

**Proposed Ordinance
for
Postgraduate Programmes (other than M.Phil) under
Credit-based Semester System**

1. Definitions

- 1.1. 'Programme' means the entire course of study and examinations.
- 1.2. 'Semester' means a term consisting of a minimum of 80 working days including examination days distributed over a minimum of 16 weeks of 5 working days each.
- 1.3. 'Course' means a segment of subject matter to be covered in a semester. 'Credit' (Cr) of a course is a measure of the weekly unit of the work assigned for the course.
- 1.4. 'Letter Grade' or simply 'Grade' in a course is a letter symbol (A+, A, B+, B, C+, C, D) which indicates the broad level of performance of a student in a course.
- 1.5. Each letter grade is assigned a 'Grade Point' (G) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.
- 1.6. 'Credit Point' (P) of a course is the value obtained by multiplying the grade point (G) by the credit (Cr) of the course: $P = G \times Cr$.
- 1.7. 'Semester Grade Point Average (SGPA) is the value obtained by dividing the sum of credit points (P) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester. The grade point shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.
- 1.8. 'Cumulative Grade Point Average' (CGPA) is the value obtained by dividing the sum of credit points in all courses taken by the student for the entire programme by the total number of credits and shall be rounded off by two decimal places.
- 1.9. 'Grade Card' is a card containing marks and grades secured by a student in each course in a semester-based programme, together with his/her SGPA and CGPA, and Division etc.

2. General

- 2.1. Notwithstanding anything contained to the contrary, the following Ordinance shall apply to the above Master level Degree Programmes offered by the University under the 'semester system', which is designed to test systematically students'

progress in class, laboratory, field work etc. (as applicable in a particular programme) through continuous evaluation.

- 2.2. An academic year will consist of two semesters, each semester of 16 weeks (80 working days) duration, excluding examination days.
- 2.3. The odd and even semesters will commence from July and January, respectively, or as decided by the Academic Council from time to time.
- 2.4. The Degree of Master of Arts (M. A.), Master of Commerce (M. Com.), Master of Science (M. Sc.), Master of Education (M.Ed), Master of Fine Arts (M.F.A.), Master of International Business (M.I.B), Master of Business Administration (M.B.A.), Master of Law (LL.M.), Master of Architecture & Ekistics (M.Arch), Master of Technology (M. Tech Master of Computer Applications (M. C.A.),), M.Sc. Tech. or any such other degree offered by the University shall be awarded to a candidate who has successfully undergone at this University a regular programme of study of minimum four/ six semesters, as the case may be, in the relevant subject and who satisfies other academic requirements as specified by the Academic Council.
- 2.5. A student shall be allowed to complete a programme within a maximum period of eight semesters if the duration of the programme is of four semesters and within ten semesters if the programme is of six-semester duration.

3. Attendance

- 3.1 A Candidate shall be deemed to have undergone a regular course of study in the University in each semester, if he/she has attended at least 75% in the aggregate of lectures, tutorials, practicals etc. in order to be eligible to appear at the Examination. Provided that the Majlis-i-Talimi (Academic Council) may, in special circumstances, condone any shortage in such attendance except otherwise provided by the Academic Council.
- 3.2 A relaxation to the maximum extent of 15% of the total attendance shall be accorded to student on account of sickness, participation in university functions and the prescribed Educational Tours / Field Trips / Field work, provided that the attendance record, duly counter signed by the Teacher incharge, is sent to the

concerned Dean of the Faculty / Head of the Department / Director of the Centre / Principal, University Polytechnic, within two weeks of the function/activity etc.

Provided further in case of sickness/medical disability an application for the condonation shall be supported by a medical certificate issued by a registered Medical Practitioner / Public Hospital and duly authenticated by the Ansari Health Centre of JMI Such applications-must be submitted either during .the period of treatment/hospitalization or within two weeks following recovery.

- 3.3 The above provisions shall be applicable to students of all postgraduate programmes except for the private candidates.

4. Evaluation

- 4.1. A programme may be comprised of some of the following components: theory courses, laboratory courses, field work, block placement, project, dissertation, seminar, industrial training etc. as prescribed by the concerned Board of Studies/ Committee of Studies and approved by the Academic Council on recommendation of the concerned Board of Studies/ Committee of Studies. For various components, the weightage of marks will be as follows:

For Theory Course

Internal Assessment	25% of Marks
End Semester Examination	75% of Marks

For Laboratory/ Practical Course

Internal Assessment	50% of Marks
End Semester Examination	50% of Marks

For Industrial Training/Teaching Practice/Project

Internal Assessment	50% of Marks
End Semester Examination	50% of Marks

For Field Work

Internal Assessment	100% of Marks
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4.2. Internal Assessment

- 4.2.1. The Internal Assessment in a theory course may comprise of written tests, home assignments, presentations/ seminars, tutorials, term papers, quizzes etc. as

prescribed by the concerned Board of Studies/ Committee of Studies from time to time.

4.2.2. In a laboratory course, each practical performed by a student will be evaluated by the concerned teacher(s). Evaluation will involve documentation of the experiment, precision in the performance of experiment, viva voce examination etc.

4.2.3. In the case of Industrial Training/ Project, the Internal Assessment will include Monthly Progress Report and Mid-Semester Evaluation.

4.2.4. In the case of fieldwork, the Internal Assessment will include: Professional Development, Record Keeping, Use of Supervision, Regularity in Field Work, Individual and Group Conferences, Rural Camp, Behavioural Laboratory, Skill Laboratories etc.

4.2.5. The weightage of various components in para # 4.2.1 - 4.2.4 shall be decided by the concerned Board of Studies/ Committee of Studies from time to time and shall be duly approved by the concerned Faculty/Board of Management.

4.2.6. The concerned Department/ Centre shall maintain the complete record in respect of the Internal Assessments and display it in the respective departments/centres.

4.3. End Semester Examination

The End Semester Examination will be held during the first week of December / first week of May for the Odd Semester/ Even Semester courses, respectively or as decided by the Academic Council from time to time.

5. Award of Grades

5.1. Letter Grades and Grade Points

Students will be awarded letter grades on 10-Points Scale for each course on the basis of their performance in that course. The procedure for award of grades is as follows:

5.1.1. All evaluations will be done in marks.

5.1.2. The marks obtained by a student in the End Semester Examination and Internal Assessment in a theory/ laboratory course/ Field work/ Industrial Training/ Teaching Practice/ Project will be added together. These combined marks would be

reduced to a 100-Point Scale. The rounding off (if required) will be done to the nearest integer.

The same procedure would be adopted for project work/ field work as well.

5.1.3. Letter grades will now be awarded for each course as per the following table:

Grade Range of Marks (M)# Grade Point (G)

A+ $M \geq 90$ 10

A $80 \leq M < 90$ 9

B+ $70 \leq M < 80$ 8

B $60 \leq M < 70$ 7

C+ $50 \leq M < 60$ 6

C $40 \leq M < 50$ 5

D $M < 40$ 0

M : marks obtained by a student on the 100-point scale

The lowest passing grade in a course and also for awarding a degree will be 'C', whereas the minimum passing marks in a course will be 40%. However, in the case of M.A. (HRM) and M.A. (Social Work) programmes, the lowest passing grade in a course and also for awarding a degree will be C+ and the lowest passing marks in course will be 50%. **In the case of M.F.A. Courses (Faculty of Fine Arts) in theory papers aggregate passing marks will be 45% (40% in theory examination and 50% in internal assessment and C+ in grade).**

A candidate having obtained the 'D' grade in a course (and C grade in M.A. (HRM) / M.A. (Social Work), shall be declared as failed in that particular course.

5.2. Credit Point (P)

It is the value obtained by multiplying the grade point (G) by the credit (C) of the course:

$$P_n = G_n \times C_r n.$$

Where,

'P_n' is the Credit point for the 'n'th course,

'G_n' is the Grade point awarded in the 'n'th course,

'C_{rn}' is the number of credits assigned to the 'n'th course,

'n' is the number of course in which a student is appearing in a semester.

5.3. Semester Grade point Average (SGPA)

It is the weighted average of the grade points of all courses during the semester. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below.

$$\text{SGPA} = \frac{P_1 + P_2 + \dots + P_n}{Cr_1 + Cr_2 + \dots + Cr_n}$$

5.4. Cumulative Grade Point Average (CGPA)

The Cumulative Grade Point Average (CGPA) of a student is calculated at the end of a programme. For the computation of CGPA, only the best performed courses with maximum credit points (P) alone shall be taken subject to the minimum credits requirements. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students. CGPA can be calculated by the following formula:

$$\text{CGPA} = \frac{(\text{SGPA})_1 S_1 + (\text{SGPA})_2 S_2 + \dots + (\text{SGPA})_n S_n}{Cr_1 + Cr_2 + \dots + Cr_n}$$

Where (SGPA)_n is the SGPA of the n-th semester and Cr_n is the total credits taken in the n-th semester.

6. Pass Percentage and Promotion of Candidates

- 6.1. The pass percentage in each component of a course, i.e. Internal Assessment and End- Semester Examination, shall be 40%. However, in the case of M.A (Social Work/ Human Resource Management) the pass percentage shall be 50%.
- 6.2. A student will automatically be promoted from the odd semester to the even semester, provided that he/she has fulfilled the minimum requirement of attendance as prescribed by the university, failing which his/her admission shall stand cancelled.
- 6.3. A student of the consecutive semester of any programme, who is detained due to shortage of attendance, will be readmitted in that particular semester subsequently.
- 6.4. No candidate shall be permitted to move to the third semester if he/she has a backlog of more than 1/4th of the courses of the first and second semesters combined.

For the programmes of the duration of six semesters, promotion from the fourth semester to the fifth semester, a student will be required to clear at least 3/4th of the courses upto 4th semester. In case the value of 1/4th or 3/4th of the courses comes out to be a non-integer, it will be rounded off to the nearest integer.

- 6.5. In case a student is unable to clear the required number of courses in the second semester (in a programme of four semester duration) or fourth semester ((in a programme of six semester duration) in accordance with Para # 6.3 above, he/she shall be declared as failed. However, such a student may appear as an ex-student in the ensuing semester examinations. **In case of M.F.A. Courses in Faculty of Fine Arts students who fail in practical papers / studio work, will not be promoted to the next semester he / she will repeat the same semester as a regular student. In the case of theory paper if a students failed in theory papers he / she will be promoted to the next semester.**
- 6.6. An ex-student will be required to appear only in such courses in which he/she has failed to obtain the minimum passing grade.
- 6.7. A candidate will be declared as passed in a programme if his/her CGPA is not less than 5 and that he/she has obtained the minimum passing grade in any course.

7. Division

Division will be awarded in the following manner (with maximum CGPA of 10 as base)

CGPA \geq 8.5 I Division with Distinction

$6.5 \leq$ CGPA $<$ 8.5 I Division

$5.5 \leq$ CGPA $<$ 6.5 II Division

$5.0 \leq$ CGPA $<$ 5.5 Pass

8. Re-evaluation of Answer Scripts

No request for re-evaluation of the result declared in any will be entertained. However, the re-totaling of a answer book will be permitted on submission of an application along with the prescribed fee by the candidate to the Controller of Examinations.

9. Redressal of Result-related Grievances

If any candidate is not satisfied with the marks/grade obtained in the examination, he/she may submit a request to the Controller of Examinations on a prescribed form, along with the prescribed fee, within 10 days of the declaration of the result. The Controller will forward the case to the concerned “Examination Grievance Committee”.

10. Examination Grievance Committee

10.1. For each Faculty there shall be an “Examination Grievance Committee” comprising of the following members:

- a. Dean of the Faculty (Chairperson),
- b. Head of the concerned Department,
- c. One faculty member of the concerned department to be nominated by the Head of the Department.
- d. One faculty member of the concerned Faculty to be nominated by the Vice-
- e. Chancellor.

10.2. In the case of *AJK-Mass Communication Research Centre*, the composition of the faculty shall be as follows:

- a. Director of AJK-MCRC,
- b. One faculty member of the centre to be nominated by the Director,
- c. Two faculty members of Jamia to be nominated by the Vice-Chancellor.

10.3. For Other *Centres*, the composition of the Committee shall be as follows:

- a. Dean, Faculty of Humanities and Languages/ Dean, Faculty of Natural Sciences/
Dean, Faculty of Social Sciences (Chairperson)
*(for centres engaged in study and research in the fields of Languages & Culture/
Sciences/ Social Sciences, respectively),*
- b. Director of the concerned Centre,
- c. One faculty member of the Centre nominated by the Director of the Centre,
- d. One faculty member from amongst the Centres to be nominated by the Vice-Chancellor.

The Committee will have the following powers:

- I. To inspect the answer books of a candidate or that of the entire class and look for discrepancies in marks awarded.
- II. In case of minor discrepancies, such as error in the totaling of marks or detection of any unchecked question(s), the Committee may take corrective measures.
- III. In case of major discrepancies in the award of marks, the Committee may get the answer book(s) rechecked by a subject expert to be appointed by the Committee itself.

The “Examination Grievance Committee” shall forward its recommendation to the Examination Committee within 30 days from the date of application from a student/students. The decision of the Examination Committee shall be final.

- 10.4. The quorum for holding a meeting of the Committee shall be 3/4th of the total number of committee members.

11. Improvement Examination

- 11.1. A student may be allowed to improve his/her marks in any two of the courses in the next semester. However, the improvement of the odd/even semester course will be permitted in the next odd/even semester examination only.
- 11.2. Improvement examination will be held in Theory courses only.
- 11.3. The appearance at such an examination in the course will be allowed only once. No further chance will be given under any circumstances.
- 11.4. For the purpose of determining the division/ grade, the better of the two performances in the examinations will be taken into consideration.
- 11.5. The Grade Card of a student will indicate full information of the examinations taken by him/her. Both the Grades obtained in the 1st and 2nd attempts will be shown in the Grade Card.

12. Ranking of Successful Students and Award of Gold Medals

- 12.1. The ranking of successful students of a programme shall be determined on the basis of the aggregate marks obtained by them in all semester examinations within the minimum prescribed period of the programme.

Provided that the marks obtained in the improvement examination shall not be considered while determining their ranking.

In the case of tie, the students shall be awarded ranking on the basis of the maximum marks obtained in theory courses. In case there is still a tie, the students will be awarded the same ranking. **In the case of M.F.A. courses (Faculty of Fine Arts) i.e. Applied Art, Painting, Art Education, Sculpture and Graphic Art the award ranking will be on the basis of maximum marks obtained in practical / studio work.**

12.2. A Gold Medal will be awarded to a student who has secured the first rank in a programme, provided that he/she has secured the CGPA not less than 6.5.

Aims & Objectives

The Masters of Fine Art (MFA) Course in Painting provides the student an opportunity to attained higher standards in their field to establish themselves in their professional field and also for teaching of the subject at various levels up to the Collage / University.

The newly formulated credit based semester system provides the student an opportunity to not only continuously practice and assess his / her work but also side by side to update his / her knowledge toward his / her art practice to meet the challenges of contemporary art practice in India and rest of the world.

The new semester system based on credits / grades is to make the course of study compatible to the same course being conducted at the other Universities & Institutes in India & Abroad through an objective assessment of the body of work qualitatively and quantitatively so, that the interchangeability is possible for a student to get admission in any other Collage in same subject.

The system enhances the possibilities of learning in the related cross / inter-disciplinary fields of knowledge and thereby makes the process of learning / teaching more open ended. Also this system provides student an exposure to the other related contemporary art practices which in turn helps him / her to keep him / her updated toward the present art practice and its developments up to the date.

REGULATIONS REGARDING THE MASTER OF FINE ARTS IN PAINTING

TWO YEARS PROFESSIONAL DEGREE COURSE

IN FOUR SEMESTER

EXAMINATION SYSTEM

1. Examination for the degree of M.F.A. Painting shall be held in all the four semester viz. I, II, III and IV divided mainly into two parts.
2. (A) Studio Work, **50%** Internal and **50%** External.
(B) Written Paper, **25%** Internal and **75%** External.

Studio work will be assessed in I, II, III and IV semester. Marks and credit will be divided into 50% internal and 50% external. Total 700 marks and 60 credits per semester

I, II, III and IV semester will be to 3000 marks with 240 credits will be equal in every department.

(A) STUDIO WORK

- I. Internal assessment 50% marks will be done by the concerned teacher / guide.
- II. The 50% of studio work of all four semesters will be assessed by external examination board appointed by BOS (Board of studies) consist upon a four members committee, HOD the Chairman one guide from the Department and two external member will examine display of works done in a semester from I, II, III and IV semester separately. The dissertation and viva will be separately.

(B) WRITTEN PAPER

- I. Written sessional work will be assessed by internal teacher.
- II. Written examination papers will be assessed by external examiners appointed by BOS (Board of studies).

Rules & Regulation / Schemes of Examination

- The whole Course of two years of the MFA in Painting is divided into four semesters in a way that the each academic year consists of two semesters each.
- A student can complete this course in a maximum time period of 4 years failing which she / he will not be entitled to the MFA degree.
- Each semester consists of 90 working days or 18 weeks, each week consisting five working days, each day consisting 07 hours = 09 periods. The division of each semester of the academic session is as:

July 15 to December 10-----I and III semester or the 'Odd Semester'

January 6 to May 15-----II and IV semester or the 'Even Semester'.

- The whole course consists of 240 credits and correspondingly 3,000 marks roughly divided into four parts in four semesters.
- It is essential for a student to attend a minimum of the 75% of the classes (both practical and theory) to take the end semester examination failing which she / he will not be permitted to take the examination.
- There will be examination at the end of each semester known as the 'End Semester Examination'.

This examination will be in the form of

Display / Presentation of the Practical work done during the semester.

Written examination for the Art History.

Presentation and Viva-Voce for the Dissertation in the IV semester.

- The division of total percentage of marks will be as:
Internal Marks – 50%
External Marks – 50%
- There will be a grading system based on the above percentage according to the total percentage of marks secured by the student.
80% and above - O
Between 70% and 79.99% - A
Between 60% and 69.99% - B
Between 55% and 59.99% - C

Between 50% and 54.99% - D (which is the minimum passing standard)

Below 50% - E (will be considered fail)

Below combined marks obtain by a student in the two components of evaluation (Mid semester evaluation and semester examination) of a course shall be the on basis of award of letter grades (A, B, C, D and E) on 10 points scale in accordance with the table given below:

Grade	Range of Marks (M)#	Grade Point (G)
A+	$M \geq 90$	10
A	$80 \leq M < 90$	9
B+	$70 \leq M < 80$	8
B	$60 \leq M < 70$	7
C+	$50 \leq M < 60$	6
C	$40 \leq M < 50$	5
D	$M < 40$	0

M: marks obtained by a student on the 100-Point Scale.

- If a student fails in the practical subject she / he will be considered fail in the semester. She / He will, though be promoted to the next semester but shall have to repeat the same corresponding semester (Even or Odd semester) during the next year.
- If a student fails in a written / theory examination will be promoted to the next semester but she / he shall have to take the same examination in the next corresponding (Odd or Even) semester during the next year.

M.F.A. Semester Wise Programme

First Semester: 18 weeks

S.No.	Papers	Total Duration	Internal	External	Total Marks	Credits
			Marks	Marks		
1	<u>Core Subject:</u> <u>Painting (Studio Work)</u> 05 Paintings	12 weeks	300 (240Major Projects+60 Minor Project)	300 (Major Project 240+ Minor Project 60)	600	48
			It is compulsory to submit minimum 05 Paintings of medium size, 30x40 inches on canvas/Paper in Oil or Acrylic Colour along with preparatory drawings and sketches.			40
2	<u>Conceptual Art (Studio Work)</u> Experimental Art including the mediums i.e. Graphics, Installation, Photography, Digital Art, Video Art.	04 weeks	Minimum one Project, i.e. the work along with all the preparatory sketches and research regarding the method and material involved in conceptualizing of the work to be submitted.			08
3	Complementary Paper History of Art	2 Lectures per weeks	25	75	100	08
Total			325	375	700	56

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

M.F.A. Semester Wise Programme

Second Semester: 18 weeks

S.No.	Papers	Total Duration	Internal	External	Total Marks	Credits
			Marks	Marks		
1	<u>Core Subject Painting (Studio Work)</u> 05 Paintings	12 weeks	300 (240Major Projects+60 Minor Project)	300 (240Major Projects+60 Minor Project)	600	48
			It is compulsory to submit minimum 05 Paintings of medium size, 30x40 inches on canvas/Paper in Oil or Acrylic Colour along with preparatory drawings and sketches			40
2	<u>Conceptual Art (Studio Work)</u> Experimental Art including the mediums i.e. Graphics, Installation, Photography, Digital Art, Video Art.	04 weeks	Minimum one Project, i.e. the work along with all the preparatory sketches and research regarding the method and material involved in conceptualizing of the work to be submitted.			08
2	Complementary Paper History of Art	2 Lectures per weeks	25	75	100	08
Total			325	375	700	56

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

M.F.A. Semester Wise Programme

Third Semester: 18 weeks

S.No.	Papers	Total Duration	Internal	External	Total Marks	Credits
			Marks	Marks		
1	<u>Core Subject Painting (Studio Work)</u> 05 Paintings	12 weeks	300 (240Major Projects+60 Minor Project)	300 (240Major Projects+60 Minor Project)	600	48
			It is compulsory to submit minimum 05 Paintings of medium size, 30x40 inches on canvas/Paper in Oil, Acrylic Colours or any other painting medium along with preparatory drawings and sketches			40
2.	<u>Conceptual Art (Studio Work)</u> Experimental Art including the mediums i.e. Graphics, Installation, Photography, Digital Art, Video Art.	04 weeks	Minimum one Project, i.e. the work along with all the preparatory sketches and research regarding the method and material involved in conceptualizing of the work to be submitted.			08
3	Complementary Paper History of Art	2 Lectures per weeks	25	75	100	08
Total			325	375	700	56

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minute

M.F.A. Semester Wise Programme

Fourth Semester: 18 weeks

S.No.	Papers	Total Duration	Internal	External	Total Marks	Credits
			Marks	Marks		
1	<u>Core Subject</u> <u>Painting (Studio Work)</u>	12 weeks	300 (240Major Projects+60 Minor Project)	300 (240Major Projects+60 Minor Project)	600	48
	05 Paintings		It is compulsory to submit minimum 05 Paintings of medium size, 30x40 inches on canvas/Paper in Oil or Acrylic Colour along with preparatory drawings and sketches		40	
2	<u>Conceptual Art (Studio Work)</u> Experimental Art including the mediums i.e. Graphics, Installation, Photography, Digital Art, Video Art.	04 weeks	Minimum one Project, i.e. the work along with all the preparatory sketches and research regarding the method and material involved in conceptualizing of the work to be submitted.			08
3	Dissertation & Viva-Voce.	2 presentations		200 (Dissertation-150+Viva-Voce-50)	200	16
4	Complementary Paper History of Art	2 Lectures per weeks	25	75	100	08
Total			325	575	900	72

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

Core Subject (Practical):

1. Major Project Studio Practice (Painting)

This is the major subject in which the scholar is expected to explore and practice their creative possibilities in the painting mediums of their choice. They are expected to submit minimum of five works of medium size in any Painting medium i.e. along with the preparatory drawings and sketches created in the process of each painting. It constitutes 80% of the whole practical work.

It is the main subject of specialization in which the student is supposed to submit preparatory drawings / sketches along with the each work/Project.

2. Minor Project, Studio Practice (Conceptual Art)

This subject is aimed at exploring and being aware of the latest developments in the field of Contemporary Art field other than their major discipline (Painting)and enable them to prepare themselves to face the present day's challenges. It opens up possibilities to the newer kinds of Art Practices, i.e. Installation Art, Performance Art, Photography and Digital Media based Art, Video Art and animation etc,

The student is supposed to conceptualize in terms of idea, and research work regarding the materials and method to manifest the idea.

Complementary Paper

This paper includes the history and development of various art theories and movements, which is an essential part of understanding toward their art practice.

Display and Presentation

This is a part of external assessment. The student will present his / her body of work created during the whole semester for the external examiner to assess.

Dissertation and Viva-Voce

The student will write the research paper based on a chosen topic with consultation to his teacher in which she / he has to research, analyze and collect the study material from various sources i.e. books, catalogs, museums, exhibitions, interviews with the experts and various websites in the related subjects. The student shall have to give presentation about their dissertation in processes with consultation of the concerned teacher.

MFA I SEMESTER (PAINTING)

HISTORY OF ART

Modern Art (Western)

Social and historical background of 20th century art.

Background:

Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism.

Fauvism

- a. Fauvism and its significance.
- b. Growing importance of oriental woodcuts in Modern Painting.
- c. Detailed study of the works of Matisse, Duffy and Vlaminck.

Expressionism

- a. Significance, Characteristics and evolution in the context to socio-political conditions in Europe.
- b. Expressionists' attitude to contemporary society to nature and to religion.

- c. Detailed study of the works of Edward Munch, Emile Nolde, Oscar Kokscha, Kirchner, Vassily Kandinsky, Max Beckmann, William De Kooning and George Rouault.

Cubism

- a. Cubism as a revolution in Art.
- b. Characteristics, evolution and development.
- c. Its influences and impact on later trends.
- d. Cubism and Abstraction.
- e. Cubism and Futurism.
- f. Contribution of the Bauhaus School.
- g. Influence of the concept of formalistic purity, dehumanization.
- h. De stijl and Supermatism, Constructivism.
- i. Kinetic Art and Optical Art.

Surrealism and Dadaism

- a. Dada art as a prelude to Surrealism.
- b. Surrealist characteristics in pre-surrealist art.
- c. Surrealism and the subconscious.

- d. Influence of Freudian psychology on Surrealism.
- e. Ideological and visual sources of Surrealism.
- f. Technical innovation of Surrealist painters and sculptors.
- g. Role of imagery and representation in Surrealism and Pop Art.
- h. Comparison between Surrealist paintings and sculptures.
- i. Study on the works of Andre Breton, George Chirico, Max Ernst, Marcel Duchamp, Salvador Dali, Marc Chagall, Paul Klee, Jean Miro, Tanguy, Rene Magritte.

MFA II SEMESTER (PAINTING)

Abstract Expressionism

- a. Significance of the Abstract Expressionist movement as a post-war manifestation in the United States and Europe.
- b. Abstract art as an international style vis-à-vis manifestation in painting and sculpture.
- c. Influences of Abstract Art.
- d. Painters and Sculptor who contributed to its growth.
- e. Differences among the works of Abstract Expressionist painters.
- f. Sources of influences on Abstract Expressionism including Far Eastern Art and Ideology.

Pop Art

- a. Visual language of Art.
- b. Role of image and representation in Pop art.
- c. Significance of Pop art.
- d. Significance of Pop sculptor.
- e. Influence of Dada.
- f. Difference between Pop art and Neo-realism.

Minimal Art

Richard Serra, Richard Long, Eva Hasse and others.

Later Developments in Contemporary Art

The Art Appreciation and related critical theories of the same time period of all above art movements.

Modern Art (Indian)

MFA III SEMESTER (PAINTING)

Social and historical background of the 20th century Indian Art.

Background: Colonial period paintings

- a. Introduction of Western Academic painting of India.
- b. Decline of the traditional Schools.
- c. Establishment of Art Schools and the objectives of the colonial administration in doing so.
- d. Changing sensibility of Indian patrons and the emergence of Ravi Verma.
- e. The British attitudes to Indian Arts and the Indian Crafts and the debate provoked by these attitudes.
- f. Adoption of European elements and paintings for the British by Indian Artists.

Indian Art Situation in the wake of 20th Century

- a. The Bengal Renaissance movement and its background.
- b. The Nationalist movement and revival of the traditional Indian Art.
- c. Views, works and contribution of Ananda Coomaraswamy and E.B. Havell.
- d. Tagores' concept of aesthetic training and establishment of the Kala Bhawan at Shantiniketan.

Analytical Study of the Artists

- a. Works of Avanindranath, Gaganindranath and Raivndranth Tagore.
- b. Nandlal Bose, Binod Bihari Mukherji and Ram Kinker Baij.
- c. Jamini Roy, Amrita Shergill and Shailoz Mukherji.
- d. Zainul Abidin, Chitta Prasad, Somnath Hore.

MFA IV SEMESTER (PAINTING)

The Progressive Artists Group in Bombay

- a. The post-independence period and the Indian Art scene.
- b. Study of paintings by S.H. Raza, Ara, F.N. Souza, M.F. Hussain, Gade, K.K. Hebbar, V.S. Gaitonde.
- c. The significance of their works.

- d. Study of the works of other related artist - Akbar, Padamsee, Ram Kumar, Krishan Khanna, Tyeb Metha etc. Bombay group and the 1950 in Bombay.

Academic Sculpture in the Art School

- a. Works of G.K. Mhatre, Karmakar, D.P. Roy Chowhary etc.

- b. Analytical study of the works of Ramikinker Baij, Shankho-Chowdhary, Dhanraj Bhagat other prominent sculptors.

Major Trends in Modern Art

- a. Folk Art, Tantric Art, Abstract Art, Figurative Art, Popular Art, Miniature Art in the 60", 70" and 80".
- b. Major problems of Contemporary Indian Art conflict between traditions and modernity.
- c. Art galleries, exhibitions and patronage in modern Indian Art.
- d. The state of criticism of Modern Indian Art.
- e. Other Contemporary Art Movements at various regional centers – Baroda (Narratives, Group 1890), Bombay, Madras (Chola Mamdal), Calcutta (Calcutta Progressives – Prabosh Das Gupta, Paritosh Sen, Nirod Mazumdar), Delhi (Group 1890, Delhi Shilpi Chakra) and later developments. Developments of Feminine and other subaltern voices in Seventies and onward.

Suggestive Reading

Western Art

Herbert Read	A concise history of Modern Painting Surrealism Modern Sculptor Art Now
Roger Crespelle Leymarie Gloding Rosenblum Selz Bart F. Proper L. Kippard Arnason Rosenberg Giedion Welcker Jean Seitz Arnason Tony Godfrey Carol Duncan Suzi Gablik Phillp Tinari	Visions and Design The Fauves Fauvism Cubism, a history and analysis. Surrealism and 20 th C. Art German Expressionism Fantastic Art, Dada and Surrealism Kinetic Art Pop Art History of Modern Art Tradition of the New, 1959 Contemporary Sculptures Modern Sculpture, Evolution. A history of Modern Art Conceptual Art Civilizing Rituals Has Modernism Failed Artists in China Inside the Contemporary Studio
John Berger John Berger John Berger Whitney Chadwick Bell Hooks Sue Roe Janson David Campany Colin Rhodes Didier Seminet Frank Willet Sidney Littlefield Susan McCulloch and Margo Neale	Ways of Seeing Success and Failure of Picasso About Looking Women, Art and Society Art on my Mind Private Lives of Impressionists A History of Western Art Art and Photography Primitivism and Modern Art Chirstian Boltansky African Art Contemporary African Art Contemporary Aboriginal Art: A Guide to the Rebirth of an Ancient Culture

Indian Art

W.G. Archer	Indian and Modern Art Indian painting for the British (1770-1880) Kalighat paintings,
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	a catalogue and introduction.
Ratan Parimoo	Paintings of the three Tagores
Ratan Parimoo	Studies in Modern Indian Art.
K.G. Subramanyan	Moving Focus, Art and Change
K.G. Subramanyan	Living Tradition
K.G. Subramanyan	Creative Circuit
Ramachandra Rao	Modern Indian Painting
Geeta Kapoor	Contemporary Indian Artists, When was Modernism: Essays on Contemporary Cultural Practice in India
Jaya Appasamy	Indian painting on glass an introduction to Modern Indian Sculptor, the Critical Vision.
P.N. Mago	Contemporary Art in India: A Perspective
Gayatri Sinha	Expression & Evocations: Contemporary Women Artists of India.
Gayatri Sinha	Indian Art: An Overview
Yashodhara Dalmia	Contemporary Indian Art: Other Realities
Yashodhara Dalmia	Memory, Metaphor, Mutations: Contemporary Art In India & Pakistan.
Yashodhara Dalmia	The Making of Modern Indian Art
Partha Mitter	Art and Nationalism in Colonial India
Partha Mitter	Indian Art
Partha Mitter	The Triumph of Modernism
Partha Mitter	The Much Maligned Monsters: A History of European Reaction to Indian Art
Jaya Appasamy	Monographs on Binod Bihari Mukherji (& Other Modern Indian Artists Published by the Lalit Kala Akademi, New Delhi.)
Shivji K. Panikkar	Twentieth Century Indian Sculpture
Jyotindra Jain	India's Popular Culture
A.Pinan Poshyanand	Contemporary Art in Asia: Tradition, Tension
Vidya Dahejia	Indian Art
Erwin Neumayer and Christine Schelberger	Bharat Mata: India's Freedom Movement in Popular Art
R. Siva Kumar	Paintings of Abanindra Nath Tegore
Taputi Guha Thakurta	Making of New India