

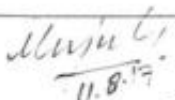
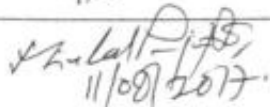
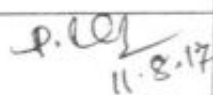

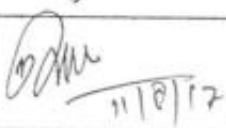
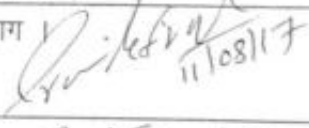
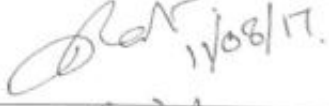
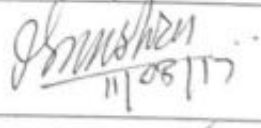
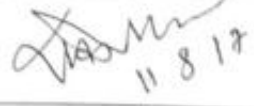
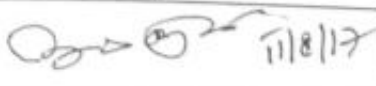
म० गॉ० चि०-ग्रा० वि० चित्रकूट, सतना (म०प्र०)
व्यावसायिक कला विभाग/कला संकाय

अध्ययन मंडल

पत्रांक.....

दिनांक 11-8-2017

आज दिनांक 11 अगस्त 2017 को व्यावसायिक कला विभाग की बैठक सम्पन्न हुई, जिसमें B.F.A तथा M.F.A पाठ्यक्रम को संशोधित एवं नवीनीकृत किया गया। बैठक में निम्न सदस्य उपस्थित रहे-

1. प्र० मंजुला चतुर्वेदी म० गॉ० काशी विद्यापीठ वाराणसी ।	 11.8.17
2. प्र० हीरालाल प्रजापति - बी० एच० यू० वाराणसी ।	 11/08/2017
3. प्र० राजीव नयन पाण्डेय - डॉ० शकुन्तला मिश्रा रा० पु० विश्वविद्यालय, लखनउ ।	 11.8.17
4. डॉ० वाइ० के० सिंह - प्र० अधिष्ठाता कला संकाय ।	 11/8/17
5. डॉ० कुसुम सिंह - प्र० उपकुलसचिव अकादमी ।	 11/8/17
6. डॉ० प्रमिला सिंह - सदस्य सचिव, विभागाध्यक्ष, व्यावसायिक कला विभाग ।	 11/08/17
7. डॉ० प्रसन्न पाटकर - सदस्य, व्यावसायिक कला विभाग ।	 11/08/17
8. डॉ० जयशंकर मिश्र - सदस्य, व्यावसायिक कला विभाग ।	 11/08/17
9. डॉ० राकेश कुमार - आमंत्रित सदस्य, व्यावसायिक कला विभाग ।	 11.8.17
10. डॉ० अभय कुमार - आमंत्रित सदस्य, व्यावसायिक कला विभाग ।	 11/8/17

MASTER OF FINE ARTS
(M.F.A.)

DEPARTMENT OF PROFESSIONAL ARTS
FACULTY OF ARTS

MAHATMA GANDHI CHITRAKOOT GRAMODAYA
VISHWAVIDYALAYA, SATNA (M.P.) 485334

VISHWAVIDYALAYA, SATNA (M.P.) 485334

**Ordinance
For
M.F.A. Programme**

1.	Duration of Programme	2 Years (4 Semester)
2.	Intake	30
3.	Eligibility	B.F.A.
4.	Mode of Education & Examination	Semester based Grade System (10 point scale)
5.	Mode of admission	Through entrance test/viva/voce
6.	Reservation	As per M.P. Govt. Rules
7.	Attendance	80 % in both theory and practical
8.	Examination	(a) C.F.A. (Internal 20% in both theory and practical (b) ESE (End semester examination) out of 80% in each paper theory and practical Internal assessment will be done by the teacher concern. End semester examination is conducted centrally by the University.
9.	One credit means one period of 50 minutes in a week for theory and two periods in a week for practical work.	
10.	External evaluation : (Practical/seminar/dissertation)	External evaluation based on report submitted by the students will be done through viva out of 80% marks by the external examiner nominated by V.C. from the panel submitted by the head/dean.
11.	Internal evaluation	Will be done by the teacher/guide, out of 20% marks.
12.	V.S.R.	As per the provision of the University
13.	All other rules of Examination of this university will be applicable of M.F.A. also.	

**CREDIT CHART
M.F.A.-PAINTING/SCULPTURE/APPLIED ART**

Subject	Semester				Total
	I	II	III	IV	
Practical	10	10	10	10	40
Theory	4	4	4	4	16
Seminar/Dissertation		8		10	18
V.S.R.		2			02
Total	16	24	16	24	76

[Handwritten signatures and dates are present below the Credit Chart table, including dates like 11/8/17 and 11/8/17.]

CREDIT CHART M.F.A.-I SEMESTER FOR EACH SPECIALIZATION

SN			Credit	Assignment	Internal Marks	External marks	Total marks	Exam period
01	Paper-II	Practical-I	10	10	20	80	100	
02	Paper-II	Theory-I	04	-	20	80	100	3hrs
		Total	14	10	40	160	200	

M.F.A.-II SEMESTER FOR EACH SPECIALIZATION

SN			Credit	Assignment	Internal Marks	External marks	Total marks	Exam period
01	Paper-I	Practical-II	10	10	20	80	100	
02	Paper-II	Theory-II	04	-	20	80	100	3 hrs
03	Paper-III	Seminar	08	01	20	80	100	
		Total	22	11	60	240	300	

M.F.A.-III SEMESTER FOR EACH SPECIALIZATION

SN			Credit	Assignment	Internal Marks	External marks	Total marks	Exam period
01	Paper-I	Practical-III	10	10	20	80	100	
02	Paper-II	Theory-III	04	-	20	80	100	3hrs
		Total	14	10	40	160	200	

M.F.A.-IV SEMESTER FOR EACH SPECIALIZATION

SN			Credit	Assignment	Internal Marks	External marks	Total marks	Exam period
01	Paper-I	Practical-IV	10	10	20	80	100	
02	Paper-II	Theory-IV	04	-	20	80	100	3 hrs
03	Paper-III	Presentation	10	01	20	80	100	
		Total	24	10/01	60	240	300	

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DETAILS OF COURSES PAINTING-I: SEMESTER

PAPER-I: PRACTICAL

Candidates will have to select any of the following practical subjects for specialization in I to IV semester:

1. Creative Painting
2. Portrait and life

CREATIVE PAINTING-

Composition based or abstract on relevant subjects of the environmental paintings based on preparatory sketches and studies. The students should also be guided to be able to justify the style, subject matter and the selection of the various elements of their compositions.

OR

PORTRAIT AND LIFE- MALE STUDY

Advanced studies in different sizes and age group from life models. Studies of different skin, with drapery and naked.

PAPER-II: THEORY (for all specialization)

AESTHETICS AND PRINCIPLES OF ART APPRECIATION-I

1. Principles of Art Appreciation:
 - a. Distinguish between Aesthetics and Appreciating criticism
 - b. Application of theories in the past and its relevance in the contemporary.
2. Sociology vis-à-vis art.
 - a. Art as model of man's activities and reflection of his world.....
 - b. Art as a form of social consciousness and reality, personality, class, nationality.
 - c. The national character of art.
3. Mechanism of Artistic perception-
 - a. Psychology of artistic perception.
 - b. Psychological mechanism of artistic creation.
 - c. Art as an object of perception.

Suggested Readings :-

1. H.H Arnason - History of Modern Art
2. Marcel Brion - Modern Painting : from impressionism to Abstract Art
3. Principles of Art- R.G. Collingwood

PAINTING-II: SEMESTER

PAPER-I: PRACTICAL

CREATIVE PAINTING- EXPERIMENTAL CREATION-

Exploration of various phases of contemporary painting and aesthetics principle they have to develop distinctly a personal style. Choosing the subject matter, the main sources of inspiration and the technical aspects of composition, aesthetical and philosophical aspects of composition, aesthetical and philosophical aspects of creative expression in own style.

Or

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PORTRAIT AND LIFE- Female study-

Advanced studies in different sizes and age group form life female models, studies of different skin with drapery and naked.

PAPER-II: THEORY

HISTORY AND METHOD AND MATERIAL OF PAINTING--I

PART-A : WESTERN

1. Background of modern painting in west: Neo- classicism, realism, romanticism, Impressionism and post-impressionism.
2. Critical Appreciation of the twentieth century movement in painting: Fauvism, cubism, Expressionism, Dadaism, Surrealism, Futurism, Metaphysical painting.

PART-B : INDIAN

1. Back ground of modern painting in India: Company, patna, Ravi Verma, Folk etc.
2. General scenario (A) revival in India Art, Bengal School and Bombay school. (B) Western impact on contemporary scenario. (C) Art circles of the mid-twentieth century, Progressive art group, Calcutta group, Shilpi group.

PAPER-III SEMINAR

The candidate have to present a seminar and report on the topic given by the subject concerned teacher. Topic may be from contemporary art movement. Contemporary artists and style, art education, school level and university level, exhibition, camp etc

Suggested Readings :-

1. Yashodhara Dalmin – The Marking of Modern indian art – The Progressives
2. P.N. Mago- Dehli9 Silpi Chakra – The Early Years
3. Yashodhara Dalmia – memory , Metaphor , Mutations – Contemporary Art of India and Pakistan
4. Lalit kala Akademi Monography on painters covered During the Semester
5. Geeta Kanpur – When was Modernism
6. Naville tuli – the flamed Mosaic – Indian contemporary painting
7. J.I.S.O.A. Special Velume on A.N. Tagore
8. P. Magharam – raja ravi verma
9. Nandalal Bose – centenary Velume, 1980
10. J.I.S.O.A Special Velume on G.N. tagore \
11. Lalit kala Contemporary, Nos, 1&2
12. Krishna Chaitanya – Indian paintings- The Modern Period
13. Partha mitter – Art & nationalism in Colonial India
14. (Ed). R. Parimoo & S. Sarcar – historical Development of Contemporary Indion Art
15. Fnudj dksfd – uanyky cksl
16. Jyotindra jain – Kalighat painting
17. R. sivakumar – Santiniketan : the Making of a contrxtual Modernism

PAINTING-III: SEMESTER

PAPER-I: PRACTICAL CREATIVE PAINTING-

Environmental Creation-Advancement with innovative approach of Ist semester programme.

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OR

PORTRAIT AND LIFE- Male study

Study of head and bust in various medium, modern concepts of portrait painting, an original write up on the aesthetics of portrait painting along with his personal approach to the study portraiture.

PAPER-II : (for all specialization)

AESTHETICS AND PRINCIPLES OF ART APPRECIATION--II

1. Fundamental attitude to art in India.
2. Brief comparison of the Aesthetic criteria of East & West.
3. Some theories relating to creativity-
 - a. Emotion,
 - b. Imagination,
 - c. Inspiration,
 - d. Intuition,
 - e. Imitation,
4. Globalization of art.
5. Modern artist in art- Courbet, Monet, Cezanne, Gauguin, Van Gogh, Matisse, Picasso, Kandinsky, Paul Klee, Modigliani, Giacometti, Malevich, A.N. Tagore, R.N. Tagore, N.L. Bose, B.B. Mukherjee..

Suggested Readings for painting :- as per sem I.

PAINTING-IV: SEMESTER

PAPER-I: PRACTICAL

CREATIVE PAINTING- Experimental creation-

Advancement with innovative approach of III semester programme.

Or

PORTRAIT AND LIFE- Female study

Study of head and bust with drapery or nude and same as male studies of III semester.

PAPER - II: THEORY

History and method and materials of painting--II

PART- A WESTERN.

1. Critical appreciation of the modern movement in western painting- (a) Abstraction, (b) Abstract Expressionism, (c) POP (d) Op (e) Super Realism, (f) Fantasy.
2. Present day important painters.
3. Art after 1945 to 1975.

PART- B INDIAN CONTEMPORARY

Development of Indian painting in post independence ear- 1945-75 and the later groups.

Major exponents: shailloz Mukherjee, M.F. Hussain, S.H. Raza, K.S. Panikkar, Souza, Jehangir Sabawala, K.G. Subramaniam, K.S. Kulkarni, D. Kaushik, N.S. Bendere, K.K. Hebbar, S. Chavada, L. Pai, V.S. Gaitonde, G. Pyne, G.R. Santosh, Bhupen Khakker, Gulam Sheikh, Bikas Bhattacharya, S. Gujral, M. Bawa, A. Ramachandran, Paramjeet Singh, Ram Kumar, Bimal

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Dasgupta and other contemporary artist- Hari Bhatnager, Y.N. Yogi, R.S. Bisht, B.N. Arya, D.J. Joshi, L.S. Rajput, S.G. Sri Khandey.

PAPER - III: DISSERTATION

Dissertation will be submitted on subject chosen by students and approved by the department/concerned teacher. Subject based on-

- Practical work done by the students in M.F.A.
- Critical analysis of different style (Shaili).
- Artists and their works and contributions.
- Philosophy of art, art schools and art in present scenario.

Suggested Readings :-

1. Shailoz Mukherjee
2. N.S. Bendre
3. G.R. santosh
4. Ganesh Pyne
5. Ram kumar
6. Bimal das gupta
7. Bikash bhattacharya
8. Laxman pai
9. A. ramachandran

APPLIED ART

M.F.A. -I SEMESTER

Candidates admitted in M.F.A. Applied arts will have to select any one of the following practical subjects for specialization in I to IV semester.

1. Visualization and campaign planning
2. Illustration

PAPER-I : PRACTICAL

VISUALIZATION AND CAMPAIGN PLANNING-

Advertising campaign for the press, analytical study of different product groups.

Or

ILLUSTRATION - STORY ILLUSTRATION

Illustration for children and for adults. Typography and book design

PAPER- II: THEORY

AESTHETICS AND PRINCIPLES OF ART APPRECIATION-

Same as syllabus of painting I semester.

Suggested Readings

1. Mohan M.-Advertising Management(TaTa McGraw-Hill Co.,New delhi)
2. Sandage, Fryburger & Rotzoll- Advertising Theory & Practices (Eleven Edition)
3. Sengupta- Cases in Advertising communication
4. Subrutu Sengupta - Brand Positioning Strategies for Competitive Advantage.
5. Wright, Warner, Winter & Zeigler- Advertising
6. Asker & Myers- Advertising Management

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APPLIED ART
M.F.A. --II SEMESTER

PAPER- I : PRACTICAL

VISUALIZATION AND CAMPAIGN PLANNING-

Visual to be based on the class of commodity and class of appeal.

Or

ILLUSTRATION – Press Illustration

Editorial illustration, industrial Illustration and Press Illustration.

PAPER- II THEORY

HISTORY AND METHOD AND MATERIAL OF APPLIED ART--I

1. Budgeting for Advertising and promotion approaches to budgeting-
 - a. Percentage of sale,
 - b. Unit of sale,
 - c. Competitive Parity.
 - d. All you can afford.
 - e. Objective Method.
2. Use of sales Forecasts in Budgeting, Budgeting Influences-
 - a. Newness of the product,
 - b. Type of Product,
 - c. Importance of the Retailer,
 - d. Scope of the Market,
 - e. Competition.
3. Measuring the effectiveness of Advertising and Promotion-
 - a. To test or not to test,
 - b. What should be tested,
 - c. Classification Schemes for measuring effectiveness
 - (i) Pre- testing and post testing.
 - (ii) Communication and sales effects.
 - (iii) Laboratory
 - (iv) Measures and field testing.
 - (v) Experiment and surveys
 - (vi) Message and media effect
 - (vii) Individual advertisements and campaign.
 - (viii) Advertising on product related test.
4. Designing and advertising effectiveness evaluation Programme.
 - a. What should be evaluated.
 - I. Budget Evaluation
 - II. Media Evaluation
 - III. Creative Evaluation
 - IV. Total Plan Evaluation
5. International Advertising & Promotion
 - a. What is International Advertising.
 - b. Reasons for the growth of international Advertising.
 - c. Organizing for international Advertising.

PAPER-III---SEMINAR

As per the syllabus of M.F.A. Painting II Semester in special reference to applied art.

Suggested Readings :-

1. Anand Bhaskar Halve – Planning for Power Advertising

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2. As Per History & Rechning Suggested Readings in semester-I

APPLIED ART
M.F.A. --III SEMESTER

PAPER-I: PRACTICAL

VISUALIZATION AND CAMPAIGN PLANNING - *Campaign Planning*
Commercial and Industrial planning and advancement of I semester programme.

Or

ILLUSTRATION : *Study Illustration* Advancement of I semester programme.

PAPER-II THEORY

AESTHETIC AND PRINCIPLE OF ART APPRECIATION--II

As per the syllabus of M. F. A. III semester painting.

Suggested Readings :-

1. Anand Bhaskar Halve - Planning for Power Advertising
2. As Per History & Rechning Suggested Readings in semester-I

APPLIED ART
M.F.A. --IV SEMESTER

PAPER- I: PRACTICAL

VISUALIZATION AND CAMPAIGN PLANNING - *Visualization* - Advancement of II Semester programme with special touch.

Or

ILLUSTRATION - *Press Illustration* - Advancement of II Semester programme with special effect.

PAPER - II: THEORY

HISTORY AND METHOD AND MATERIAL OF APPLIED ART--II

1. The emerging role of marketing
 - a. What does marketing do?
 - b. Definition of marketing.
 - c. Environmental factor influencing adoption of the marketing concept.
 - d. The marketing concept: a preliminary view.
 - e. Planning and operating under the marketing concept.
 - f. Implementing the marketing concept.
2. The Marketing Process
 - a. Identification of marketing activity.
 - b. A classification of marketing activities.
 - c. Variations in classification of marketing efficiency.
3. Marketing information system
 - a. Marketing information and marketing decisions.
 - b. Marketing information system
 - c. Analysis of sales record
 - d. Simulation of marketing decisions in information system.
4. Market and market segmentation
 - a. Market segmentation.

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- ### 5. Buyer Behavior

Same as syllabus of painting IV semester

a. Certificate from the respective concern and Minimum three works done during the period will be submitted to the head of the department.

1. Philip Kotler – Marketing Management Analysis, Planning & Control
2. Rosenberg – Marketing
3. Kotler & Kox – Marketing Management & Strategy
4. Cravens Hills Woodruff – Marketing Management
5. Kotler & Armstrong – principles of Marketing
6. Stanton & Others – Fundamentals of Marketing
7. Namakumari & Ramaswamy – Marketing Management
8. Pranswae J.S.- Marketing in the Era
9. Chhabia & Grover – Marketing Management

SCULPTURE --I SEMESTER

Candidates will select any one of the following practical subject for specialization in I to IV semester;

- CREATIVAE SCULPTURE:** Creative composition-

Or

Advanced studies in different sizes from life male model. Studies of different skin with drapery as naked.

PAPER-II THEORY
AESTHETICS AND PRINCIPLES OF ART APPRECIATION-I

as naked.

PAPER-II THEORY

AESTHETICS AND PRINCIPLES OF ART APPRECIATION-I

Same as syllabus of painting I semester.

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Suggested Readings

1. A.M. Emmons - Evolution of Modern sculpture
2. Glanze Lisa Davidoson - art of the 20th Century
3. H.H. Arnason - History of modern art
4. Werner spies - Picasso Sculpture
5. Maly and Dietfried Gerhardus - Cubism and Futurism
6. Herbert Read - A Concise History of modern Sculpture
7. William S. Rubin - Dada & Surrealist Art
8. Fredesic

M.F.A. SCULPTURE --II SEMESTER

PAPER-I: PRACTICAL CREATIVE SCULPTURE-

Mural and Relief

Designing and execution of sculptural murals in relief on given subjects and site.

Or

PORTRAIT & LIFE- Female study

Advanced studies in different sizes from life female model studies of different skin with drapery or naked.

PAPER-II: THEORY

HISTORY & METHOD AND MATERIAL OF SCULPTURE-I

1. Origin of the modern concept in western sculpture.
2. Major trends in India
 - a. Ramkinkar Baij
 - b. Pradosh Dasgupta
 - c. Chintamani Kar
 - d. Dhanraj Bhagat
 - e. Shankho Chowdhary
 - f. S. Dhanapal
 - g. P. Jankiran
 - h. Amarnath Sehgal.
3. Pratima Vigyan/Pretima Laxanan

PAPER-III: SEMINAR

As per the syllabus of M.F.A. II semester painting in relevant to sculptur.

Suggested Readings :-

1. Masterpieces of Indian Borzes & Metal sculpture Rustam - J Mehta
2. Sculpting in steel and other metals - Arthur Zaidenberg
3. Modeling a figure in clay - Albert pounteney
4. Principles of metal castings - Richard W. Heine & Philipc. Rrosenthal
5. Manual of Direct Metal Sculpture - Thames and Hudson
6. Bhartiyamurtikala VastuShilp Vidhan - P. Chandra Vinod
7. Sculpture of primitive man - Warner Muensterberger
8. George Segal - Sam Hunter / Don Howthorne
9. Early Chola bronzes - Daugles Barrett
10. Conremporary Stone sculpture - Donaz Mealach
11. Marino marini - A.M Hammacher

12. Birbhum Terracottas - Lalitkala academy
13. Terracottas of Bengal - S.S biswas
14. Masterpieces of Indian Terracottas - M.K Dhavalikar
15. Sculpture in plastic arts - Nicholas roukas
16. Modern sculpture - harbeart read

M.F.A. SCULPTURE --III SEMESTER

PAPER- I: PRACTICAL CREATIVE SCULPTURE-

Creative composition

Advancement of I semester programme with preparatory studies and techniques for developing individual creative expression.

Or

PORTRAIT & LIFE- Male study

Enlargements from macquetts or photographs, advancement of I semester programme with different age group.

PAPER-II THEORY

AESTHTIC & PRINCIPLES OF ART APPRECRATION-II

As per the syllabus of M.F.A. - III semester painting.

Suggested Readings :-

1. M.L. ahuja - Emient Indian ten gread artist
2. Marg vol. 16 (dec. too sept. 1962-63)
3. Manifestations (100 artist)
4. Ramkinkar baij - lalit kala academy
5. Pradosh dasgupta - lalit kala academy
6. Chintamon kar- lalit kala academy
7. Dhanraj bhagat - lalit kala academy
8. Shankho chowdhary - lalit kala academy
9. S. Dhanpal - lalit kala academy
10. P. jankiram - lalit kala academy
11. Amaranth sehgal - lalit kala academy

M.F.A. SCULPTURE -IV SEMESTER

PAPER-I PRACTICAL CREATIVE SCULPTURE-

Mural and Relief

Advancement of II semester programme with appropriate group.

Or

PORTRAIT & LIFE- Female study

Advancement of II semester programme with different group.

PEPER-II THEORY

HISTORY AND METHOD AND MATERIALS OF SCULPTURE-II

1. Master of modern Sculptures of West: Jacob Epstein, Henry Moore, Calder, Brancusi, Barbara Hepworth, Marini, Louise Nevelson.
2. Masters of Indian sculpture: A. Davierwalla, P. Pochkkanwal, M. Pandya, Meera Mookherjee, K.G. Subramanian, Somnath Hore, Kanayi Kunhiraman.

PAPER-III DISSERTATION

Same as syllabus of painting IV semester

Suggested Readings :-

1. H.H. Arnason - Calder
2. Jose maria faerna - Brancusi
3. Herbert read - A Concise History of Modern sculpture
4. A.L.N. Romain and others - sculpture
5. H H Arnason - History of modern art
6. A.M. Emmons - evolution of Modern sculpture
7. G Lange & Lisa Davidsin - Art of the 20th Century
8. Frederick Hartt - Art Vol. II
9. H.W. Janson - History of Art

EVALUATION SYSTEM

PRACTICAL PAPER (for each specialization I to IV semester)

During M.F.A. I to IV semester the student will have to choose or the department will provide his/her supervisor for the practical subjects and work under his supervision. The student will select the area of practical study in consultation with the supervisor and at the end of each semester arrange the exposition / exhibition of his / her works for evaluation by the internal and external examiners.

THEORY PAPER

There will be examination of 3 hrs. and 80 marks in each theory paper for all specialization and each semester / or as per university rules.

SEMINAR (for each specialization)

The student will have to present a seminar in department / faculty level and have to present written material on same topic about 10 pages. External evaluation based on written presentation by external examiner based on seminar presentation.

DISSERTATION

The dissertation will be a report based exam. This will be done by the students under the supervision of guide (for practical) of minimum 30 typed pages photo plates and shall be evaluated by the external examiner of the practical examination at the time of M.F.A. (practical) final examination.

MARKS DISTRIBUTION

There will be provision of 20% internal marks and 80% external in each paper.