treatise On Agriculture By Kashyapa, Asian Agri-history Foundation.*
15. 11. Sadhale, Nalini (Tr.) (1999) *Krishi Parashara (Agriculture by Parashara), Asian Agri-History Foundation*

Semester-II

Course Content Advanced Painting Techniques	L	T	P	Cr.
Course Code: MFP2450	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. Interpret 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**

Experimenting with Diverse Painting Styles and Effects

Broaden your visual vocabulary by systematically testing contrasting stylistic languages:

Abstract Expressionism

Prioritise emotion and gesture with rapid, full-arm strokes. Use large brushes, palette knives, brooms, or squeeze bottles filled with diluted paint.

Work on unstretched canvas on the floor to allow physical movement around the piece.

Impressionism / Post-Impressionism

Capture fleeting light using broken colour and visible, short strokes.

Adopt a high-chroma palette and premix strings of related tints for speed.

Paint wet-into-wet in short sessions (alla prima) to keep edges lively.

Realism & Hyperrealism

Build form with multiple controlled glazing layers for photographic depth.

Employ soft-hair brushes, mahl sticks, and occasionally airbrush for seamless gradients. Use a grisaille underpainting to establish values before colour glazing.

Surrealism & Symbolism

Fuse realistic rendering with dream-like compositions and unexpected scale shifts. Layer transparent veils to integrate symbolic imagery without flattening space. Keep an inspiration journal to capture subconscious ideas for later reference.

Minimalism & Colour-Field

Strip composition to essential shapes and few hues to explore subtle surface nuance. Apply paint with rollers or wide squeegees for flawless fields, then manipulate sheen with matte / gloss mediums. Experiment with hard-edge masking tape techniques for crisp transitions.

Digital–Analog Hybrids

Print digital sketches on archival paper, adhere with gel medium, then over-paint portions. Combine inkjet transparency films with resin pours for layered depth. Use projection mapping to test animated colour changes before committing to paint.

Unit II:

15 Hours

Incorporating Mixed Media and Non-Traditional Materials

Integrate tactile or conceptual elements beyond paint to enrich narrative and surface complexity: Collage: Embed photographs, vintage ephemera, or fabric using archival gel medium; seal edges to prevent delamination. Assemblage: Bolt or epoxy lightweight found objects (metal shards, driftwood) for relief sculptures on canvas or panel.

Textural Fillers: Blend marble dust, pumice, or microballoons into acrylic gel; trowel on for sculptable grounds. Conductive Paint & LEDs: Route thin copper tape, apply conductive paint, and integrate micro-LEDs for interactive light effects. Text & Typography: Silkscreen or hand-letter quotes between paint layers for conceptual depth. Alternative Substrates: Paint over denim, corrugated cardboard, or acrylic-sheet offcuts to leverage inherent texture.

Unit III:

15 Hours

Large-Scale and Mural Painting Techniques

Scaling artwork introduces unique logistical, technical, and environmental challenges:

Planning & Permissions

Secure wall-owner agreements and any municipal permits. Survey wall for structural issues, moisture ingress, or efflorescence.

Surface Preparation

Pressure-wash exterior walls; allow to dry thoroughly. Prime with breathable masonry primer or gesso appropriate to substrate.

Image Transfer

Establish master grid (e.g., 1 m squares) with chalk line or snap string. Alternatively, use digital projection at night to trace main outlines swiftly.

Paint Systems

Use mineral silicate or elastomeric acrylics for UV stability and flexibility. Maintain a swatch board noting mix ratios to ensure colour consistency across sessions.

Tools & Workflow

Rollers and extension poles cover large areas quickly; switch to brushes/spray cans for detail. Work top-to-bottom to avoid drips on finished sections.

Safety & Ergonomics

Follow scaffold or boom-lift regulations; secure harnesses at all times. Schedule breaks to mitigate fatigue and monitor weather conditions for exterior work.

Unit IV:**15 Hours**

Creating Texture and Depth Creatively

Physical Texture

Impasto: Apply undiluted heavy-body paint with knives; carve peaks before skin forms. Sgraffito: Cut back through wet layers with the handle end of a brush or rubber shaper. Collagraph Ground: Adhere sandpaper, string, or lace, then over-paint to capture intricate relief.

Optical Depth

Glazing: Apply multiple transparent colour layers (10-20% pigment) to create luminous depth. Scumbling: Drag semi-opaque, lighter paint over darker dry layers to build soft atmospheric haze. Veiling: Mist diluted acrylic or airbrush translucent tones for distant-space effects.

Experimental Techniques

Acrylic Skins: Pour tinted acrylic on silicone sheet, let cure, peel and collage as flexible colour fields. Resin Layers: Alternate paint and clear epoxy pours for glass-like suspended imagery. Crackle Medium: Introduce intentional surface cracking for aged archeological appearance.

Suggested Readings & References:

- Create a triptych where each panel interprets the same subject in a different stylistic language.
- Assemble a 30 × 30 cm mixed-media study incorporating at least three unconventional materials.
- Design a 1 × 1 m mock-mural on primed plywood using grid transfer and weather-resistant paints.
- Compile a texture chart displaying impasto, sgraffito, glazing, scumbling, and resin layering techniques.

Course Content: Contemporary Art Practices	L	T	P	Cr.
Course Code: MFP2451	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****Study of Global and Indian Contemporary Art Trends**

Contemporary art broadly refers to work produced from the late 20th century to the present, characterized by pluralism and rapid shifts driven by technology, geopolitics, and cultural exchange.

Global Trends:

Postmodern Pluralism: Co-existence of diverse styles—from neo-expressionism to minimalism—without a single dominant movement.

Conceptual & Post-Conceptual Practices: Emphasis on ideas, process, and documentation over traditional craft. Socially Engaged & Relational Art: Projects centred on community interaction, activism, and public participation. Eco-Art & Sustainability: Addressing climate change through recycled materials, land art, or biodata visualisation.

Street & Urban Art: Murals, graffiti, and interventions that enter mainstream galleries and biennales. Post-Internet & NFT Art: Works that reflect digital culture, online circulation, and blockchain economies.

Indian Context:

Post-Liberalisation Aesthetics: Artists respond to economic reforms, urbanisation, and global consumer culture. Kochi-Muziris Biennale Effect: Rise of large-scale installations and international collaborative projects.

New Media & Tech Art: Digital animation, AR filters, and interactive works by practitioners such as Raqs Media Collective. Identity & Social Justice: Dalit, queer, and feminist voices challenging dominant narratives (e.g., Shilpa Gupta, Anupam Roy). Folk-Contemporary Hybrids: Gond, Madhubani, and Warli visual vocabularies integrated into conceptual formats. Art-Market Dynamics: Expansion of art fairs (India Art Fair, Serendipity Arts Festival) shaping production and patronage.

Unit 2**15 Hours****Critical Evaluation of Modern and Contemporary Artworks**

Rigorous critique balances formal insight with cultural context and theoretical framing:
Formal Analysis: Examine composition, colour, scale, materials, and technique. **Contextual Analysis:** Situate work within historical, socio-political, and biographical settings. **Conceptual Depth:** Assess clarity of ideas, symbolism, and research underpinning the piece. **Theoretical Lenses:** Apply feminist, post-colonial, Marxist, eco-critical, or psychoanalytic frameworks. **Ethical & Social Impact:** Consider representation, appropriation, and environmental footprint. **Comparative Critique:** Juxtapose artworks to trace influence, divergence, or dialogue.

Suggested Critique Exercise:

Select one global and one Indian artwork created after 2000. Write a 600-word comparative review covering the six evaluation criteria above, supported by at least three scholarly references.

Unit 3**15 Hours****Exploring Digital and New Media in Painting**

Digital technologies allow painters to extend their practice into interactive and immaterial realms: **Digital Painting & Tablets:** Use apps like Procreate, Krita, or Photoshop with pressure-sensitive stylus for sketching and colour studies. **AI & Generative Art:** Train GANs to produce source imagery, then curate and overpaint outputs to interrogate machine aesthetics. **Augmented Reality (AR):** Overlay virtual brushstrokes onto physical canvases viewed through mobile devices. **Projection Mapping:** Animate painted surfaces with light to create kinetic murals or immersive installations. **Hybrid Printing:** Output giclée prints of digital layers, then add hand-painted interventions for a “phygital” object. **NFTs & Blockchain:** Tokenise digital paintings to establish provenance, royalties, and limited editions.

Unit 4**15 Hours****Developing a Unique Personal Style and Expression**

Cultivating an authentic voice requires reflective practice, rigorous experimentation, and strategic self-presentation: **Self-Audit:** List recurring themes, emotional triggers, and favourite mediums. Map influences to identify gaps and opportunities. **Iterative Experimentation:** Devote sketchbook pages or timed studies to focused material or conceptual probes. **Feedback Loops:** Join peer-critique groups, participate in open calls, and collaborate to test ideas. **Visual Consistency:** Refine a coherent palette, mark-making language, or conceptual thread across a body of work. **Artist Statement & Portfolio:** Write concise narratives that link intent, process, and outcome; update digital presence regularly. **Market & Authenticity Balance:** Research collectors and residencies aligned with your vision without diluting core values.

Suggested Readings:

Ferguson, Russell et al. *Art Since 1900: Modernism, Antimodernism, Postmodernism* (Thames & Hudson).

- Bourriaud, Nicolas. *Relational Aesthetics* (Les presses du réel).
- Gupta, Sunil. *India Contemporary* (Phaidon).
- Pooke, Grant & Diana Newall. *Art History: The Basics* (Routledge).

Course Content: Thematic Painting	L	T	P	Cr.
Course Code: MFP2452	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****Building Narratives Through Thematic Art**

Key strategies for constructing compelling visual stories: Storyboarding: Plan sequential canvases or panels to establish beginning, development, climax, and resolution. Visual Hierarchy: Use focal points, leading lines, and scale shifts to guide the viewer's eye through the narrative arc. Temporal Cues: Depict multiple moments in one frame via repetition of figures, changing light, or progressive colour shifts. Atmospheric Mood: Manipulate palette temperature, contrast, and brushwork energy to reinforce plot tension or serenity. Symbolic Motifs: Introduce recurring objects or colours that evolve in meaning across a series.

Unit 2**15 Hours****Developing Concepts and Symbolism in Painting**

Transform abstract ideas into resonant imagery through systematic ideation and research: Mind-Mapping: Start with a central theme, branch into associative words, historical references, and emotional tones. Iconographic Research: Analyse cultural, mythological, and contemporary symbols relevant to your subject. Metaphor & Allegory: Translate intangible concepts (e.g., freedom, grief) into concrete pictorial elements. Colour Semiotics: Leverage established colour connotations—red as urgency, indigo as introspection—while remaining culturally sensitive. Layered Imagery: Embed subtle secondary symbols beneath glazes to reward close viewing and multiple readings.

Unit 3**15 Hours****Creating Art Based on Personal and Social Themes**

Balance introspection with societal commentary to add depth and relevance: Autobiographical Sources: Journal your memories, dreams, and everyday rituals to locate authentic subject matter. Identity & Intersectionality: Explore gender, faith, ethnicity, or neurodivergence through symbolic portraiture or abstraction. Social Justice & Activism: Use visual metaphors, data-driven imagery, or participatory

installations to address issues like climate change or inequality. Community Collaboration: Collect stories or objects from local participants and

integrate them into the painting process. Ethical Considerations: Obtain consent when depicting real individuals and avoid exploitative representations.

Unit 4

15 Hours

Project-Based Work Focusing on Thematic Development
Structure extended projects to refine both concept and execution:

Proposal & Research

Write a one-page concept statement outlining theme, objectives, and preliminary visual ideas. Collect reference imagery, academic articles, and field notes.

Iterative Sketching

Produce thumbnail sketches and digital mock-ups; test colour schemes in small studies. Solicit critique and revise compositions before scaling up.

Material Testing

Experiment with grounds, mediums, and mixed-media elements that support the narrative. Document technical findings (drying times, adhesion) for consistency across the series.

Execution & Documentation

Maintain a project journal logging daily decisions, challenges, and breakthroughs. Photograph stages for process exhibition or social-media engagement.

Exhibition & Reflection

Design a cohesive display plan—sequence, lighting, didactic text—that reinforces storyline. Write a reflective essay evaluating audience response and future research directions

Suggested Readings:

Narrative Triptych: Create three interconnected panels illustrating a personal journey or myth.

- Symbol Swap: Paint one composition twice—first with literal imagery, second using purely symbolic substitutes.
- Social Poster Series: Develop two A2 paintings addressing a current social issue in contrasting visual tones (hope vs. urgency).
- Thematic Material Board: Assemble swatches of colour, texture, and found objects that encapsulate your project's mood.

Course Content: Art Criticism and Aesthetics	L	T	P	Cr.
Course Code: MFP2453	0	0	8	4

TotalHours:60**Course Learning Outcomes****By the end of this studio-based course, students will be able to:**

1. Extend technical mastery of ceramic painting methods (majolica, under-glaze, on-glaze, and luster) on complex forms.
2. Integrate visual language—color, line, texture and narrative—into ceramic surfaces that communicate personal or contextual themes.
3. Formulate and test slips, stains, and over-glaze media to achieve durable, food-safe, and archival finishes.

Unit- I**15 Hours****Fundamentals of Art Criticism**

Art criticism is the disciplined process of describing, analyzing, interpreting, and evaluating visual art. Its aims include deepening understanding, guiding public perception, and situating works within cultural discourse. Historical Overview: From Vasari's Renaissance biographies to Clement Greenberg's modernist formalism and contemporary digital critique. Core Components: Description (objective observation), Analysis (formal relationships), Interpretation (meaning, symbolism), and Evaluation (judgement of merit). Roles of the Critic: Interpreter, mediator between artist and audience, cultural historian, and ethical commentator.

Unit- II**15 Hours****Aesthetic Theories and Philosophies**

Aesthetics investigates the nature of beauty, taste, and artistic value. Understanding diverse theories enriches critical perspective: Classical Mimesis (Plato, Aristotle): Art as imitation of reality or ideal forms. Kantian Disinterested Pleasure: Beauty perceived without desire or practical purpose. Formalism (Clive Bell, Greenberg): Emphasis on form, composition, and "significant form" over subject matter. Expressionism (Tolstoy, Collingwood): Art as manifestation and communication of emotion. Institutional Theory (Dickie): Artwork defined by recognition within the "artworld" framework. Phenomenology (Merleau-Ponty): Viewer's embodied experience at the center of aesthetic response. Postmodern & Relational Aesthetics (Bourriaud): Value in social interaction and context rather than isolated object. Indian Aesthetics – Rasa Theory (Bharata, Abhinavagupta): Aesthetic flavor evoking universalized emotion; key rasas include Śṛṅgāra (love), Karuṇā (pathos), Vīra (heroism). Japanese Wabi-Sabi: Beauty in impermanence, imperfection, and simplicity.

Unit- III**15 Hours****Analyzing Artworks from Multiple Perspectives**

A multi-lens approach uncovers layered meaning and broadens interpretation: Formal Analysis: Line, shape, color, texture, space, and composition. Contextual Analysis: Historical events, patronage, artist biography, and cultural milieu. Feminist & Gender Studies: Representation, gaze, and power relations. Post-Colonial Critique: Issues of hybridity, identity, and cultural appropriation. Psychoanalytic Lens: Symbolic content related to unconscious drives (Freudian, Jungian). Marxist & Socio-Economic Analysis: Class struggle, commodity fetishism, labor, and market forces. Eco-Critical Perspective: Environmental themes, material

sustainability, and ecological impact. Digital & Media Studies: Interactivity, network culture, and virtual embodiment.

Unit- IV

15 Hours

Applying Critical Thinking to Appreciate Art

Critical thinking fosters deeper engagement and informed appreciation: Questioning

Assumptions: Identify personal biases and cultural conditioning. Comparative Analysis:

Contrast artworks across time, culture, or medium to reveal continuities and

divergences. Evidence-Based Arguments: Support interpretations with visual evidence and scholarly sources. Reflective Journaling: Document evolving responses before and after

research or peer discussion. Public Dialogue: Participate in critiques, panel talks, or social media forums to refine positions.

Suggested Reading & Resources

- Terry Barrett, **Criticizing Art: Understanding the Contemporary**.
- Michael Kelly (ed.), **Encyclopedia of Aesthetics**.
- Arthur Danto, **The Transfiguration of the Commonplace**.
- John Berger, **Ways of Seeing** (BBC Series & Book).
- Susan Sontag, "Against Interpretation".
- B. N. Goswamy, **Indian Art: Forms, Concerns and Development**.
- MoMA "Elements of Art" online course (free).
- YouTube Channel: **The Art Assignment** for accessible art analysis videos.

Course Content: Ceramics Painting-II	L	T	P	Cr.
Course Code: MFP2454	0	0	8	4

TotalHours:60**Course Learning Outcomes****By the end of this studio-based course, students will be able to:**

4. **Extend technical mastery** of ceramic painting methods (majolica, under-glaze, on-glaze, and luster) on complex forms.
5. **Integrate visual language**—color, line, texture and narrative—into ceramic surfaces that communicate personal or contextual themes.
6. **Formulate and test slips, stains, and over-glaze media** to achieve durable, food-safe, and archival finishes.
7. **Design and manage firing schedules** (oxidation, reduction, and mixed-media firings) that match intended surface effects.

Unit- I**15 Hours****Surface Chemistry & Material Exploration**

Mixing proprietary slips, oxides, commercial and DIY stains

Test-tile matrix: temperature, atmosphere, application thickness

Unit- II**15 Hours****Traditional & Contemporary Techniques**

Majolica layering, cuerda seca, Mishima inlay

Digital decal transfer & photo-silk-screen on glaze

Unit- III**15 Hours****Narrative Vessels & Sculptural Forms**

Developing visual narratives; scaling from maquettes to full forms

Mid-sized series (3–5 pieces) focusing on meaning-making

Unit- IV**15 Hours****Firing Strategies & Professional Presentation**

Cone 04–10 oxidation/reduction firings; luster & Raku finishes

Mounting, lighting, labeling for exhibition

Suggested/Essential Readings & Resources

1. **Cooper, Emmanuel.** *The Ceramic Surface*. Bloomsbury, 2012.
2. **Hamer, Frank & Janet.** *The Potter's Dictionary of Materials and Techniques*. 6th ed., Bloomsbury, 2015.
3. **Sarkis, Garth Clark (ed.).** *Shards: Garth Clark on Ceramic Art*. Applied Research, 2020.
4. **Taylor, Louisa & Barringer, Paul Scott (eds.).** *Contemporary Surface Design for Ceramics*. A&C Black, 2021.

Course Content: Tattoo Making	L	T	P	Cr.
Course Code: MFP2455	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: Research Methodology in Art	L	T	P	Cr.
Course Code: MFP3500	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****Introduction to Research Methods in Fine Arts**

- Paradigms: qualitative, quantitative, mixed-methods; relevance to studio practice.
- Practice-led / practice-based research — art-making as a mode of enquiry.
- Case-study and comparative approaches for contextual analysis.
- Archival, ethnographic and oral-history techniques suited to visual culture.

Unit II:**15 hours****Documentation and Presentation of Research Projects**

- Process journals: sketches, reflective notes, iterative prototypes.
- Visual documentation standards: colour-calibrated photography, video walkthroughs, time-lapse.
- Digital dissemination: interactive PDFs, websites, AR overlays, PechaKucha presentations.
- Conference abstracts and poster design for academic sharing.

Unit III:**15 hours****Ethical Considerations in Art Research**

- Informed consent, image rights, and confidentiality when involving human subjects.
- Cultural sensitivity and avoiding appropriation of indigenous visual vocabularies.
- Authorship, plagiarism and correct citation of visual and textual material.
- Environmental responsibility in material selection and disposal.

Unit IV:**15 hours****Writing Research Papers and Thesis Preparation**

- Paper structure: abstract, introduction, literature review, methodology, findings, discussion, conclusion.
- Citation styles (Chicago, MLA, APA). Reference management with Zotero or Mendeley.

- Integrating high-resolution images, figure lists and appendices.
- Editing cycles, peer review, and submission protocols for journals and examinations.

Transaction Mode

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

Suggested Readings

Assessment & Key Resources

Assessment Components:

- Research Proposal — 20 %
- Annotated Bibliography — 10 %
- Documentation Portfolio — 30 %
- Research Paper / Thesis Chapter Draft — 40 %

Essential Readings:

- Graeme Sullivan, *Art Practice as Research*.
- Linda Candy & Ernest Edmonds, *Interacting: Art, Research, and the Creative Practitioner*.
- Michael Biggs & Henrik Karlsson (eds.), *The Routledge Companion to Research in the Arts*.

Course Content: Project and Dissertation	L	T	P	Cr.
Course Code: MFP3501	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:**15 hours****Creation of a Major Individual Art Project**

- Concept proposal, mood boards, and conceptual mapping.
- Gantt-chart timeline for studio milestones and material procurement.
- Iterative experimentation with media; risk assessment and feasibility studies.
- Regular critiques with faculty and external mentors.

Unit II:**15 hours****Preparation of a Written Dissertation**

- Linking theoretical framework to studio outcomes.
- Contextual analysis situating the work within contemporary discourse.
- Critical reflection on methods, challenges and resolutions.
- Formatting, binding, and submission standards (10 000–12 000 words).

Unit III:**15 hours****Presentation and Defense of the Project Work**

- Exhibition design: spatial layout, lighting, didactic panels and catalogue.
- Artist talk: structuring narrative, media support, Q&A techniques.
- Oral defense before an academic panel; responding to critique.
- Digital documentation for external examiners and online audiences.

Unit IV:**15 hours****Reflection on Personal Growth and Artistic Journey**

- Maintaining reflective journals and video diaries throughout the semester.
- Self-evaluation rubrics: technical skills, conceptual depth, professional practice.
- Peer-feedback loops to identify blind spots and strengths.

- Mapping future research or career pathways informed by project insights.

Transaction Mode

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

Suggested Readings

Assessment & Key Resources

Assessment Components:

- Major Art Project / Exhibition — 60 %
- Written Dissertation — 30 %
- Oral Defense & Exhibition Walk-through — 10 %

Recommended Resources:

- James Elkins, *Artists with PhDs*.
- Hazel Smith & Roger T. Dean, *Practice-led Research, Research-led Practice in the Creative Arts*.
- Visual diary platforms: Milanote, Notion, or Obsidian for reflective practice.

Course Content: Mural Drawing	L	T	P	Cr.
Course Code: MFP 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: MFP 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: MFP 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: MFP 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: MFP 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: MFP 3507	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: MFP 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: MFP 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: MFP 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: MFP 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: MFP 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.), ShodhPravidhi, 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: MFP4551	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: MFP4553	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: MFP4554	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*