

Guru Kashi University



Master of Arts in Fine Arts

Session: 2024-25

Department of Fine Arts

GRADUATE OUTCOMES OF THE PROGRAMME:

The programme encompasses a diversity of disciplines including painting, printmaking, photography, writing, installation, video, sound, performance, and other expanded forms in contemporary art. It aims to encourage experimentation and nurture a critical focus for on work. The Master of Arts in Fine Arts program promotes the discipline in its varied manifestations as a fundamental form of artistic expression.

PROGRAMME LEARNING OUTCOMES: sAfter completion of the programme, the learner will be able to

1. Demonstrate advanced proficiency in various painting techniques, including but not limited to oil, acrylic, watercolor, or mixed media.
2. Experiment with new and innovative approaches to painting, pushing the boundaries of traditional methods.
3. Explore and develop concepts, themes, and narratives in their artwork, demonstrating depth of thought and artistic intent.
4. Develop professional skills related to the presentation and promotion of their artwork, including portfolio development, artist statements, and exhibition planning.
5. Adhere to ethical standards and professional conduct in all aspects of their artistic practice.
6. Uphold ethical values in relationships with peers, mentors, and the broader art community.

Programme Structure

Semester: I							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	No. Of Credits
1	MFA101	Principles and Sources of Arts	Core	4	0	0	4
2	MFA102	History of Indian Painting (Level 1)	Core	4	0	0	4
3	MFA110	Contemporary Indian Art	Skill Based	0	0	4	2
4	MFA104	Digital Art	Entrepreneurship	0	0	4	2
5	MFA111	Portrait-I	Compulsory Foundation	0	0	4	2
6	MFA112	Punjabi Compulsory	Multidisciplinary	3	0	0	3
Disciplinary Elective-I (Any one of the following)							
7	MFA106	Mural Design	Disciplinary Elective-I	3	0	0	3
8	MFA107	Creativity Advance in Style					
Disciplinary Elective-II (Any one of the following)							
9	MFA108	Composition Exhibition Work	Disciplinary Elective-II	3	0	0	3
10	MFA109	Indian Arts and Textual					
Total				17	0	12	23

Semester: II							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	No. Of Credits
1	MFA201	History of Indian Architecture	Core	4	0	0	4
2	MFA211	History of Western Art from Early Times to ca.1400 A.D.	Core	4	0	0	4
3	MFA203	Gouache Painting	Skill Based	0	0	4	2
4	MFA212	Computer Lab	Skill Based	0	0	2	1
5	MFA213	Portrait-2	Compulsory Foundation	0	0	4	2
6	MFA204	Drawing and Sketch	Elective Foundation	2	0	0	2
7	MFD299	XXXX	MOOC	-	-	-	2
Value Added Courses							
7	MFA206	Art Gallery Management	VAC	2	0	0	2
Disciplinary Elective-III(Any one of the following)							
8	MFA207	Composition Mural	Disciplinary Elective-III	0	0	6	3
9	MFA208	Creative Painting					
Total				12	0	16	22

Semester: III							
Sr. No	Course Code	Course Name	Type of course	L	T	P	No. Of Credits
1	MFA308	History of Western Art from early times to ca.1400 A.D to ca.1850 A.D.	Core	4	0	0	4
2	MFA309	History of Modern Movements in Art in Europe and U.S.A	Core	4	0	0	4
3	MFA398	Research Proposal	Skill Based	0	0	8	4
4	MFA310	Aesthetics & Principles of ArtAppreciation	Skill Based	0	0	4	2
5	MFA311	Clay Modeling	VAC	0	0	4	2
6	MFA399	XXXX	MOOC	0	0	0	2
Disciplinary Elective-IV(Any one of the following)							
7	MFA312	Advanced Photography	Disciplinary Elective-IV	0	0	6	3
8	MFA313	Occidental Aesthetics					
Open Elective Course (For Other Department)							
9	XXXX		IDC	0	0	4	2
Total				8	0	26	23
Open Elective Course							
10	OEC048	Photography	Open Elective	0	0	4	2
11	OEC049	Color Technique					

Semester: IV							
Sr. No.	Course Code	Course Name	Type of course	L	T	P	No. Of Credits
1	MFA401	Dissertation	Research Based Skills	0	0	0	20
2	MFA402	Reasoning	AEC	1	0	0	1
Total				1	0	0	21

Evaluation Criteria for Theory Courses

A. Continuous Assessment: [25 Marks]

CA1: Surprise Test (Two best out of three) - (10 Marks)

CA2: Assignment(s) (10 Marks)

CA3: Term paper/Quiz/Presentations (05 Marks)

B. Attendance: [5 Marks]

C. Mid Semester Test-1: [30 Marks]

D. End-Term Exam: [40 Marks]

SEMESTER-I

Course Title: Principles and Sources of Arts

Course Code: MFA101

L	T	P	Cr.
4	0	0	4

Total Hours: 60

Learning Outcomes:

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

1. List various sources of artistic inspiration, such as nature, culture, emotions, and personal experiences.
2. Apply knowledge of art principles to analyse and interpret works of art, recognizing how artists have used these principles to convey meaning and evoke emotions.
3. Assess how different sources of inspiration have influenced various artists and artistic movements, leading to diverse styles and approaches.
4. Examine the connections between the principles and sources of art and the cultural, social, and historical contexts in which art is created.

Course Content

UNIT I

15 hours

Basic terminology and concepts - Color, Line, Shape, Texture, Perspective, Form, Content, Chiaroscuro, Sfumato, Foreshortening, Continuous Narration.

UNIT II

16 hours

Indian View of Life and Art with special reference to: Art and Society, Art and Nature, Art and Religion.

UNIT III

14 hours

Principles of Art Appreciation. Comparison of Indian and Western Approaches to Art

UNIT IV

15 hours

Comparative Approach to Art with special reference to: Landscape – Claude Lorraine, Ruisdael, Turner, Monet; India – Mughal and Pahari Schools. Portraiture – Franz Hals, Rembrandt, Van Gogh; India – Mughal Portraits.

Pedagogy

The students are expected to familiarize themselves with the art forms as seen from the books, slides and related films.

Transaction mode

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

Suggested Reading:

- *Gupta S.P., 2000 Elements of Indian art*

Course Title: History of Indian painting (Level 1)

Course Code: MFA102

L	T	P	Cr.
4	0	0	4

Total Hours: 60

Learning Outcomes:

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

1. Identify basic terminology and conceptual understanding of how art is defined realistically.
2. Describe the significance of religious, social, and political factors in shaping Indian artistic traditions.
3. Apply knowledge of Indian art history to analyze and interpret specific artworks, sculptures, or architectural structures.
4. Assess the contributions of individual artists and artistic movements to the evolution of Indian art.

Course Content:

UNIT I

15 hours

History of Indian Sculpture: Bharhut, Sanchi, Amaravati, Mathura, Sarnath, Ellora, Elephanta.

UNIT II

14 hours

Classical Medieval Sculpture: Sarnath, Deogarh, Ellora, Elephanta, Mahabalipuram

UNIT III

15 hours

History of Indian Painting: Mural Tradition: Ajanta, Bagh, Badami, Sittannavasal, Ellora.

UNIT IV

16 hours

Beginning of Miniature Painting: Early palm-leaf Manuscripts. Eastern Indian School. Western Indian School. Painting in the LaurChandaChaurapanchashika styles

Transaction mode

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

Suggested Readings:

- Sayeed Dr. Ausaf, 1999 Indian art & culture
- Roy C. Craven, 2000 Indian art

Course Title: Ceramics Painting

Course Code: MFA110

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. Memorize key terminology related to ceramics painting, including terms like bisque firing, sgraffito, and majolica.
2. Describe the properties of ceramic materials and how they interact with glazes and pigments during the firing process.
3. Apply principles of design and composition to create visually engaging and harmonious ceramic artworks.
4. Assess the effectiveness of different ceramics painting techniques and styles in conveying artistic ideas or narratives.

Course Content

UNIT I

8 hours

Introduction to Ceramics. Historical Perspective. Development of Ceramics. Ceramic Processes in detail. Method and material. Study of great master's work. Discuss ceramic Terms and Definition. Studio policies, safety, and clean up

UNIT II

9 hours

Hand-building – Pinch Construction. Various forms of construction methods in Ceramics – focus on pinch construction. Historic know how and contemporary applications of pinch technique.

UNIT III

7 hours

Hand-building – Coil Construction. Various forms of construction methods in Ceramics – focus on coil construction.

UNIT IV

6 hours

Historic know how and contemporary applications of coil construction technique.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *From Folk Art to Modern Design in Ceramics, By (author) Edna Mitchell by (author) Robert Anderson*

Course Title: Digital Art

Course Code: MFA104

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. Recall the basic tools and software used in digital art creation, such as Adobe Photoshop, Illustrator, or Procreate.
2. Describe the various techniques and styles in digital art, from digital painting and illustration to 3D modeling and animation.
3. Apply knowledge of digital art tools and techniques to create original digital artworks that demonstrate technical proficiency and creativity.
4. Formulate creative solutions to artistic challenges in the digital realm, Pushing the boundaries of the medium to convey unique artistic visions

Course Content:**UNIT I****8 hours**

Imaginative composition based on human and animal figures;Figurative and non-figurative; incorporation of elements of nature. Oils/acrylic/water color/tempera 22” x 30”.

UNIT -II**7 hours**

Students should be encouraged to approach the composition in a personal manner with simplification, if necessary.Sectional Work- 2 works in any media

UNIT III**7 hours**

Landscape painted on the spot. Oils/acrylic/water color/tempera 22" x 30".

UNIT IV**8 hours**

Emphasis should be on linear perspective, aerial perspective, color, tones and texture as visible. Sectional Work- 3 works (2 works in water color/tempera and 1 in oils)

NOTE: Portfolio of 25 sketches is to be submitted with each paper.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested reading:

- *Walker William, 1985 Handbook of Drawing*
- *Walter T. Foster, 1997 The art of Basic Drawing, Cadena Drive Laguna Hills, California.*

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Course Title: Portrait-I**Course Code: MFA111**

L	T	P	Cr.
0	0	4	2

Total Hours: 30**Learning Outcomes:**

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

1. List the materials and tools commonly used in acrylics portrait painting, such as oil paints, brushes, canvases, and mediums.
2. Describe the importance of lighting, composition, and expression in creating lifelike and emotionally engaging portrait paintings.
3. Analyze and evaluate the use of color, brushwork, and texture in portrait paintings, considering their emotional and aesthetic impact.
4. Develop a portfolio of professional-quality portrait paintings that showcase advanced technical skills and creative expression.

Course Content**30 hours**

Introduction to the course and materials. Overview of acrylic painting techniques relevant to portrait painting. Exploring brushwork, layering, and

color mixing. Practicing basic techniques through exercises and studies. Analyzing and understanding the proportions of the human face. Practicing drawing and sketching facial features in acrylics. Exploring different methods for achieving accuracy in portraits. Working on a final portrait painting in acrylics. Incorporating the skills and techniques learned throughout the course. Submission and display: The size of the portrait should not be less than half imperial. Portrait drawings in Acrylics. At least 3 portrait studies on canvas in acrylics. Developing a cohesive body of work and organizing a portfolio. Final critique, feedback, and discussion on portfolio development

Transaction mode

Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Carlson John F., "Guide to Landscape Painting", Dover Publication Inc. 1st June 1973. New edition.*
- *MulicMilind, "Watercolour", Jyotsna Publication, India, 30 December 2006. 2nd edition.*
- *MulicMilind, "Perspective," Jyotsna Publication, India, 30 December 2006. 1st edition.*
- *Brechm Matthew, "Draw Buildings and Cities", Ilex Press, 6 September 2018.*

Course Title: Punjabi Compulsory

Course Code: MFA112

L	T	P	Cr
3	0	0	3

Total Hours: 30

Learning Outcomes:

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

1. *To enhance proficiency in reading, writing, and speaking Punjabi.*
2. *To critically analyze and interpret Punjabi literary works.*
3. *To understand the historical and cultural contexts of Punjabi literature.*
4. *To engage with contemporary issues in Punjabi culture and society.*

UNIT I

8 Hours

ਉੱਚ ਪੱਧਰੀ ਪੰਜਾਬੀ ਵਿਆਕਰਣ ਅਤੇ ਭਾਸ਼ਾ ਵਿਗਿਆਨ

ਵਿਸ਼ੇ: ਵਿਆਕਰਣ ਅਤੇ ਰੂਪ-ਬੋਧ

ਧੁਨੀ ਅਤੇ ਧੁਨਿ-ਵਿਗਿਆਨ

ਅਰਥਕ ਰਚਨਾਵਾਂ

ਉੱਚ ਪੱਧਰੀ ਰਚਨਾ ਅਤੇ ਨਿਬੰਧ ਲੇਖਨ

ਪਾਠ: "ਪੰਜਾਬੀ ਵਿਆਕਰਣ ਅਤੇ ਰਚਨਾ" ਡਾ. ਹਰਭਜਨ ਸਿੰਘ ਦੁਆਰਾ

ਪੰਜਾਬੀ ਭਾਸ਼ਾ ਵਿਗਿਆਨ 'ਤੇ ਚੁਣੇ ਹੋਏ ਅਕਾਦਮਿਕ ਲੇਖ

ਕਲਾਸੀਕਲ ਪੰਜਾਬੀ ਸਾਹਿਤ

UNIT II

8 Hours

ਵਿਸ਼ੇ: ਮੱਧਕਾਲੀਨ ਪੰਜਾਬੀ ਕਵਿਤਾ: ਭਕਤੀ ਅਤੇ ਸੁਫੀ ਪ੍ਰੰਪਰਾਵਾਂ

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਕੰਮ

ਪਾਠ: "ਜਪੁਜੀ ਸਾਹਿਬ"

"ਸਿਧ ਗੋਸ਼ਟ"

ਸ਼ੇਖ ਫਰੀਦ ਦੀਆਂ ਬਾਣੀਆਂ

ਬਾਬਾ ਬੁੱਲ੍ਹੇਸ਼ਾਹ ਦੀ ਕਵਿਤਾ

UNIT III

7 Hours

ਆਧੁਨਿਕ ਪੰਜਾਬੀ ਸਾਹਿਤ

ਵਿਸ਼ੇ: 20ਵੀਂ ਸਦੀ ਦੀ ਪੰਜਾਬੀ ਕਹਾਣੀ

ਨਾਵਲ ਅਤੇ ਲੰਮੀ ਕਹਾਣੀ

ਸਮਕਾਲੀ ਪੰਜਾਬੀ ਕਵਿਤਾ

ਪਾਠ: "ਪਿੰਜਰ" (ਅਮ੍ਰਿਤਾ ਪ੍ਰੀਤਮ)

"ਛਿੰਜ" (ਸ.ਰ. ਦਰਸ਼ਨ)

"ਕੂੜੀ ਕਾਘਜ਼ ਦੀ" (ਨਾਨਕ ਸਿੰਘ)

"ਚੀਮਾ" (ਸੁਹਿੰਦਰ ਸਿੰਘ)

UNIT IV

7 Hours

ਪੰਜਾਬੀ ਸੰਸਕ੍ਰਿਤੀ ਅਤੇ ਸਮਾਜ

ਵਿਸ਼ੇ: ਪੰਜਾਬੀ ਲੋਕ-ਸਾਹਿਤ ਅਤੇ ਲੋਕ-ਗਾਇਕੀ

ਪੰਜਾਬੀ ਰਵਾਇਤੀ ਕਲਾ ਅਤੇ ਸੱਭਿਆਚਾਰ

ਸਮਕਾਲੀ ਪੰਜਾਬੀ ਸਮਾਜਿਕ ਮਸਲੇ

ਪਾਠ: "ਪੰਜਾਬੀ ਲੋਕ-ਸਾਹਿਤ" (ਰਘੁਬੀਰ ਸਿੰਘ)

"ਪੰਜਾਬੀ ਸੱਭਿਆਚਾਰ ਦੇ ਪਹਿਲੂ" (ਸੁਖਦੇਵ ਸਿੰਘ)

Transaction Modes:

Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- Keshar Dr. K.S., *Punjab Kabh*, Edition 2012
- Dugal N .S & Jasvir Kaur ,*Punjabi Grammar & Essay writing*, 13th Edition: 2013

Course Title: Mural Design

Course Code: MFA106

L	T	P	Cr.
0	0	6	3

Total Hours: 30

Learning Outcomes:

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

1. Recall the basic principles of mural composition, including balance, scale, and spatial organization.
2. Summarize the impact of murals on the communities they serve and the potential for social change and empowerment.
3. Apply principles of color theory, perspective, and visual hierarchy to create compelling and meaningful mural compositions.
4. Synthesize knowledge of mural composition and techniques to create original and innovative mural projects that respond to unique contexts and challenges.

Course Content

UNIT I

12 hours

Introduction to the Mural Design: Historical perspective. Material, techniques. Traditional murals.

UNIT II

11 hours

Introduction to Glass Mosaic: Historical perspective. Material, techniques. Traditional glass mosaic paintings.

UNIT III

10 hours

Introduction to Tile Mosaic: Historical perspective, Material, techniques.

UNIT IV

12hours

Traditional Tile Mosaic, Prepare a wall mosaic. Prepare a wall painting.

Transaction mode

Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Designing Design Hardcover – Import, July 2007*
by KenyaHara (Author)
- *Design in the First Machine Age (The MIT Press) Paperback – Import,*
1 January 1980 by O Banham (Author)

Course Title: Creativity Advance in Style

Course Code: MFA107

L	T	P	Cr.
0	0	6	3

Total Hours: 30

Learning Outcomes:

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

1. Recall and identify key historical and contemporary artistic or design styles and movements.
2. Recognize and identify complex anatomical aspects of the human form and its muscular-skeletal system.
3. Apply principles of style and aesthetics to real-world projects, considering client needs and project objectives.
4. Develop original and interdisciplinary projects that showcase advanced and innovative applications of style and creativity.

Course Content

UNIT **9 hours**

Caricature and cartoons in Pencil, Pen, Ink

UNIT II **11 hours**

Mural Painting or scroll printing: based on any Theme and Medium

UNIT III **17 hours**

Paper sculpture: with the help of basic geometrical shapes based on unified objects, use of light and colors in paper sculpture along with understanding of effect on colours through background space of the object.

UNIT IV **8 hours**

Sketching of human figures with different poses and styles. Creating different forms and textures.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading

Course Title: Composition Exhibition Work

L	T	P	Cr.
3	0	0	3

Course Code: MFA108

- *Walker William, 1999 Handbook of Drawing*
- *Walter T. Foster, 1997 The art of Basic Drawing, Cadena Drive Laguna Hills, California*

Total Hours: 45

Learning Outcomes:

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

1. Recall the fundamental principles of exhibition composition, including layout, lighting, and spatial organization.
2. Describe the role of exhibition composition in engaging and informing visitors, conveying narratives, and enhancing the overall visitor experience.
3. Apply knowledge of exhibition composition principles to create original exhibition layouts and designs that effectively communicate themes and concepts.
4. Assess the effectiveness of different exhibition design elements and approaches in conveying specific narratives or concepts.

Course Content

UNIT I

12 hours

Exhibition work: Overview of the key characteristics of exhibition work. Definitions and use of terms, Introduction to different types of exhibitions.

UNIT II

10 hours

Historical overview on exhibition Work. Looking at the evolution of exhibition Work.

UNIT III

11 hours

Analysing the elements that compose an exhibition. Presentation and discussion of various issues related to exhibition work.

UNIT IV

12 hours

In-depth exploration of strategies to create a display and an exhibition work. Exhibition layout and circulation. Exhibition visualization (3D Modeling)

Transaction mode

Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Greenberg R., Ferguson B. W., Nairne S. (eds.), Thinking about Exhibitions, Routledge, London, 1996*
- *Huges P., Exhibition Design, Laurence King Publishing Ltd, London, 2010*
- *MacLeod S., Hourston H.L., Hale J. (eds.), Museum Making: Narratives, Architectures, Exhibitions, Routledge, London/New York, 2012*

Course Title: Indian Arts and Textual

Course Code: MFA109

L	T	P	Cr.
3	0	0	3

Total Hours: 45

Learning Outcomes:

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

1. Recall key historical periods and dynasties in ancient Indian art, such as the Mauryan, Gupta, and Mughal empires.
2. Describe the roles and functions of different art forms, such as the use of sculpture in temple worship or the purpose of cave art.
3. Apply knowledge of ancient Indian art to analyze and interpret specific artworks, sculptures, or architectural structures.
4. Innovate and propose new approaches to interpreting or curating ancient Indian art exhibitions.

Course Content

UNIT I

11 hours

Indus Valley Period Sculpture. Mauryan Period Sculpture and Architecture, Sunga Period Sculpture and Architecture

UNIT II

12 hours

Satvahana Period Sculpture and Architecture. Development of Rock Cut Cave Architecture, Kushana Period Sculpture

UNIT III

11 hours

Gupta Period Sculpture and Architecture. Vakatak Period- Sculpture, Architecture and Painting

UNIT IV

10 hours

Textual Sources – Buddhism and Jainism Early Brahmanical

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Seeing & Drawing by mason Hayek, Edition-1rst Reprint, Sterling Publishing Co., New York*
- *Sketch Book, by Milindmulick, Edition- 1rst Reprint, JyotsanaPrakashan, Pune*

SEMESTER-II

Course Title: History of Indian Architecture

Course Code: MFA201

L	T	P	Cr.
4	0	0	4

Total Hours: 60

Learning Outcomes:

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

1. Describe the evolution of architectural styles and regional variations in India, such as Indo-Aryan, Dravidian, Mughal, and colonial influences.
2. Apply an understanding of architectural history to identify and appreciate the historical and cultural value of specific Indian architectural sites.
3. Analyze and evaluate the architectural elements, proportions, and symbolism in specific Indian structures and temples.
4. Synthesize knowledge of Indian architectural history to discuss and compare architectural styles and innovations across different periods.

Course Content

UNIT I

17 hours

Rock-cut architecture: Bhaja, Karle, Ajanta, Ellora.

UNIT II

16 hours

Temple Architecture: Aihole, Deogarh. Bhuvaneshwar – Muktesvara, Lingaraja. Konarak - Sun Temple. Khajuraho - Laxman, Kandariya Mahadev.

UNIT III

14 hours

Temple Architecture: Mahabalipuram - Rathas, Shore Temple. Kanchipuram - Kailashnath, Vaikunth Perumal. Tanjore - Brihadeshvara.

UNIT IV

13 hours

Sikh Architecture: Amritsar - Golden Temple, Khalsa College. Anandpur Sahib - Takht Sri Keshgarh Sahib.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *James Ferguson, 2000 History of Indian and Eastern Architecture*
- *Sreelekha K.G., 1999 Studies in south Indian architecture*
- *Sillpasastra Manasara, 2000 Indian architect*

Course Title: History of Western Art From Early Times to ca.1400 A.D

Course Code: MFA211

L	T	P	Cr.
4	0	0	4

Total Hours: 60

Learning Outcomes:

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

1. Identify basic terminology and conceptual understanding of how art is defined realistically.
2. Describe the significance of religious, social, and political factors in shaping Indian artistic traditions.
3. Apply knowledge of Indian art history to analyze and interpret specific artworks, sculptures, or architectural structures.
4. Assess the contributions of individual artists and artistic movements to the evolution of Indian art.

Course Content**UNIT –I****15 hours**

Ancient Art: Egyptian, Greek, and Roman Art

UNIT –II**14 hours**

Early Christian and Byzantine Art.

UNIT III**15 hours**

Romanesque Art

UNIT IV**16 hours**

Gothic Art.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Stokstad, Marilyn, and Michael W. Cothren. 2018. Art History. 6th edition.*
- *Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. 2015. Gardner's Art Through the Ages: A Global History. 15th edition.*

Course Title: GouachePainting

Course Code: MFA203

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. List the materials and tools commonly used in gouache painting, such as gouache paints, brushes, and surfaces.
2. Summarize the techniques and approaches used in gouache painting, including layering, blending, and color mixing.
3. Examine the role of gouache painting in contemporary art and how artists have utilized the medium for creative experimentation and innovation.
4. Innovate and propose new approaches to gouache painting, exploring interdisciplinary or experimental possibilities within the medium.

Course Content

UNIT I

8 hours

Introduction to Gouache: Overview of gouache as a medium. Understanding the properties of gouache paints. Exploring different brands and color options. Introduction to basic tools and materials.

UNIT II

7 hours

Color Theory and Mixing: Understanding the color wheel and color relationships. Mixing primary, secondary, and tertiary colors. Creating harmonious color schemes. Exploring color temperature and value

UNIT III

8 hours

Techniques and Applications: Layering and building up colors. Understanding opacity and transparency. Dry brush techniques for texture and details. Setting up and composing a still-life arrangement. Observing and capturing accurate proportions and shapes. Exploring different textures and surfaces

UNIT IV**8 hours**

Advanced Techniques and Experimental Approaches: Exploring different gouache techniques and effects. Creating texture and pattern with gouache. Layering and glazing techniques. Mixed media approaches with gouache and other mediums.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Walker William, 1999 Handbook of Drawing*
- *Walter T. Foster, 1997 The art of Basic Drawing, Cadena Drive Laguna Hills, California*

Course Content: Computer Lab**Course Code: MFA212**

L	T	P	Cr.
0	0	2	1

Total Hours: 15**Learning Outcomes:**

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

1. Recall and identify key computer hardware components, such as CPU, RAM, and storage devices.
2. Demonstrate proficiency in using common software applications, such as word processors or web browsers.
3. Analyze and troubleshoot common computer hardware and software issues.
4. Assess the security risks and measures associated with computer usage, including data protection and online safety

Course Content**15 hours**

Generating Charts/Graphs in Microsoft Excel, PowerPoint Presentation, Creating a new document with templates & Wizard, Word basics, Thesis Writing Formats & Scientific editing tools. Style Formats (MLA & APA). Using Words Drawing Features, Inserting Tables – (Adding, deleting, modifying rows and columns - merging & splitting cells), Using formulas in tables, Converting text to table and vice-versa, Mail Merge tool. Managing Workbooks, Working with Worksheets

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Readings

- *Leon & Leon, "Introduction to Computers", Vikas Publishing House, NewDelhi*
- *Saxena S., "MS Office Xp for Everyone", Vikas Publishing House, New Delhi,2007*
- *June Jamrich Parsons, "Computer Concepts", Thomson Learning, 7th Edition,Bombay*
- *White, "Data Communications & Computer Network", Thomson Learning, Bombay*
- *Comer, "Computer networks and Internet", Pearson Education,4*

Course Title:Portrait-II

Course Code: MFA213

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. List the materials and tools commonly used in acrylics portrait painting, such as oil paints, brushes, canvases, and mediums.
2. Describe the importance of lighting, composition, and expression in creating lifelike and emotionally engaging portrait paintings.
3. Analyze and evaluate the use of color, brushwork, and texture in portrait paintings, considering their emotional and aesthetic impact.
4. Develop a portfolio of professional-quality portrait paintings that showcase advanced technical skills and creative expression.

Course Content

30 hours

Introduction to the course and materials. Overview of acrylic painting techniques relevant to portrait painting. Exploring brushwork, layering, and color mixing. Practicing basic techniques through exercises and studies. Analysing and understanding the proportions of the human face. Practicing drawing and sketching facial features in acrylics. Exploring different methods for achieving accuracy in portraits. Working on a final portrait painting in

acrylics. Incorporating the skills and techniques learned throughout the course. Submission and display: Size of the portrait should not be less than half imperial. Portrait drawings in Acrylics. At least 3 portrait studies on canvas in acrylics. Developing a cohesive body of work and organizing a portfolio. Final critique, feedback, and discussion on portfolio development

Transaction mode

Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- Carlson John F., "Guide to Landscape Painting", Dover Publication Inc. 1st June 1973. New edition.
- MulicMilind, "Watercolour", Jyotsna Publication, India, 30 December 2006. 2nd edition.
- MulicMilind, "Perspective," Jyotsna Publication, India, 30 December 2006. 1st edition.

Course Title: Drawing & Sketch

Course Code: MFA204

L	T	P	Cr.
2	0	0	2

Total Hours: 30

Learning Outcomes:

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

1. Recall fundamental drawing materials and tools, such as pencils, charcoal, and sketchbooks.
2. Apply knowledge of drawing techniques to create original sketches and drawings that demonstrate proficiency in capturing subjects and conveying ideas.
3. Analyze and evaluate the use of line, form, texture, and value in drawings, considering their emotional and aesthetic impact.
4. Formulate creative solutions to artistic challenges in drawing, pushing the boundaries of the medium to convey unique narratives and emotions.

Course Content

UNIT

8 hours

Imaginative composition based on human and animal figures; figurative adnoun-figurative; incorporation of elements of nature Oils/acrylic/water color/tempera 22" x 30".

UNIT II**7 hours**

Students should be encouraged to approach the composition in a personal manner with simplification, if necessary. Sectional Work- 2 works in any media

UNIT III**7 hours**

Landscape painted on the spot. Oils/acrylic/water color/tempera 22" x 30".

UNIT IV**8 hours**

Emphasis should be on linear perspective, aerial perspective, color, tones and texture as visible. Sectional Work- 3 works (2 works in water color/tempera and 1 in oils)

NOTE: Portfolio of 25 sketches is to be submitted with each paper

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Walker William, 2000 Handbook of Drawing*
- *Walter T. Foster, 1999 The art of Basic Drawing, Cadena Drive Laguna Hills, California*

Course Title: Art Gallery Management

Course Code: MFA206

L	T	P	Cr.
2	0	0	2

Total Hours: 30

Learning Outcomes:

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

1. List common art gallery types, such as commercial galleries, nonprofit galleries, and artist-run spaces.
2. Apply knowledge of gallery operations to plan and execute exhibitions, including curatorial decisions, artwork installation, and gallery layout.
3. Assess the effectiveness of marketing and promotional campaigns in attracting diverse audiences and enhancing gallery visibility.
4. Synthesize knowledge of art gallery management to develop comprehensive business plans and strategies for gallery sustainability and growth.

Course Content

UNIT I**8 hours**

The role and requirements of the arts management are diverse and vary a great deal between organizations. Typical work activities may include:

UNIT II**7 hours**

Planning and organizing the logistics related to events, exhibitions, buildings and personnel; press liaison and public (Teacher and Students) relations;

UNIT III**8 hours**

Arranging performances, workshops, artists, venues and ticket sales; undertaking administrative, marketing and office management duties. More specific tasks might include:

UNIT IV**7 hours**

Taking responsibility for property functions, such as access, fire, safety and general maintenance;

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Walker William, 1999 Handbook of Drawing*
- *Walter T. Foster, 1997 The art gallery Management, Cadena Drive Laguna Hills, California*

Course Title:Composition Mural

Course Code: MFA207

L	T	P	Cr.
0	0	6	3

Total Hours: 45

Learning Outcomes:

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

1. Recall the basic principles of mural composition, including balance, scale, and spatial organization.
2. Summarize the impact of murals on the communities they serve and the potential for social change and empowerment.
3. Apply principles of color theory, perspective, and visual hierarchy to create compelling and meaningful mural compositions.
4. Synthesize knowledge of mural composition and techniques to create original and innovative mural projects that respond to unique contexts and challenges.

Course Content

UNIT I 10 hours

Introduction to the Mural Design: Historical perspective. Material, techniques. Traditional murals.

UNIT II 11 hours

Introduction to Glass Mosaic: Historical perspective. Material, techniques. Traditional glass mosaic paintings.

UNIT III 13 hours

Introduction to Tile Mosaic: Historical perspective, Material, techniques.

UNIT IV 11 hours

Traditional Tile Mosaic, Prepare a wall mosaic. Prepare a wall painting.

Transaction mode

Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Designing Design Hardcover – Import, July 2007 by Kenya Hara (Author)*
- *Design in the First Machine Age (The MIT Press) Paperback – Import, 1 January 1980 by O Banham (Author)*

Course Title: Creative Painting

Course Code: MFA208

L	T	P	Cr.
0	0	6	3

Total Hours: 45

Learning Outcomes:

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

1. List the materials and tools commonly used in painting, such as brushes, canvases, and various types of paint
2. Summarize the cultural and contextual factors that have influenced the evolution of painting throughout history.
3. Analyze and evaluate the use of color, form, and texture in paintings, considering their emotional and aesthetic impact.
4. Develop a portfolio of professional-quality paintings that showcase advanced technical skills and creative expression.

Course Content

UNIT I

11 hours

The student has to develop his/her own style and ideas in the field. Creating new styles with pencil, charcoal and oil painting.

UNIT II

13 hours

Creative expression in figurative or non-figurative Style on social, political, Mythological, intuitional and contemporary thought etc. with oil/Acrylic/Mix media Study of Colour/Form/Texture on Canvas.

UNIT III

11 hours

Experiment with scale and space format of the painting. Experiment with colour and textural applications and work with contrast themes for the purpose learning.

UNIT IV

10 hours

Medium: Oil/Water/ Acrylic color on canvas etc. Minimum Size: 30” x 36”
Session Works: 10 Finished Painting (Minimum) & 200 Sketches (Minimum)

Transaction mode:

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggestion Readings:

- *The Creative Drawing Course, by- Richard Taylor, edition-1st Reprint, David and Charles Ltd, Cincinnati, Ohio*
- *Prakriti and Prakritisth Paramjeet Singh ki Kala by- Vinod Bharadwaj, Edition 1st Rajkamal Prakashan Ltd., New Delhi Oil painting develop your natural ability, by- Charles sovek, Edition-1st, North Light Books an imprint of F & W Publications, Ohio*

SEMESTER-III

Course Title: History of Western Art From Early Times to ca.1400 A.D to ca.1850 A.D

Course Code: MFA308

L	T	P	Cr.
4	0	0	4

Total Hours: 60

Learning Outcomes:

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

1. Identify basic terminology and conceptual understanding of how art is defined realistically.
2. Describe the significance of religious, social, and political factors in shaping Indian artistic traditions.
3. Apply knowledge of Indian art history to analyze and interpret specific artworks, sculptures, or architectural structures.
4. Assess the contributions of individual artists and artistic movements to the evolution of Indian art.

Course Content

UNIT –I

15 hours

Introduction and Prehistoric to Ancient Art

UNIT –II

14 hours

Egyptian and Aegean Art

UNIT III

15 hours

Greek and Etruscan Art

Medieval Art

UNIT IV

16 hours

Roman Art and Early Christian Art

Byzantine and Islamic Art

The Renaissance

Early 19th Century to 1850

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- *Stokstad, Marilyn, and Michael W. Cothren. 2018. Art History. 6th edition.*
- *Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. 2015. Gardner's Art Through the Ages: A Global History. 15th edition.*

Course Title: History of Modern Movements in Art in Europe and U.S.A

Course Code: MFA309

L	T	P	Cr.
4	0	0	4

Total Hours: 60

Learning Outcomes:

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

1. Identify basic terminology and conceptual understanding of how art is defined realistically.
2. Describe the significance of religious, social, and political factors in shaping Indian artistic traditions.
3. Apply knowledge of Indian art history to analyze and interpret specific artworks, sculptures, or architectural structures.
4. Assess the contributions of individual artists and artistic movements to the evolution of Indian art.

Course Content

UNIT –I

15 hours

Introduction and Early Modern Art

Overview of Modern Art

Pre-20th Century Art Movements

Impressionism and Post-Impressionism

UNIT –II

14 hours

Early 20th Century Movements

Fauvism
Expressionism
Cubism
Futurism and Vorticism

UNIT III

15 hours

Interwar Period and Mid-20th Century Movements

Dada and Surrealism
Abstract Expressionism
American Modernism

UNIT IV

16 hours

Late 20th Century to Early 21st Century

Pop Art
Minimalism and Conceptual Art
Postmodernism
Contemporary Trends

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading:

- Stokstad, Marilyn, and Michael W. Cothren. 2018. *Art History*. 6th edition.
- Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. 2015. *Gardner's Art Through the Ages: A*

Course Title: Research Proposal

Course Code: MFA398

L	T	P	Credits
0	0	8	4

Learning Outcomes

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

1. Get deep insights to collect, review and analyze the related literature.
2. To apply the knowledge to formulate hypothesis & design research process.
3. Find the research titles which are significant, applicable and researchable.

4. Interpret the findings to design statistical strategies & write references, bibliography and webliography.

Course Content

A research proposal contains all the key elements involved in the research process and proposes a detailed information to conduct the research.

The students are supposed to prepare the research proposal of any research area of their choice following these steps:

1. Selection of topic
2. Significance of the research area
3. Formulation of hypothesis/Research questions
4. Review of related literature
5. Method & Procedure (Includes sampling & design)
6. Data collection and proposed statistical analysis
7. Delimitations
8. Reference/Bibliography

Evaluation

The students will have to complete the writing process of each topic given above within one week, which will be evaluated at the end of every week. It will consist of 8 marks each. The final proposal shall be of 15 marks, Viva 16 marks and attendance 5 marks.

Transaction Mode

Collaborative learning, Group Discussion, E team Teaching, Activities, Assessments, Collaborative teaching, Peer Teaching, Video Based Teaching, Quiz, Open talk, E team Teaching, Case analysis, Flipped Teaching

Course Title: Aesthetics & Principles of Art Appreciation

Course Code: MFA310

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. Describe an understanding of the principles of aesthetics and art appreciation, including the development of an informed and critical perspective on art.

2. Demonstrate an understanding of the ethical considerations in art critique and appreciation.
3. Classify knowledge and understanding of various art forms, styles, and historical contexts.
4. Evaluate the implications of artistic works and movements within broader cultural and historical contexts.

Course Content

UNIT I **8 hours**

Introduction to Aesthetics and Art Appreciation

UNIT II **7 hours**

Principles and Elements of Art

UNIT III **8 hours**

Art Critique and Ethical Considerations

UNIT IV **7 hours**

Practical Application and Analysis

Transaction Mode:

Video-Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

- Barrett, T. (2011). Criticizing Art: Understanding the Contemporary. McGraw-Hill Education.
A comprehensive guide to understanding and critiquing contemporary art, focusing on developing critical thinking and appreciation skills.
- Berger, J. (1972). Ways of Seeing. Penguin Books.
A seminal text in art theory that explores how we perceive and interpret visual images, challenging traditional perspectives on art appreciation.

Course Title: Clay Modelling

Course Code: MFA311

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. Understand the basic principles of clay modelling.
2. Demonstrate proficiency in various clay modelling techniques.
3. Apply aesthetic principles to clay modelling projects.
4. Analyze and critique clay sculptures based on aesthetic and artistic principles.

Course Content

UNIT I **8 hours**

Introduction to Clay Modelling

UNIT II **7 hours**

Basic Techniques

UNIT III **8 hours**

Intermediate Techniques

UNIT IV **7 hours**

Advanced Sculpting

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

- Clay Modelling: A Complete Guide" by Sarah Jayne
- "Sculpting Techniques with Clay" by Peter Clothier
- "The Art of Sculpture" by Herbert Read.

Course Title: Advanced Photography

Course Code: MFA312

L	T	P	Cr.
0	0	6	3

Total Hours: 45

Learning Outcomes:

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

1. Demonstrate the concept of film exposure, print development and print presentation

2. Identify and understand the basic components of a camera
3. Setup and evaluate the use and functions of a 4x5 camera
4. Explore and implement advanced digital exposure methods

Course Content

UNIT I

12 hours

Camera - Types of Cameras - Pinhole camera - Box Camera - View Camera - Ranger finder Camera - Single lens reflex Camera - Twin lens Reflex Camera - Polaroid. Camera - Panoramic Camera - Process 2. Camera - Cine Camera - Video Camera - Digital Camera - Different formats of Camera - Large format medium format - small format.

UNIT II

10 hours

Optics - positive and negative lenses -Focal length - resolving power of lens - lens aberration and rectification -spherical chromatic - coma - astigmatism - distortion -Curvature of field - types of lenses Normal - wide angle - telephoto - zoom lenses -supplementary lenses -Digital Lenses.

UNIT III

11hours

Anatomy of camera - body - lens - view finder - Aperture - Shutter Horizontal - vertical moving shutters - Shutter speed - Shutter efficiency - merits and demerits of between the lens shutter and focal 2. plane shutters - aperture and shutter relation - film compartment- self timer.

UNIT IV

12 hours

Focusing - rack and pinion focusing -Scale focusing - automatic focusing - Types of Focusing in Digital - Exposure - exposure latitude - exposure meters - Incident Light meters - reflected light meters built in light meters - Depth of field - Circle of confusion - Depth of focus - Hyper focal distance.

Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

Suggested Reading

- *Walker William, 1999 Handbook of photography*
- *Walter T. Foster, 1997 The Advance photography Drawing, Cadena Drive Laguna Hills, California*

Course Title: Occidental Aesthetics

Course Code: MFA313

L	T	P	Cr.
0	0	6	3

Total Hours: 45

Learning Outcomes:

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

1. Memorize key historical periods and movements in Western art and aesthetics, such as the Renaissance or Romanticism.
2. Describe the historical and cultural contexts that have influenced Western aesthetic thought and artistic expression.
3. Apply Occidental aesthetic theories to analyze and interpret works of art, literature, or cultural artifacts.
4. Assess the contributions of different philosophical and artistic movements to the evolution of Western aesthetics

Course Content

UNIT I **10 hours**

Italian thoughts-Philosopher –Dante-(Beauty lies in profound truth)

UNIT II **12 hours**

Francis Thought- French philosopher – Francis Bacon, Rene Descartes

UNIT III **11 hours**

Russian point of view- on beauty. German thoughts- Philosopher: Baumgarten -philosophy of art as Aesthetics

UNIT IV **12 hours**

Kant-- The theory of Kant is link between feeling and reason. Schopenhauer, Shelling, Winkel man, Lessing, Nietzsche.British thought on Beauty: Philosopher-Beken, Edison, Hume, Views of this philosopher on Art and beauty.

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

- *Encyclopedia of Aesthetics, Edited by Michal Kelly –Oxford University press*
- *Aesthetics meaning by Rekha J heanji, AjantaPublication, vol 3rd*
- *Philosophy of art by Aldrich virgil, Prentice Hall*

Course Title: Photography

Course Code: OEC048

L	T	P	Cr.
0	0	4	2

Total Hours: 45

Learning Outcomes:

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

1. Demonstrate the concept of film exposure, print development and print presentation
2. Identify and understand the basic components of a camera
3. Setup and evaluate the use and functions of a 4x5 camera
4. Explore and implement advanced digital exposure methods

Course Content

UNIT I

10 hours

Camera as a Tool: Evolution of camera. Camera technology. Film formats. Camera design, Optical lenses, accessories.

UNIT II

12 hours

Camera Techniques - Observation, Selection of subject: Observing light, light temperature. Selection of subject. Exposures, apertures. Choice of lens, filters. Choice of shot.

UNIT III

11 hours

Know your digital Camera: Camera Parts. Body. Sensor/lenses/digital technology/CPU. Automated and Assisted settings: Shooting modes. Flash Modes. Image enhancement settings. Video mode. Manual Settings.

UNIT IV

12 hours

Automated and Assisted settings: Shooting modes. Flash Modes. Image enhancement settings. Video mode. Manual Settings. Shoot with different Automated modes. Shoot with manual settings. Shoot with different lenses. Shoot with Flash. Shoot with natural light. Shoot with filters. Project Submission: End of the Semester. Still Life with Studio Flash Lights (Table Top) Outdoor based Lighting exercise (Shooting in Different Lighting Condition) Lighting Techniques: Outdoor, Artificial/Mixed, Creative photography (abstract, texture, architectural etc. Lab Work: Color correction and Manipulation of photographs. Sessional works: 10 Prints of photographs in approximate Size: 12" x 18" (Minimum)

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

- *Complete Introduction to photography by J. Harris Gable, Illustrated, Read Books*
- *The art of digital photography by John Hedgerow, Dorling Kindersley Ltd*
- *Outdoor photography: Portraits by Cathy Joseph, Illustrated, Bloomsbury Academic*

Course Content: Colour Techniques

Course Code: OEC049

L	T	P	Cr.
0	0	4	2

Total Hours: 30

Learning Outcomes:

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

1. Recall the primary colors, secondary colors, and tertiary colors on the color wheel.
2. Apply knowledge of color theory to create color palettes for various design projects.

3. Analyze the use of color in artworks, designs, and advertisements to understand the intended emotional and visual impact.
4. Assess the effectiveness of color choices in achieving specific design objectives and conveying messages.

Course Content

UNIT I

7 hours

Dry and wet colour mixing. Light to dark with finishing

UNIT II

8 hours

Using paper towel for painting. Bleed Colours into one another. Layering

UNIT III

7 hours

Scumbling. Lifting the colour. Using salt for texture

UNIT IV

8 hours

Negative painting. Using tapes

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz ,Project Based Learning

Suggested Readings:

- *The Arts Management Handbook: New Directions for Students and Practitioners*
By Meg Brindle, Constance DeVereaux

SEMESTER-IV

Course Content: Dissertation

Course Code: MFA401

L	T	P	Cr.
0	0	0	20

Learning Outcomes:

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

1. Develop advanced research skills, including literature review, data collection, analysis, and interpretation, to investigate a specific research question or problem.
2. Apply critical thinking and analytical skills to evaluate existing literature, theories, and methodologies, and generate new insights or perspectives within the chosen research area.
3. Analyse effective communication skills by presenting research findings and arguments in a clear, coherent, and well-structured dissertation, adhering to academic writing conventions.
4. Plan, manage, and execute an independent research project, demonstrating self-motivation, time management, and organizational skills throughout the dissertation process

Course Content

The Dissertation course is designed to provide students with comprehensive guidance and support throughout the process of conducting independent research and writing a dissertation. Through this course, students will acquire advanced research skills, develop critical analysis abilities, and effectively communicate their research findings. The course will emphasize the importance of independent project management and provide extensive guidance on research methodologies, data analysis techniques, and academic writing conventions.

Transaction Mode

Field work, Mentoring, Discussion

Course Content: Reasoning**Course Code: MFA402**

L	T	P	Cr.
1	0	0	1

Total Hours: 15**Course Outcomes**

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

- Exemplifies deductive, inductive and abductive reasoning.
- Uses appropriate reasoning types in the proving process.
- Analyses logical structure of the proposition which is asked for proving.
- Unpacks logical structures of the propositions.

Course Content**UNIT I****4 hours**

Overview of reasoning and its importance in decision-making and problem-solving

Different forms of reasoning: deductive, inductive, and abductive reasoning

Principles of critical thinking and logical analysis

UNIT II**3 hours**

Understanding deductive reasoning and its role in logical inference

Introduction to syllogistic reasoning and categorical logic

Techniques for constructing and evaluating deductive arguments

UNIT III**5 hours**

Exploring inductive reasoning and its use in scientific inquiry and everyday decision-making

Types of inductive reasoning: generalization, analogy, causal inference

Evaluating the strength and reliability of inductive arguments

UNIT IV**3 hours**

Developing skills in critical thinking and argument analysis

Identifying logical fallacies and common errors in reasoning

Techniques for constructing sound arguments and rebuttals

Transaction Mode:

Suggested Readings:

- *"A Concise Introduction to Logic" by Patrick J. Hurley (2014)*
- *"Patterns of Inductive Reasoning" by J. A. Evans and M. A. Jörgensen (2011)*
- *"Inductive Reasoning: A Study of Tarka and its Role in Indian Logic" by Asha Rani (2009)*
- *"The Power of Critical Thinking" by Lewis Vaughn (2015)*
- *"The Art of Reasoning: An Introduction to Logic and Critical Thinking" by David Kelley and William Pride (2012)*

