


## (M.F.A)-Masters of Fine Arts

### BRIEF SCHEDULE OF THE COURSE SEMESTER- I

Stream	Course No. Code	Title of the Paper	Duration of Exam	Total Marks
Drawing & Painting	<b>Theory Course-I</b> MFA-1001	Indian Painting (Upto 1850 AD)	3 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	<b>Theory Course-I</b> MFA- 1003	<b>Or</b> Graphic Design-I		
Fashion Designing	<b>Theory Course-I</b> MFA- 1005	<b>Or</b> Entrepreneurship Management with Project		
Textile Designing	<b>Theory Course-I</b> MFA-1005	<b>Or</b> Entrepreneurship Management with Project		
Drawing & Painting	<b>Theory Course-II</b> MFA-1002	Print Making	3 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	<b>Theory Course-II</b> MFA- 1004	<b>Or</b> Advertising Design		
Fashion Designing	<b>Theory Course-II</b> MFA- 1006	<b>Or</b> History of Indian Costumes		
Textile Designing	<b>Theory Course-II</b> MFA-1007	<b>Or</b> Social & Psychological Aspects of Clothing		
Drawing & Painting	<b>Practical Course-I</b> MFA-5001	Portrait	12 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	<b>Practical Course-I</b> MFA- 5004	<b>Or</b> Graphic Design & Communication-I	10 Hrs.	
Fashion Designing	<b>Practical Course-I</b> MFA- 5007	<b>Or</b> Fashion Illustration-I	8 Hrs.	
Textile Designing	<b>Practical Course-I</b> MFA-5010	<b>Or</b> Textile Testing & Quality control	8 Hrs.	
Drawing & Painting	<b>Practical Course-II</b> MFA- 5002	Nature Study	9 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	<b>Practical Course-II</b> MFA- 5005	<b>Or</b> Typography-I	9 Hrs.	
Fashion Designing	<b>Practical Course-II</b> MFA- 5008	<b>Or</b> Product Development	8 Hrs.	
Textile Designing	<b>Practical Course-II</b> MFA-5011	<b>Or</b> Textile Chemistry	8 Hrs.	

  
Co-ordinator  
IQAC, Shri Ram College,  
Muzaffarnagar



  
Principal  
Shri Ram College  
Muzaffarnagar

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# MASTER OF FINE ARTS – DRAWING AND PAINTING

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT

SCHEME AND SYLLABUS OF M.F.A.-(MASTER IN FINE ARTS)  
Streams: Drawing & Painting/Applied Arts/Fashion Designing/Textile Designing  
As per the new ordinance and regulations  
(W.e.f. 2016-2017)

Name of Degree - MASTER OF FINE ARTS (M.F.A) – DRAWING AND PAINTING

## OBJECTIVE

This faculty has been established for advance studies in Arts. The objective of the teaching programme at all levels is to achieve overall refinement of the student perception not confined to the skills of the profession alone but also to create the right kind of intellect as well as emotional cultivation to creativity and thought.

The programme in will be governed and administered by the rules, regulations, ordinances and directions of the C.C.S University, Meerut, as applicable from time to time.

## DURATION

Two Academic Years (Four Semesters)

## ELIGIBILITY

Candidates seeking admission to M.F.A. course must be B.A with drawing as a subject /B.A with Home Science with 50% for GEN/OBC, 45% marks for SC/ST and in the concerned subject as required in the admission rules.

## NUMBER OF SEATS

Thirty (30) Seats sanctioned in this degree course by Chaudhary Charan Singh University

## COURSE STRUCTURE

It shall comprise of seven (7) theory courses and ~~seven~~ (13) practical courses in four semesters. The fourth semester course will comprise of (1) Theory/ (1) Practical and dissertation. Each theory and practical course will be of total 100 marks with a breakup of 50 internal marks and 50 external marks but in fourth semester of M.F.A. - THEORY COURSE-VII Research Methodology in Fine Arts coded 4001 is only of total 50 (external) marks, also in fourth semester dissertation and viva -voice coded 8001 will be of 100 external marks + 50 internal marks. The grand total of the four semesters will be of 2000 marks.

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Teaching schedule will be decided by the coordinator/ HOD and as per the requirement of the course and in accordance with the general pattern as followed in the teaching of other courses in the university campus.

### CAUTION AND EVALUATION

The theory and practical course in all semesters shall be (50 Internal marks + 50 External Marks = 100 marks). A weightage of 50% marks will be given in the internal assessment of theory as well as practical papers. Internal assessment shall be a continuous process in each semester and shall be based on attendance sessional work, written test, quizzes, terms papers, some assignments and seminars etc. There shall be practical course in each semester. Each practical course will be of (50 Internal marks + 50 External Marks = 100 marks) and would be examined by assessing the sessional work, home assignments and examination plate. Oral test will also be conducted.

Thus the overall aggregate marks in MFA shall be 2000 marks. The duration of exam. of each theory paper will three hours and of practical course as many hours as mentioned for the course as per the nature of the course. The external examiner in practical would reach on the last day of the examination. However, the external examiner may give some direction to the internal examiner regarding the conduct of practical.

A candidate who has obtained 40% or more marks in the aggregate and at least 30% marks in each course separately in the internal and external assessment shall be declared successful. Successful candidates shall be awarded division on basis or percentage of the aggregate marks obtained by candidates, as given below:

First Division/ other work	:	60% or above
Second Division	:	48% or above but below 60%
Third division	:	40% or above but below 48%

Each practical will carry 100 marks (50 Internal marks + 50 External Marks = 100 marks). The split up of 100 (50 Internal & 50 External Marks) shall be as under:

#### Internal Marks: 50

- (i) Exam. Plate / other work
- (ii) Oral Test
- (iii) Sessional and record

#### External Marks: 50

- (i) Exam. Plate/ other work
- (ii) Oral Test
- (iii) Sessional and record

Total: 100

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External and internal examiners will conduct the practical examination at the end of each semester.

3

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### IMPORTANT NOTE:

1. The students admitted in the session 2016-2017, have been taught the existing syllabus of the university in First Semester and Second Semester.
2. The Proposed new syllabus is recommended for implementation from the first semester of the session 2017-18.
3. Modified new syllabus will be implemented in this session of 2017-2018 in M.F.A third semester.
4. Admission, Attendance and Examination shall be subject to the conditions as laid down by the University from time to time. In case of any discrepancy the decision of the University Vice-Chancellor shall be final.
5. It is necessary for institute/department to have proper infrastructure like lab, library, equipments, complete setup and other subject related facilities.
6. Final exams will cover every unit from each theory course.
7. If required, this syllabus can be modified in the next session 2018-2019 by the Board of Study in favor of students.
8. Division of work will be equal in every practical course.
9. In some courses, Art project work/art plates/assignments can be more or less in quantity according to the course and the internal marks will be awarded keeping in mind the above point.
10. In the art work of each practical course, surface/medium/size/quality/quantity will be based on the nature of the course.

12

**Name of Master's Degree -  
MASTER OF FINE ARTS (M.F.A) - DRAWING AND PAINTING**

**REVISED SCHEME AND SYLLABUS OF M.F.A. (DRAWING & PAINTING)**  
*As per the new ordinances and regulations  
(w.e.f. 2017-18)*

**BRIEF SCHEDULE OF THE COURSES  
SEMESTERWISE**

**SEMESTER-I**

Stream	Course No. Code	Title of the Paper	Duration of Exam	Total Marks
Drawing & Painting	Theory Course-I MFA-1001	History of Indian Art (Traditional)	3 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Theory Course-I MFA- 1003	Or History of Print Making		
Fashion Designing	Theory Course-I MFA- 1005	Or Entrepreneurship Management with Project		
Textile Designing	Theory Course-I MFA-1005	Or ✓ Entrepreneurship Management with Project		
Drawing & Painting	Theory Course-II MFA-1002	History of Graphic Designing-I	3 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Theory Course-II MFA- 1004	Or History of Advertising Design		
Fashion Designing	Theory Course-II MFA- 1006	Or History of Indian Costumes		
Textile Designing	Theory Course-II MFA-1007	Or ✓ Social & Psychological Aspects of Clothing		
Drawing & Painting	Practical Course-I MFA-5001	Life Study (Portrait and Full Figure)	16 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Practical Course-I MFA- 5004	Or (Graphic Design & Communication-I)	10 Hrs.	
Fashion Designing	Practical Course-I MFA- 5007	Or Fashion Illustration-I	8 Hrs.	
Textile Designing	Practical Course-I MFA-5010	Or ✓ Textile Testing & Quality control	8 Hrs.	

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Drawing & Painting	Practical Course-II MFA- 5002	Nature Study (On Spot or Creative)	16 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Practical Course-II MFA- 5005	Or Typography-I	9 Hrs.	
Fashion Designing	Practical Course-II MFA- 5008	Or Product Development	8 Hrs.	
Textile Designing	Practical Course-II MFA-5011	Or Textile Chemistry	8 Hrs.	
Drawing & Painting	Practical Course-III MFA-5003	Graphic Designing	9 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Practical Course-III MFA- 5006	Or Photography	9 Hrs.	
Fashion Designing	Practical Course-III MFA- 5009	Or Pattern Making & Grading	8 Hrs.	
Textile Designing	Practical Course-III MFA-5012	Or Drafting & Pattern Making Technique	8 Hrs.	

Total Marks= 500

Each practical requires at least 50 sketches and the sessional work of minimum 5 plates/art works.

Each plate = 8 Marks (Total 40 Marks) and 50 sketches = 10 Marks [Total Marks of Each Internal Practical = 50]

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SEMESTER-II

Stream	Code	Subject	Duration of Exam	Total Marks
Drawing & Painting Applied Arts Fashion Designing Textile Designing	Theory Course-III MFA-2001  Theory Course-III MFA- 2003  Theory Course-III MFA- 2005  Theory Course-III MFA- 2005	Philosophy of Art (Western & Indian) Or History of Graphic Designing-II Or Environmental Concerns & Sustainability in Garment & Textile Industry Or Environmental Concerns & Sustainability in Garment & Textile Industry	3 Hrs.	100 (Ext. 50+ Int. 50)
Drawing & Painting Applied Arts Fashion Designing Textile Designing	Theory Course-IV MFA-2002  Theory Course-IV MFA- 2004  Theory Course-IV MFA- 2006  Theory Course-IV MFA- 2007	Indian Sculpture Or Advertising: Visual Communication & Media Or Fashion Merchandising & Management & Retail Or Design Ethics & Intellectual Property Rights in Fashion Textile	3 Hrs.	100 (Ext. 50+ Int. 50)
Drawing & Painting Applied Arts Fashion Designing Textile Designing	Practical Course-IV MFA- 6001  Practical Course-IV MFA- 6004  Practical Course-IV MFA- 6007  Practical Course-IV MFA- 6010	Traditional Composition (In any style) Or Graphic Designing & Communication-II Or Fashion Illustration Or Woven Fabric Structures & Fabric Analysis	18 Hrs.  09 Hrs.  06 Hrs.  12 Hrs.	100 (Ext. 50+ Int. 50)

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Drawing & Painting	Practical Course-V MFA- 6002	Screen and fabric painting	24 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Practical Course-V MFA- 6005	Or Typography-II	08 Hrs.	
Fashion Designing	Practical Course-V MFA- 6008	Or Pattern Development & Draping	12 Hrs.	
Textile Designing	Practical Course-V MFA- 6011	Or Textile CAD	10 Hrs.	
Drawing & Painting	Practical Course-VI MFA- 6003	Mix Media/Mural Design (low, high relief and mural painting)	36 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Practical Course-VI MFA- 6006	Or Digital Illustration Techniques	06 Hrs.	
Fashion Designing	Practical Course-VI MFA- 6009	Or Computer Aided Fashion Designing/ CAD Project	08 Hrs.	
Textile Designing	Practical Course-VI MFA- 6012	Or Chemical Process & Finishing	10 Hrs.	

Total Marks= 500

Each practical requires at least 50 sketches and the sessional work of minimum 5 plates/art works.

Each plate = 8 Marks (Total 40 Marks) and 50 sketches = 10 Marks [Total Marks of Each Internal Practical = 50]

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### SEMESTER III

STREAM	CODE	SUBJECT	DURATION OF EXAM	TOTAL MARKS
Drawing & painting	Theory Course-V MFA T-3001	History of western art	3 hrs	50
Applied	Theory Course-V MFA T-3005	History of indian art-1850 Ad	3 hrs	50
Fashion designing	Theory Course-V MFA T-3004	History of gloal costumes	3 hrs	50
Textile designing	Theory Course-V MFA T-3006	History of indian textile industry	3 hrs	50
Drawing & painting } Applied }	Theory course-VI MFA T-3002	Brief study of modern art(western & indian)	3 hrs	50
Fashion designing } Textile designing }	Theory Course-VI MFA T-3005	Brief study of contemporary art	3 hrs	50
Drawing & painting	Practical Course-VII MFA P 7001	Exhibition with catalogs(cad)	24 hrs	50
Applied	Practical Course-VII MFA P 7004	Digital media	5 hrs	50
Fashion designing	Practical Course-VII MFA P 7007	Advance draping	9 hrs	50
Textile designing	Practical Course-VII MFA P 7010	Textile study	8 hrs	50
Drawing & painting	Practical Course-VIII MFA P 7002	Creative painting	18 hrs	50
Applied	Practical Course-VIII MFA P 7005	Packaging design & printing technology	14 hrs	50
Fashion designing	Practical Course-VIII MFA P 7008	Computer aided fashion design(cad)	12 hrs	50
Textile designing	Practical Course-VIII MFA P 7011	Textile project	8 hrs	50

Drawing & Painting	Practical Course-IX MFA- 7003	Sculpture making	48 Hrs.	100 (Ext. 50+ In)
Applied Arts	Practical Course-IX MFA- 7006	Or Drawing for Designers	9 Hrs.	
Fashion Designing	Practical Course-IX MFA- 7009	Or Surface Ornamentation	9 Hrs	
Textile Designing	Practical Course-IX MFA- 7012	Fabric Manufacturing	9 Hrs.	

Total Marks= 500

Each practical requires at least 50 sketches and the sessional work of minimum 5 plates/art works.  
 Each plate = 8 Marks (Total 40 Marks) and 50 sketches = 10 Marks [Total Marks of Each Internal Practical = 50]

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SEMESTER-IV

Stream	Code	Subject	Duration of Exam	Total Marks
Drawing & Painting	Theory Course-VII MFA-4001	Research Methodology its Application in Fine Arts Or	06 Hrs.	50 (External)
Applied Arts	Theory Course-VII MFA-4001	Research Methodology its Application in Fine Arts Or	A	50 (External)
Fashion Designing	Theory Course-VII MFA-4001	Research Methodology its Application in Fine Arts Or		50 (External)
Textile Designing	Theory Course-VII MFA-4001	Research Methodology its Application in Fine Arts		50 (External)
Drawing & Painting	Practical Course-X MFA-8001	Dissertation & viva voice Or		09 Hrs.
Applied Arts	Practical Course-X MFA-8001	Dissertation & viva voice Or	HS	
Fashion Designing	Practical Course-X MFA-8001	Dissertation & viva voice Or		
Textile Designing	Practical Course-X MFA-8001	Dissertation & viva voice		
Drawing & Painting	Practical Course-XI MFA-8002	Series compositions Theme based OR Copy of Master Artist Paintings Or		24 Hrs.
Applied Arts	Practical Course-XI MFA-8003	Exhibition /Display with Catalogue Or	B	
Fashion Designing	Practical Course-XI MFA-8003 (8005)	Exhibition/ Fashion Show/Display with catalogue		
Textile Designing	Practical Course-XI MFA-8003 (8005)	Or Exhibition/Fashion Show/ Display with catalogue		

Drawing & Painting	Practical Course-XII MFA-8004	Seminar or Workshop	10 Hrs.	100 [Ext.80(40+40) Int.20]
Applied Arts	Practical Course-XII MFA- 8004	Seminar or Workshop		
Fashion Designing	Practical Course-XII MFA- 8004	Seminar or Workshop		
Textile Designing	Practical Course-XII MFA- 8004	Seminar or Workshop		
Drawing & Painting	Practical Course-XIII MFA-8006	Installation Art Or	24 Hrs.	100 (Ext. 50+ Int. 50)
Applied Arts	Practical Course-XIII MFA- 8006	Installation Art Or	16 Hrs.	
Fashion Designing	Practical Course-XIII MFA- 8006	Installation Art Or	16 Hrs.	
Textile Designing	Practical Course-XIII MFA- 8006	Installation Art	16 Hrs.	

Total Marks= 500

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## DETAILED COURSES OF STUDY

First Semester  
Stream: Drawing and Painting  
Theory Course-I  
History of Indian Art (Upto 1850 A.D)  
Code: MFA T-1001

Time: 03 Hours

Total Marks 100 (Int.50+Ext.50)

UNIT I- History of Indian Art, Traditional & Modern, Ajanta, Bagh, Badami, Ellora, Apsara Painting, Mughal School, Akbar, Jahangir and Shahjahan.

UNIT II- Rajasthani Schools- Mewar, Kishangarh, Jaipur, Pahari Schools- Kangra, Basohli, Guler, (History of Indian Art (Traditional Arts) :-

UNIT III- Meaning of Indian folk art, characteristics of folk art, objects of Folk Art, Impact of Folk Art on contemporary artist, Prominent centre of Folk Art- Rajasthan, Chattisgarh, Bengal, U.P.

UNIT IV- Prominent Artists of Folk Art, Contents and techniques of Folk Art, Extensional studying of Folk Art at Prominent Centre, Madhubani, Kalighat, Pattachitra, Sanjhee, Rangoli, Katputli, Tanjore, Gonda, Mithila, Verli.

### Books Recommended

1. Randhava M.S.: Kangra Paintings on Love, National Museum, New Delhi.
2. Rowland Benjamin: Art in the East & West Harvard, 1954.
3. Singh M.: Indian Painting from Ajanta Caves, New York Graphic Society.
4. Rowland Benjamin: The Art & Architecture of India, Pelican History of Art, 1959.
5. Sivaramamurthi C.: South Indian Painting, New Delhi, National Museum.
6. Smith Vincent: Fine Art of Indian & Ceylon, Bombay, Taraporevala.
7. ZommerHenrich: The Art Indian Asia, New York Hollingen Foundation.
8. भारतीय लोककला (डॉ० नीलिमागुप्ता, स्वातिपब्लिके प्रेस, दिल्ली)
9. डॉ०हरद्वारीलाल भार्गव, लोककलाएँ- एक वैज्ञानिकविश्लेषण।

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11

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**Theory Course-I**  
Stream: Applied Arts  
**History of Print Making**  
Code: MFA T-1003

Time: 3 Hrs

Total Marks: 100

This course will introduce basic information and process of communication in everyday life. Introduces Verbal, non-verbal, audio and visual communication in general. Historical understanding and evolution of communication methods and mediums

**Learning Objectives:**

After completing this course students will be able to;  
Understand and interpret the communication process  
Explain about different communication modes  
Evolution of communication mediums  
Pedagogy: Lecture, discussions & presentations

**Course Outline:**

Introduction to communication. Its importance in society. Verbal and non verbal communication, audio and visual communication. The communication formula, the purpose of communication as an adjunct to the study of Applied Art. Historical and Chronological survey of the evolution of the following media.

Gestures and sign languages, mudra, pictures, cave paintings, Objects artifacts, Iconography, Signs and symbols, Script evolution

**Books Recommendation:**

1. Graphic Design Thinking (Design Briefs) Paperback – July 27, 2011 by Ellen Lupton (Author), Jennifer Cole Phillips (Author)
2. Graphic Design Theory: Readings from the Field by Helen Armstrong
3. Graphic Design The New Basics by Ellen Lupton
4. Bhartiya Chappa Chitr Kala by Dr. Sunil Kumar
5. Just my Type by Simon Garfield



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13

13

**Theory Course-I**

**Stream: Fashion Designing/Textile Designing  
Entrepreneurship Management with Project  
Code: MFA T-1005**

**Time: 3 Hrs**

**Total Marks: 100**

**Objectives:**

- To understand the concepts of entrepreneurship
- To know about the different types and kinds of entrepreneurship
- To inculcate knowledge about different barriers of entrepreneurship
- To gain knowledge about methods of identifying and selecting entrepreneurial ideas
- To acquire financial management skills
- To gain knowledge about steps involved in developing a project proposal

**Learning Outcomes:**

- Understand the meaning and concept of entrepreneurship development
- Develop appreciation for entrepreneurship as a career
- Develop the ability to identify and plan a project proposal
- Develop skills in launching and managing an enterprise
- Be able to understand the nuances of financial management

**UNIT-I**

**Introduction to Entrepreneurship**

- Concept
- Need and significance
- Classification of entrepreneur
- Types of enterprises classification based on capital, product and ownership
- Estimation and mobilization of resources
- Challenges
- Barriers

**UNIT-II**

- Entrepreneurial Motivation and Ideas
- Meaning of Achievement motivation
- Motivating factors: Internal and External
- Creativity and idea generation
- Selection of entrepreneurial ideas

**UNIT-III**

**ENTERPRISE MANAGEMENT**

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Managing Production  
Managing marketing  
Financial management

14

14

#### UNIT-IV

##### Enterprise Networking:

Enterprise resource planning- concept, dynamics and methods  
Role of institutions- CII, KVIC, NIESBUD, FICCI and NGOs

#### UNIT-V

##### Project Proposal

SWOT analysis  
Format  
Content  
Steps in its preparation  
Project feasibility analysis

##### Suggested Assignments

SWOT analysis with respect to entrepreneurial competencies  
Case profiling of successful entrepreneurs and enterprises  
Preparation of business plan

##### Suggested Visits

Visit to self-employed boutique owner or designer  
Local export houses  
Craft bazaar

##### Guest Lectures

Experts from an organization working for young entrepreneur such as NIESBUD, KVIC, FICCI, EDII, etc

##### Book Recommendation:

1. Gundry Lisa K. & Kickul Jill R., Entrepreneurship strategy: changing patterns in New Venture Creation, Growth and Reinvention, SAGE Publications, Inc 2007
2. Taneja & Gupta, Entrepreneur Development- New Venture Creation, Galgotia Publishing Company, 2001
3. Bhatia B. S., Batra G. S., Entrepreneurship and Small Business Management
4. Michele M. Granger, Sterling Tina, Fashion Entrepreneurship: Retail Business Planning
5. Uddin Sami, Entrepreneurship Development in India, Mittal Publications, 1989
6. Saxena A., Entrepreneurship : Motivation, Performance and Rewards, 2005





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13

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*Theory Course-II*  
Stream: Drawing and Painting  
**HISTORY OF GRAPHIC DESIGNING**  
Code: T-1002

External: 50 Marks

UNIT I- History of Graphic, its definition and basic techniques of surface printing and relief media.

UNIT II- Techniques of Relief printing in detail on various surfaces like wood cut, wood engraving, lino-cut, Intaglio, Dry point, Mezzotint, Etching, Aquatint, Soft ground etc.

UNIT III- Planography: Lithography, Serigraphy

UNIT IV- Study of artists like Durer (for woodcut), Somnath Hore, Krishna Reddy, Jyoti Bhatt, Laxman Goud, Anupam Sood, Jai Jharotia etc.

*Books Recommended*

1. Sunil Kumar: Bhartiya Chhapa Chitrakala, Bhartiya-Kala Prakashan, New Delhi, 2000
2. D. Kauffmann: Graphics Arts and Crafts
3. Keshav Malik: Printmaking a flashback, Graphic art in India since 1850
4. Joseph James: Printmaking in Southern Region, Graphic Art in India since 1890
5. Umesh Verma: Bhartiya Graphic Kala
6. Amit Mukhopadhyaya & Nirmalendu Das: Graphics Art in India since 1850
7. G. Ahlberg & O. Jameryd: Block and Silk screen printing
8. Losty Jermian: The Art of the Book in India
9. James Cleaver: A History of Graphic Arts
10. Van Nostrand: Exploring the Graphic Arts
11. Peter W. Parshall, Rainer Schoch: Origins of European printmaking: fifteenth-century woodcuts, National Gallery of Art (U.S.)-2005
12. John Ittmann Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920 to 1950 (Philadelphia Museum of Art), 2006
13. Printmakersmaterials. blogspot.com/2009-09-01\_archive
14. hubpages.com/hub/Printmaking-in-the-Modern-Era
15. www.simons-rock.edu/.../drawing-painting-printmaking
16. gabrielamartinez.wordpress.com/the-history-of-printmaking
17. www.amazon.com

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**Theory Course-II**  
**Stream: Applied Arts**  
**Advertising Design**  
**Code: MFA T-1004**

Time: 3 Hrs

Total Marks: 100

This course will introduce some of the important milestones and aspects of Advertising in the last hundred years. The course will discuss about the impact of Industrial revolution on society and Advertisement in relation with Marketing. Different features of Advertisements and qualities and its relevance to the Modern Business trends.

**Learning Objectives:**

On completing this course students will be able to;  
Understand the important features of Advertisement  
Know and explain the qualities of different aspects of Advertisement  
Role of advertisement in different fields of society

**Pedagogy:**

Lecture, Demonstrations, Studio based practical projects

**Course Outline:**

- Introduction to Advertising;
- Post Industrial impact on Rural, urban economy of India
- Mass production and Transportation
- Advertising and Marketing
- Direct and indirect Marketing
- Advertising of an Art, Science and Business
- Profession
- Advertising History and Modern Advertising.
- Advertising and Society

**Books Recommended:**

1. Advertising Theory (Rutledge Communication Series) February 25, 2012 by ShellyRodgers (Editor), Esther Thorson (Editor)
2. The Advertising Research Handbook, Second ... by Charles E. Young
3. Advertising Research: Theory & Practice (2nd Edition) Hardcover - May 23, 2011
4. by Joel J. Davis (Author)

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**Theory Course-II**  
**Stream: Fashion Designing**  
**History of Indian Costumes**  
**Code: MFA T-1006**

Time: 3 Hrs

Total Marks: 100

**Objectives:**

- To understand the evolution, changes and developments in clothing with the evolution of human race
- To understand the evolution, changes and developments in clothing in the Indian context
- To appreciate the social and political life of various periods of Indian history
- To identify the costumes, headdresses and accessories of various periods in the Indian history
- To understand the socio-cultural influences over dressing styles of population in any period

**Learning Outcomes**

- Be aware of the chronology of various dynasties and rulers in the political history of India
- Get introduced to the world of costumes and lifestyles in the socio-cultural context of India from ancient times
- Understand various factors affecting the costumes, jewelry and headdresses of any given period
- Understand design inspirations and past influences over current fashion trends
- Understand the historic costumes, jewelry and surface designs as a source of inspiration for new design developments

**UNIT- I**

**Origin of Clothing:**

- Evolution of Clothing
- Origin and Development of Costumes
- Functions of Clothing
- Theories of Clothing

Origin of Clothing: Development according to social factors

**UNIT-II**

- Northern and north western India
  - Indus valley civilization
  - Vedic period
  - The Maurya and Sunga periods
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Satvahana period  
Kushan period  
Gupta period  
Post-Gupta period

### Southern India

The Pallavas  
The Cholas  
The Rajputs  
The Vijayanagara Empire

### UNIT- III

Mughal Period: - Costumes of Pre- Mughal and Post - Mughal Period

British Period: - Costumes of Pre-Independence and Post Independence period

### UNIT-IV

Traditional Costumes of India

North Zone- Punjab, Jammu & Kashmir

East Zone- Assam, West Bengal

West Zone- Maharashtra, Gujrat

South Zone- Kerala, Karnataka

### UNIT- V

Dance Costume of India

Punjab- Gidda and Bhangra

Gujrat- Garba

Manipur - Raslila

Andhra Pradesh - Kuchipudi

Orissa - Odissi

### Books Recommendation:

1. Partha Mitter, Indian Art( Oxford History of Art), Oxford Univ.Press,2001
2. Roy C.Cavern, Indian Art:A Concise History, Thames & Hudson,1976
3. B.N Goswamy, Essence of Indian Art, Asian Art Museum of San Francisco.1986
4. Susan Huntington, The Art of Ancient India.
5. Mortimer Wheeler, Indus Valley Civilization, Penguin, 1966
6. Duane and Preble, S., Art Forms, Harper Collins, 1989
7. Kleiner, F. S. & Christian J. M., Art Through Ages, Thomson Wadsworth, 1995
8. Janson, H.W., History of Art, Thames &Hudson, 1997
9. Gilbert, R., Living with Art, McGraw-Hill, Inc. 1995
- 10.N.R.Ray, Maurya and Sunga Art
- 11.Stella Kranrisch, The Art Of India
- 12.Ananda Coomaraswamy, The Transformation of Nature in Art
- 13.Rajan k.Ghose, Aesthetic theory and art, Ajanta Publishing Co.,1979

199

**Theory Course-II**  
Stream: Textile Designing  
**Social and Psychological Aspects of Clothing**  
Code: MFA T-1007

Time: 3 Hrs

Total Marks: 100

**UNIT - I**

1. Origin of Clothing
2. Theories of clothing - theory of modesty, immodesty, protections, adornment, combined need theory, other theories in fashion.
3. Relation between clothing and other disciplines
  - a. Physical Health
  - b. Mental Health
4. Clothing and first impressions

**UNIT - II**

**Relation between clothing and the wearer**

- (i) Personality and self concept.
- (ii) Motivation in clothing choices.
- (iii) Individual values, interests and attitudes related to clothing.
- (iv) Behavior and clothing choices, practices and effect and clothing on the individual.

**Clothing and Society**

- (i) Clothing and social behavior
- (ii) Clothing influenced by religion and culture.
- (iii) Clothes and conformity
- (iv) Clothes and occupation
- (v) Uniforms in schools and college.
- (vi) Clothes and colour and impact of colour.

**Books References:**

1. Avis, M. Dry (1961): The Psychology of Jung, Methuen & Co., London.
  2. Horn, Marilyu J. (1968): The Second Skin, Houghton Mifflin Co., USA.
  3. Flugel, J.C. (1950) : The psycho - analytical study of the family, The Hogarth Press & The Institute of Psycho Analysis, London.
  4. Richard Wollheim (1985) : Freud, Fontana Press, London.
  5. Vincent Brome (1978) : Jung, Granada Publishing, London, Toronto, Sydney, New York.
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Practical Courses I  
Code: P-5001  
Stream - Drawing and Painting

20

20

MM- 50

Life study (Portrait and Full figure study)

16 Hrs

Study of portrait full figure from life with emphasis on delineation of character, distortion, dramatization and various expressions, composition of portrait and full figure in different settings keeping in mind angles and light effects. Emphasis on the development of a personal style.

Surface : Paper or Canvas or Board of 22"x30" minimum size  
Medium : Any Medium

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Practical Course-I  
Stream: Applied Arts  
Graphic Design and Communication-I  
Code: MFA P-5004

81  
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Time: 10 Hrs

Total Marks: 100

This Course aims to provide knowledge in various communications prevailing in life and the role of Graphic Design in communication. Course provides introduction to Visual Communication in various contexts and explores the design strategy. Introduces Graphic Design for contemporary communication process. Students work on simple assignments culminating in to a project.

**Learning Objectives:**

After completing this course students will be able to;  
Define and interpret visual communication through Design.  
Achieve design solutions in a given context and problem  
Use simple visual elements in communication successfully.  
Understand and analyses designs as applied in different context

**Pedagogy:** Lecture, Demonstrations, Studio based practical projects

**Course Outline:**

**Introduction to Graphic Design:** To discuss the visual-communication proces from the history to present. Relation between the Society and the Graphic Design Research and practical exercises on form and text.

**Graphic Design:** To find out solutions to the typical design problems. Ex; Boo Cover

Different stages of simplification of design

To design a symbol or a logo with specific objective. Different aspects of Letter form.

To take-up design problems in designing visiting cards, Letter Heads, Envelop Design, Greetings Designs Invitation Cards etc.

**Books Recommended:**

1. Graphic Design as Communication by Malcolm Barnard / Rutledge
2. Design for Communication: Conceptual Graphic Design Basics Elizabeth Resnick / John Wiley & Son

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Practical Course-I  
Stream: Fashion Designing  
Fashion Illustration -I  
Code: MFA P-5007

Time: 8 Hrs

22  
22  
Total Marks: 100

**Objective:**

To enable students to draw fashion figures & Knowledge of color

**UNIT-I**

- What is Color?
- Dimension of Color- hue, intensity and value
- Color wheel, color mixing, color schemes and combination- complimentary, analogous, split complimentary, warm and cool colors, tints and shades, monochromatic, achromatic, pastels and dusty pastels. The effects of these color schemes.
- Effects of colors- red, green, blue, yellow, pink, orange, purple, black, white, gray, neutrals.
- Textures- thread pulling, thread crumple, thread rolling, paper dabbing, wax rubbing, wax drop, leaf flower, butterfly, lace, jute, ink, batik, leather, dry brush, mesh, cloth dabbing, comb etc.
- Texture effects
- Use of texture in fashion designing etc.

**UNIT- II**

- Fashion terminology commonly used in the industry
- Classic and innovative fashion details – necklines, collars, sleeves, waistlines, cuffs, skirts, trousers, yokes, pockets etc.
- Illustration of garments
- Elements of design- repetition, gradation, dominance, unity, harmony, contrast, proportion, balance, rhythm-its effects.

**UNIT-III**

- Basic block figures
- Normal figure and fashion figures
- Fashion block figures with all kinds of poses
- Basic croquis drawing all sizes
- Fleshing of block figures
- Draping of garments
- Designing on varied themes, e.g.: environments, season, cosmetic, jewellery, etc.
- Use of all kinds of color medium.

**Book Recommendation:**

1. Tata Sharon Lee, "Inside Fashion Design" 1977, Francisco Canfield Press.
  2. Seaman, Fashion Drawing-"The Basic Principles", 1994, B.T Batsford, London.
  3. Abling Bina, "Fashion Sketch Book" 2006, Fairchild Publication
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OR  
Practical Course-I  
Stream: Textile Designing  
Textile Testing and Quality Control  
Code: MFA P- 5010

23

23

Time: 8 Hrs

Total Marks: 100

**UNIT - I**

- I. Objectives & importance of textile testing. Importance of standards, different types of standards, Introduction to international bodies such as ISI, ASTM, BS etc
  - Quality control of textile products.
  - Quality standards as applicable to various types of textiles (Garments yardage, knits, woven, carpets, processing, dyeing)
- II. Fiber Testing: Definition, objectives & method of testing staple length, mean length, short fiber percentage, fineness, maturity, tensile strength, elongation at break, interpretation of results.
- III. Yarn Testing : Definition, Objective and methods of testing count, Denier twist, diameter, crimp, tensile strength, elongation at break, stress-strain curve, elastic recovery, yarn appearance & evenness, interpretation of results.

**UNIT - II**

**IV Fabric Testing:**

- (a) Definition, objectives & methods of testing length, width, bow & skewness, thread count, ends & picks, weight, thickness, breaking strength, tear strength, bursting strength, abrasion, resistance, stiffness, drapability, pilling & interpretations of results.
- (b) Thermal properties of textile fibers.
  - Porosity and air permeability of fabrics, thermal conductivity.
  - Serviceability of fabrics-Service, wear abrasion, method of assessment.
  - Garment finishing - color fastness, shrinkage.
  - Concept of fabric faults as related to stages of manufacture & their remedies.

**Books References:**

1. Booth, J.E.: Principles of Textile Testing - Newness Butter Worth, London.
2. Billie, J. Collier and Heler H. Epps - Textile Testing and Analysis -- Prentice Hall, New Jersey.
3. John, H. Skinkle - Textile Testing - Brooklyn, New York.
4. Grover and Hareby - Hand book of Textile Testing and Quality Control, Wiles.
5. ISI Specifications, BIS specifications.
6. ASTM Standards.

Practical Course-II  
Stream: Drawing & Painting  
NATURE STUDY  
(On Spot or Creative)  
Code: MFA: P- 5002

24

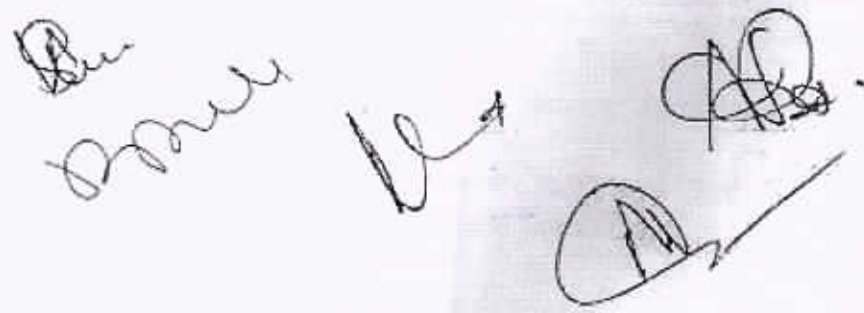
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Time: 16 Hours

Total Marks: 100 (Int. 50+Ext. 50)

Advance Studies from Nature study of different type of landscape Enlargement of Photograph in colour & Texture

Surface : Any  
Medium : Any Medium  
Size : Minimum 15"X22" (for paper)  
Minimum 03"X03" (for canvas)



Practical Course-II  
Stream: Applied Arts  
Typography-I  
Code: MFA P-5005

25

28

Time: 9 Hrs

Total Marks: 100

**Brief description of the Course:**

This course will introduce the basic type forms, terminologies, and specifications. Application of type to layout design, with stress on rendering techniques. Also includes historical development of type.

**Learning Objectives:**

- After completing this course students will be able to;
- Understand and apply the basic principles of typography in their designs
- Experiment and use expressive styles of type sets.
- Aesthetically explore the design concepts using typography

**Pedagogy:** Demonstrations and instructor led practical assignments

**Course Outline:**

Typography and its power for expressive qualities  
Experiments in typography use  
To explore the aesthetical aspects of colour, form and the expressionistic quality of letter from treating it almost abstract composition. Copy based Advertisements from Magazines. Understanding of letter Forms, spacing, words, mechanical and optical spacing, grid system

**Lettering and Typography:**

Construction of a San - Serif Font

Construction of Serif Font

Parts of the letter

Assignments based on Optical spacing and Mechanical spacing

Expressive Typography

**Books Recommended:**

1. Type and Typography by Phil Baines, Andrew Haslam / Laurence King Publishing
2. Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baines



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OR



Practical Course-II  
Stream: Fashion Designing  
Product Development  
Code: MFA P-5008

20

20

Time: 8 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objective:**

To enable the students to apply the knowledge of fashion design process in making collection

**PRODUCTION DEVELOPMENT [Ext: 50]**

**Instruction to the Examiner:**

Construction of any one garment from below mentioned kids wear:

Party Wear

Casual Wear

Sports Wear

Uniforms (School)

Emphasis should be given to pattern development, placement on the fabric, design features and finishing of the garment.

**Instruction to the Faculty:**

Students to construct three garments from the below mentioned kid's wear collection.

Party Wear

Casual Wear

Sports Wear

Uniforms (School)

**Design Development**

Research

Finalisation of Theme

Sourcing

Finalization of Designs

Measurements and specification sheets

**Patterns Development**

Development of basic blocks

Pattern making and Layout

**Production Development**

Construction on actual fabric Photos shoot

The Documentation of all processes in one report to be submitted in department.

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The Jury comprising of teaching faculty will mark the three garments attempted by the students out of 75 marks. The marks distribution of the collection will as follow:

27

(27)

Book Recommended:

1. McCall's sewing in Color, 1971, Butterick Publishing Co.
2. Singer Sewing Book, 1943, Mary Brooks Picken, Kessinger Publishing.
3. Measure, Cut and Sew, Holt Rinehart and Winson, 1922, Mc Millan Publishing Company.
4. Bray N., Dress Pattern Designing, 2003 [5<sup>th</sup> Edition] Willey Blackwell.
5. Pattern Making for Fashion Design by Helen Joseph Armstrong, 2005 Prentice Hall.
6. Tata Sharon Lee, "Inside Fashion Design", 1977, Francisco Capfield Press.
7. Ireland Patrick John, Fashion Design Drawing and Presentation, 1996, B.T. Batsford London.
8. Seaman, Julian, Professional Fashion illustration, 1995, B.T. Bastford London

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Practical Course-II  
Stream: Textile Designing  
Textile Chemistry  
Code: MFA P-5011

26

26

Time: 8 Hrs

Total Marks: 100

Objectives

1. To enable student to study polymer chemistry of textile fibre.
2. To acquire the chemical knowledge of different type of fibers.
3. To gain knowledge of chemistry of finishes.

UNIT -I

Introduction: Why study of textile chemistry is needed. Why this subject is related to textile and clothing.

1. Polymer Chemistry:

- (a) Polymer, methods of polymerization, polymerization process.
- (b) Definition of co-polymer, oligomer, graft-co-polymer.
- (c) Degree of Polymerization, use of X-Ray diffraction method in investigating molecular structure of textile fibres.
- (d) Orientation and crystallinity of polymers their influence on fibre properties.

2. Chemistry of Natural Fibres:

- Cellulosic fibres: Introduction to cotton, varieties, properties, longitudinal and cross sectional view. Molecular structure, action of acids and alkalis, hydrocellulose and oxycellulose, mercerisation.
- Regenerated Cellulosic fibres: - Viscose-rayon, cuprammenium-rayon, cellulose acetate, Polynosic - their manufacture properties and uses.
- Protein fibres: - Wool & silk Chemical composition, molecular structure, physical & chemical properties action of acids & alkalis and other chemicals. Felting of wool, degumming and weighting of silk, shrink proofing of wool.
- Synthetic Fibres: - Polyester (Terylene, Dacron) Polyamide (Nylon 6, Nylon 66) and acrylonitrile fibres, Chemistry of fibres: - Raw material, manufacturing process from polymer to fibre stage. Physical & chemical properties their uses in textile & clothing. Comparison of wet, dry and melt spinning methods.
- Other natural and synthetic fibres their chemical composition, properties and uses namely: - Jute flax, polyethylene, polypropylene, polycarbonate, metallic glass fibre, and polyurethane fibres.

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## UNIT - II

- 29
- Scientific basis of dyeing and printing of textile: - Classification of dyes, theory of dyeing, chemical structures of various classes of dyes, application of dyes on various substrates including blends
  - Scientific basis of scouring and bleaching of textile fibres and fabrics. Role of soap and detergents, scouring agents, bleaching agents, surface-active compounds, optical brightening agents, methods of application of bleaching agents to different fibres like cotton, wool, silk and rayon.
  - Finishes: Importance & classification Mechanical finishes: Singeing, calendaring, tentering, crabbing, decating, glazing, schreinorizing, embossing, moiring, creasing, beetling, raising, napping, sanding, crepe, shearing, weighting.
  - Chemical finishes: - Mercerization, parchmentisation, wrinkle resistant finishes, chlorination, burnt-out effect. Resins, their application and chemistry.
  - Special purpose finishes: - Flame retardant, water repellent, antistatic, stain & soil release, moth proofing, mildew proofing, antimicrobial, absorbency finishes.
  - New developments in Fibre manufacture Bi-component and Bi-constituent fibres special purpose fibres.

## REFERENCES

- Shenai, V.A. (1984): Technology of Textile Processing, Vol.-IX, evak Publication
- Cook, J. Gordon, Hand Book of Textile Fibres, Man-Made Fibres, Merrow Publishing Co. Ltd. England.
- Moncnef: RW Manmade Fibres, John Willey & Sons New York. Trotman, E.R. (1975): Dyeing and Chemical Technology of Textile Fibres Charles Griffino Company Ltd., London.
- Marsh; J.T. (1979): An Introduction to Textile Finishing, B.I., Publications. Mark H., wooding N.S. & Atlas, Smeeds, (1970): Chemical after Treatment of Textiles, John Willey & Sons Inc., NY.
- Lewin, M. and Sello, Stephen B. (1983): Handbook of Fiber Science and Technology. Vol. II, Chemical Process of Fibers and Fabrics, Functional Finishes- Part A, Marcel Deker, Inc., NY and Base

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Practical Course-III  
Stream: Drawing & Painting  
GRAPHIC DESIGNING  
Code MFA: P- 5003

30

30

Time: 12Hrs.

Total Marks 100 (Int.50+Ext.50)

- (a) Basic techniques in print making (surface printing and relief media):
- (b) Mono print and multi colors prints
- (c) Simple methods of making blocks with card board, plywood and linoleum.  
Understanding the development of design and composition in black and white and different colours.
- (d) Experimenting and exploring various textures of different surfaces by using materials like wire mesh, coarse, cloth and cord etc.

Surface : Any subject related material  
Size : Minimum 11"X15"

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Practical Course-III  
Stream: Applied Arts  
Photography  
Code: MFA P-5006

31

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Time: 9 Hrs

Total Marks: 100

**Brief description of the Course:**

This course is concerned with the fundamental concepts of photography. Attention is given to camera, Photoshop and composition. The practical application of these basic aspects includes camera operation, software application, and printing. It is recommended that students use their own digital camera. Students produce a portfolio of photographs.

**Student Learning Outcomes:**

1. Student recognizes and applies the fundamental elements of art in a visual assignment
2. Student understands and uses proper language concerning the materials and techniques of the medium.
3. Student recognizes and differentiates the styles and mediums of important artists and art movements
4. Student develops personal and individualized achievement of both technique and content of a visual expression in a traditional or non-traditional art form

**COURSE CONTENT OBJECTIVES:**

1. Development of technical and compositional skills
2. Knowledge of significant historical artists and works in the medium
3. Experience in traditional and experimental use of the medium
4. Development of progression of work for end-of-course review
5. Student prepares to formally present created works in professional manner in final exhibit

**Book Recommended:**

A Short Course in Digital Photography by London. Stone ISBN# 10-0-205-64592-

5

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Practical Course-III  
Stream: Fashion Designing  
Pattern Making and Grading  
Code: MFA P-5009

32

32

Time: 8 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objectives:**

- To develop different variations from basic pattern
- To enable them to make patterns for all kind of designs for Indian wear
- To enable the students to analyze, understand and incorporate design details in upper and lower garments for men and women
- To enable them to construct and finish Indian wear

**Learning Outcomes:**

- Skills to develop patterns for various designs for Indian wear
- Be able to incorporate different design features to basic pattern
- Be able to understand the layout of patterns pieces on fabrics with minimum consumption during construction
- Be able to construct and finish garments for men and women

**Instruction to the Examiner:**

The examiner will set one question each from Unit-II, III and IV

**UNIT-I**

Introduction to Pattern Making

Pattern Making Tools

Pattern Making Terms

Anthropometric Measurements (In cm's and inches)

Study of various sizes and measurements: measurement charts, selection of right size, fitting problems.

Blouses- Blouses – four dart, choli cut, katori, princess line, long blouse, with lining, with collar, with yokes– shoulder, midriff, hip yokes (any four) Kurta / Kamiz

Fitted - with dart, princess line, sheath-straight and withdart

Semi-fitted - straight with slit, A-line, panelled, with yoke, with neckline and styleline variations

**UNIT-II**

Women's Indian Wear

Sariwar - with and without belt, Patiala (semi and full)

Tight Pyjama -Churidar (with and without belt)

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long dhoti, enanga - paneled, flared, gathered, circular, wrap-a-round, divide  
(with or without yoke) 23

Long skirt Lehanga -

33

UNIT-III

Men's Indian Wear

Kurta - short/long, panelled (with gusset),

Bandi

Achkans - short and long

Angrakhas

Jacket - Waistcoat (jawahar cut), long/short jacket (overgarment)

Pyjama

Straight

Churidar

Aligarh

Dhoti

UNIT- IV

Introduction to Grading: - Directing and Vector Method

Grading of Adult Bodice Block

Grading of Full Sleeve

Grading of Skirt Block

Books Recommendation:

Essentials Readings:

1. Bernard Zamkoff and Jeanne Price, Creative Pattern Skills for Fashion Design (Fit Collection) 1990, Publisher : Fairchild Books & Visual
2. Helen Joseph Armstrong, Patternmaking for Fashion Design 2000, Dorling Kindersley [India] Pvt. Ltd. India.
3. Sandra Betzina, Fast Fit- Easy Pattern Alternations for Every Figure, 2003 Taunton Pr.

Further Readings:

1. Gale Grigg Hazen, Fantastic Fit for Every Body, 1998, Publishing by Rodale Press.
2. Pati Palmer and Marta Alto Palmer, Fit for real People, 1998, Pletsch Inc.
3. Kathleen Maggio, Altered Clothing.
4. Pati Palmer and Susan Pletsch, Easy, Easier, Easiest Tailoring, 2000, Published by Palmer/Pletsch.

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Practical Course-III

Stream: Textile Designing  
Drafting and Pattern-Making Techniques  
Code: MFA P-5012

34

Time: 8Hrs.

Total Marks-100 (Int.50+Ext.50)

Introduction to tools of pattern making and cutting

Methods of taking measurements and units of measurements

Taking measurements from body, pattern and readymade garments

Making standard blocks for different patterns for children and adults with balance lines, notches, grain - line indication and size - bodice sleeve and skirts.

Drafting of basic sleeve variations - gathered, puff, flare, leg O' mutton, petal, cowl, cap, dolman, bishop, dropped shoulder, kimono, Magyar, raglan, saddle, circular etc.

Drafting and adaptation of different collars - cape, Peter pan, Mandarin, coat, shawl, shirt, sailors, cowl etc

**Drafting and adaptation of skirt:**

A line, flared, gored, pegged, skirt with yoke

Pleated skirt, knife, box, inverted box, Circular, Godets and variations, Tiered skirt

Inter portation of style lines - by dart manipulation using slash and spread method.

**Draping on the dress form**

Bodice - front and back, Basic skirt and variations, Yokes and Style lines Sleeves.

**Preparation of scrap book** for fabrics related to various fabric construction techniques (felting/knitting/weaving/braiding etc)

Understanding the characteristics, uses, collection and market survey on various types of accessories-

Support Materials: Interfacing, Lining, Interlining Support Devices:Shoulder pad, Sleeve headers and Collar stays

Closures: Zippers, Buttons, Button holes, Hooks 'n' Eye, Press 'n' Studs, Buckles, Belts, Trims: Ribbons, Laces and Braids, Non woven

**Book Recommended:**

1. Armstrong, J., Draping for Fashion Design, Fair child Publications ,New York.2004
2. Bray N., Dress Pattern Designing, 2003 (5th edition) Willey Blackwell.
3. Reader's Digest-Complete guide of sewing, The Reader's Digest Association Ltd., London

Total Marks of First Semester = 500

Each practical requires at least 50 sketches and the sessional work of minimum 5 plates/art works.

Each plate = 8 Marks (Total 40 Marks) and 50 sketches = 10 Marks [Total Marks of Each Internal Practical = 50]

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MFA-2<sup>nd</sup> Semester

Theory Course-III

Stream: Drawing & Painting

PHILOSOPHY OF ART (WESTERN & INDIAN)

Code: MFA T-2001

35

External: 50 Marks

3Hrs.

Early of Aesthetics in relationship between actual works of Art and principles of aesthetics of various periods in India and Western Such as early Greek, Roman, Medieval, Renaissance, Classical and Modern.

UNIT I: Sources and evolution of Aesthetics concepts of India. Rasa theory of Bharat Muni, Abhinav Gupta, Sadharanikarana, Dhawani (Suggestiveness of work of Art)

UNIT II: Richness of ambivalence and association: Alankar (Artistic Embellishment) Auchitya (Property in work of art), Riti (Style in Art), Guna and Dosha (Merits and demerits in work of art). Shading Theory

UNIT III: Thinker- Plato, Aristotle, St. Augustine, Aquinas

UNIT IV: Roger Fry, Tolstoy, Croce, Santayana.

Following Articles will be discussed:

Kala Mai Sondarya Bodh- Dr. Sukhdev Shotriya

Kala mai Sondarya ke Pratiman- Shri Jyotish Joshi

Kala Mai Darshan Tatva- Jitendra Hajarika

Bhartiya Vangmal Mai Sondarya Bodh- Shree Gopal Madhukar Chaturvedi

#### BOOKS RECOMMENDED

A.K Coomaraswamy: Hindu View Art

D.N. Shukla: Silpa Sastra( Chepter I pp. 55-70; XII pp 159-219), Luckno, 1987

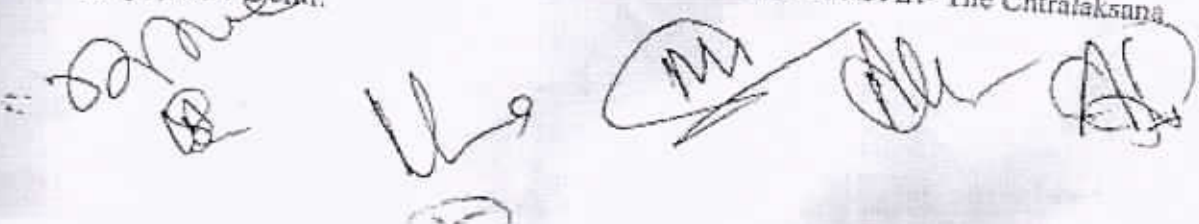
A.K Coomaraswamy: Chitralaksana, Ashutosh Memorial Volume, Patna 1926

Raghvan: "Some Sankriti text on Indian Painting", Indian Historical Quarterly, Vol. IX 1933

Gaekvad's : Oriental Series, Vols, XXV, XXVIII, XXXII and LXXXIV Baroda ( 1924, 1925, 1939)

A.K Coomaraswamy: Visud harmotta (fr), Journal of the American, Oriental Society Vol. 52 No-1 pp 13-21.)

B.N Goswamy & A.L Dallpiccola: An early Document of Indian Art- The Chtralaksana of Naganjit; New Delhi.



MFA-2<sup>nd</sup> Semester

36

Theory Course-III  
Stream: Applied Arts  
History of Graphic Design-II  
Code: MFA 1-2003

Time: 3 Hrs

Total Marks: 100

**Brief description of the Course:**

This course will brief about the Graphic design in complex form and application of Symbols, signage, different forms of reproduction process and mediums. History of print medium and evolution of Graphic design I print medium. Graphic Design in digital medium and application of Graphic Design in Film and Animation introduction to Motion graphics

**Learning Objectives:**

After completing this course students will be able to;  
Define and explain the importance of Symbols, signage  
Explain the basic principles of Layout design and theory of Typography  
Understand and interpret the history of reproduction process, print medium

**Pedagogy:** Lecture, Discussions, Presentations

**Course Outline:**

Symbols  
Electrical and electronic signage's  
Principle of Layout Design and Theory of Typography  
History of reproduction and methods and types  
Print media and Society – News paper and Magazines  
Digital Media and society – Film and Television

**Text Books:**

1. Graphic Design Thinking (Design Briefs) Paperback – July 27, 2011 by Ellen Lupton (Author), Jennifer Cole Phillips (Author)
2. Graphic Design Theory: Readings from the Field by Helen Armstrong

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OR

MFA-2<sup>nd</sup> Semester

37

Theory Course-III

Stream: Fashion Designing/Textile Designing  
Environmental Concerns and Sustainability in Garment & Textile Industry  
Code: MEA T-2005

Time: 3 Hrs

Total Marks 100 (Int.50+Ext.5)

**Objectives:**

- To understand various types of pollution, its causes and control measures.
- To create awareness of various eco-parameters and environmental issues related to textiles and apparel industry
- To provide an understanding of impact of textiles and apparel industry on the environment and human beings
- To sensitize the students to environmental concerns and social responsibility
- To understand the concept of sustainability

**Learning Outcomes**

- Understand the cause and effect of various types of pollution
- Understand the ill effects of the textiles and apparel industry
- Become aware of increasing concerns over environmental pollution and social responsibility to save the environment for sustainable development
- Understand the importance of eco-parameters and regulations
- Be able to understand concept of corporate social responsibility and carbon footprinting
- Become aware of green design and green textiles

**UNIT-I**

Types of pollution- air pollution, water pollution, soil pollution, marine Pollution, noise pollution, thermal pollution, nuclear hazards, solid waste management, etc.

- Cause and effects of environmental pollution
- Control measures of urban and industrial waste
- Environment legislation in India Important Act

**UNIT- II**

- Impact of Pollution Caused by Textiles and Apparel Industry
- Effect of textile and apparel industry on environment- water pollution, air pollution, thermal pollution, solid waste, etc
- Health hazards
- Textile effluents and their characteristics Methods of treatment of effluents
- Effluent treatment plant
- Reduction of effluent load Benefits of effluent management

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### UNIT- III

#### Eco-Parameters and Regulations

Important eco-parameters and regulations  
Environment Management and Audit system (EMAS) - ISO 14000,  
ECO-TEX Eco-testing, eco-marks/eco labels  
Norms for eco-friendly apparels Eco friendly apparels

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33

### UNIT-IV

#### Environmental Protection & Sustainability

Sustainability- a growing global concern  
Role of designer in sustainability  
Sustainability in design education  
Design interventions and sustainability  
Sustainable production process, technologies and ethical issues  
Sustainable consumption and retail  
Policy and environment  
Corporate social responsibility  
Carbon foot-printing  
Water foot-printing  
Sustainable textiles  
Sustainable fashion  
Sustainability in the apparel industry  
Green design

### UNIT- V

#### Recycling:

Definition and importance of recycling  
Recycling consumer waste  
Recycling industrial waste  
Recycling textile and apparel  
Public participation in recycling programmes  
National and international organizations involved in recycling- Bureau of International Recycling (BIR), Natural Resources Defense Council (NRDC), Textile Recycling Association (TRA), Secondary Materials and Recycled Textiles Association (SMART), National Solid Waste Association of India (NSWAI), etc.

#### Suggested Assignments

- Assignment 1: Design a 3-D campaign on Environmental Concerns and Sustainability.
- Assignment 2: Analysis of environmental issues and concerns after visiting a textile or garment production unit.
- Assignment 3: Design household products or accessories by using waste / leftover fabrics and materials.

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Books Recommended:

34

1. Kumar, J., Pollution Control and Human Resource Management in Textile Industries, Pankaj Publication International, Delhi, 2010
  2. Slater, K. Environmental Impact of Textiles: Production, Processes and Protection, Woodhead Publishing
  3. Brown, P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001
  4. Anita, A. Stamper, Sue Humphries Sharp, Linda B. Donnel, Evaluating Apparel Quality, Fairchild Publications, 1988
  5. Mehta, P, an Introduction to Quality Control for Apparel Industries, ASQC-Quality Press Mared Dekker, Inc.
  6. Kadolph, S. J., Quality Assurance for Textiles and Apparel, Fairchild Publications
  7. Mehta, P. V. & Khetan, B.K., Managing Quality in Apparel Industry, New Age International Publications, 1998
- Quality Control for Textile and Apparel Industries, workshop proceedings, Department of Textile Technology, New Delhi, 3-5 October, 1996

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MFA-2<sup>nd</sup> Semester

Theory Course-IV

Stream: Drawing &amp; Painting

**HISTORY OF INDIAN SCULPTURE**

Code: MFA T-2002

External: 50 Marks

3Hrs.

UNIT I: Indus Valley (Proto- historic period)

UNIT II: Maurya Period, Sunga Period, Kushan Period, Gupta Period.

UNIT III: RAshttrakuta Period, Chandella Period, Hoysala Period

UNIT IV: Orrissan Period, South Indian Sculptures and Bronzes

Following Articles will be discussed:

1. Samkaleen Bhartiya Murtikar S.G. Shree Khande- Akhilesh Nigam
2. Bhartiya Murti kala me Sanrachnatmakta- Jojaph James

**Books Recommended**

1. Agarwala, V.S Bhartiya kala, Varanasi.
2. Coomaraswamy, A.K. History of Indian and Indonesia Art, New York, Dover
3. Goetz, Hermann: India, London, Methuen, 1964.
4. Ioniz, Veronica: Indian Mythology
5. Lyerk, Bhart: Indian Art, New Delhi, Asia Publication House 1950
6. Kramrisch, Stella: Indian Sculpture, Philadelphia, Uni. Of Pennsylvania Press, 1960
7. Rai Krishnadasa: Bhartiya Moortikala, Allahabad.
8. Rowland, Benjamin: The Art & Architecture of Indi, Pelican History of Art, 1959.
9. Sivaramamurthi.C.: South Indian Painting, New Delhi, National Museum .
10. Smith Vincent: Fine Art of Indian & Ceylon, Bombay, Teraporlevals.
11. Zimmer, Herich: The Art Indian Asia, New York Hdlingen Foundation (Pantheon Books)

MFA-2<sup>nd</sup> Semester

Theory Course-IV

Stream: Applied Arts

Advertising: Visual Communication &amp; Media

Code: MFA T- 2004

Time: 3 Hrs

Total Marks: 100

**Brief description of the Course:**

This Course introduces the history of design and the Art of electronic media, in the course discussions around the Computer as new environment, digital technology, Photography Design of the new generation, Film and Animation new age communication mediums

**Learning Objectives:**

- After completing this course students will be able to;
- Define and explain the design in the age of electronic media
- Understand the possibility in digital medium and its influences on Print, film and Television mediums
- Explain the historical evolution of the design school

**Pedagogy:**

Lecture, Demonstrations, Studio based practical projects

**Course Outline:**

Introduction to Electronic medium  
 Computer Imaging, Digital Photography, Moving images, Film language  
 Television as powerful communication medium - Television commercials  
 Animation, traditional narrative school, digital Animation, Animation in narrative styles  
 Design Schools: Bauhaus philosophy  
 Books as Visual Communication medium from 16<sup>th</sup> century on wards. Book the modern time

**Books Recommended:**

- Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006
- Visual Communication: More Than Meets the Eye by G. Harry Jameson Intellect Books, 2007
- Bauhaus, 1919- 1933 by Magdalena Droste / Taschen, 2002

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MFA-2<sup>nd</sup> Semester

Theory Course-IV

Stream: Fashion Designing

Fashion Merchandising and Management &amp; Retail

Code: MFA T-2006

Time: 3 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objectives:**

- To develop an understanding of fashion merchandising and role of merchandisers in the fashion industry
- To learn technical skills, sharpen creativity and develop business understanding for working in the fashion industry
- To understand the importance of visual merchandising in retail and the visual merchandising process
- To understand various merchandising systems
- To get introduced to the various methods of fashion promotion

**Learning Outcomes**

- Be able to acquire a thorough background in the business aspects of the fashion industry
- Understand fashion merchandising, its scope and the role of merchandisers in the fashion industry
- Understand visual merchandising as a tool for effective retailing
- Be able to develop competencies in fashion theory and marketing of fashion goods
- Understand the basics of fashion promotion

**UNIT-I****Introduction to Merchandising**

- Scope of merchandising
- Types of merchandisers
- Characteristics of a merchandiser
- Role of a merchandiser
- Fundamentals of Supply chain

**UNIT-II**

- Visual Merchandising
- History of visual merchandising
- Principles for visual merchandising
- Techniques of visual merchandising
- Color & Texture in visual merchandising

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Types of displays and display settings

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### UNIT-III

#### Merchandising Systems

Business to business relationships - wholesaling

Business to consumer transactions - retailing

Types of retailing / retail stores

### UNIT-IV

#### Fashion Merchandise Management

Forecasting sales

Developing a line concept- creative and technical design

Merchandise management process- organizing and managing the line

Developing an Assortment plan

Buying Preparations - Merchandise Plan, Buying Plan

### UNIT-V

#### Fashion Promotion

Marketing - Theories and Principles

Planning and Direction

Fashion Advertising, Kinds of Advertising

Publicity

Special Events - Fashion Shows, Trade Shows

Market Evaluation

#### Suggested Assignments

Conduct a classroom quiz on basics of fashion merchandising

Conduct a detailed comparative study between a branded and local retail store studying their background, product line, location, customer profile, sales, marketing and promotion etc.

Visit any local market and compare and analyze the visual merchandising outside and inside the stores of three different brands of any one particular product

Make a 3-D model of a store for a specific product, depicting a visual merchandising environment for the same.

#### Suggested Visits

Any local buying house or buying agency

Any trade show or trade fair in near vicinity

#### Book Recommended:

1. Gini Stephens Fringes, Fashion from Concept to Consumer, Prentice Hall
2. Grace Kunz, Merchandising Third Edition - Theory, Principles and Practice, Fairchild Books
3. Tate S.L, Inside Fashion Design, Harper and row Publishers, New York, 3<sup>rd</sup> Ed.
4. Ellen Diamond (Second Edition), Fashion Retailing
5. Donnellan John, Merchandise Buying and Management, Fairchild Publications Inc.

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MFA-2<sup>nd</sup> Semester

3

Theory Course-IV

Stream: Textile Designing

Design Ethics and Intellectual Property Rights in Fashion & Textile

Code: MFA T-2007

Time: 3 Hrs

Total Marks 100 (Int.50+Ext.50)

### Objectives

- To understand the ethics in business in general and apparel industry and its importance
- To sensitize young designers towards ethics in design
- To become aware of ethical fashion and issues
- To be aware of Intellectual Property Rights (IPR) in the field of design and understand its benefits
- To understand the procedure of registration of designs under Intellectual Property Rights (IPR)

- Understand the need and importance of ethics in business and fashion industry
- Become aware of ethical fashion and sustainability in design
- Understand the Intellectual Property Rights and its types
- Get an awareness of importance of copyright of designs
- Become aware of requirements and procedures of getting copyright

### UNIT- I

#### Ethics in Business

- Ethical business
- Ethical compulsions in modern society
- Ethical compulsions in business
- Ethical dimensions of ambition and competition
- Ethics in negotiation and contracts – fair and unfair trade practices
- Emergence of environmental ethics
- Regulations on Apparel Industry Business Practices

### UNIT- II

#### Ethics in Design

- Importance of ethics in design
- Role of the designer
- Ethical fashion
- Ethical issues- working conditions, exploitation, fair trade, sustainable production, the environment and animal welfare
- Sustainability and the triple bottom line-social, environmental and commercial

40 40  
Criteria for ethical fashion  
Sustainability and the ethical challenges for designers  
Ethical Fashion forum and other organizations- their role and initiatives

### UNIT- III

#### Intellectual Property Rights

Concept and history of Intellectual Property Rights (IP rights)  
Types of intellectual property-right-  
Patents  
Copyright  
Industrial design rights  
Trademarks  
Trade dress  
Trade secrets  
Geographical indications  
Objectives of IP rights  
Ethics of intellectual property  
Benefits of intellectual property

### UNIT -IV

Legislation and Procedure of IP Right  
Design Acts  
Benefit of design registration  
Requirements for registration  
Procedure of registration of designs  
Duration of protection

### UNIT- V

Practice of Design ethics in Indian Apparel Industry  
Companies following professional ethics  
Companies practicing design ethics  
Case study of manufacturer and designer

#### Suggested Assignments:

Assignment 1: Conduct a study to find out the level of awareness of design ethics and Intellectual Property Rights among the fashion designers and garment manufacturers.

Assignment 2: Case study of an Indian designer practicing design ethics.

#### Books Recommended:

1. Allhoff, F. and Vaidya, A., Business Ethics: Professional ethics, SAGE Publications, 2005
2. Brown, P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001
3. Gupta, T. S., Intellectual Property Law in India, Kluwer Law International, Netherland, 2011

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MFA-2<sup>nd</sup> Semester

41

Practical Course-IV

Stream: Drawing & Painting

TRADITIONAL COMPOSITION

(IN ANY STYLE)

Code MFA: P- 6001

Time: 18 Hours

Total Marks 100 (Int.50+Ext.50)

Exploration of various phases miniatures of contemporary painting drawn with aesthetic principles in order to develop a distinct personal style and folk art related project like mask making, paper massy and other folk artwork is to be made by students.

Surface	:	Board or Canvas
Medium	:	Any Medium
Size	:	Minimum 15"X22"





MFA-2<sup>nd</sup> Semester

Practical Course-IV

Stream: Applied Arts

Graphic Design and Communication-II

Code: MFA P-6004

Total Marks 100 (Int.50+Ext.50)

Time: 09Hrs

This course will introduce the ideas for designing the Visual Symbols and logos and other brand or public welfare design initiatives. Course will also discuss various aspects of design process, conceptualization and visualization of the design. Students will get opportunity to research and explore the Social, corporate and other cultural initiatives through dialog, interaction to arrive their design concepts.

**Learning Objectives:**

Students will be able to:

Understand the importance of the symbols and signs and visual elements and use them effectively in their design concepts

Interact with people from social, cultural and corporate backgrounds to derive what people are looking for and their visual literacy level.

Explore and experiment with representational designs and abstract designs to achieve their concept

Students will be effectively interact with their clients and communicate their ideas

Pedagogy: Demonstrations, lectures and instructor guided project assignments

**Course Outline:**

Press Layout Designing: Study of different spatial arrangements

Collage and contour drawings for rearrangements of the layouts

Layout elements in gray scales

Context based Press layouts

To design posters and other display materials: To design poster and other layout designs for the themes such as, environmental, social issues.

Commercial aspects of posters: Poster as publicity materials for promoting different commercial and state activities.

**Books Recommended:**

1. Graphic Design as Communication by Malcolm Barnard / Routledge
2. Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons

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MFA-2<sup>nd</sup> Semester

Practical Course-V

Stream: Drawing & Painting

SCREEN PRINTING & FABRIC PAINTING

Code MFA: P- 6002

44

Time: 24 Hrs

Total Marks 100 (Int.50+Ext.50)

Fabric painting techniques are way of creating colourful picture and designs on fabric using paints and brushes, markers or stencils. Each enclosed area is then painted. Serti painting results in designs with very defined borders between colours.

Screen printing is a printing technique whereby a mesh is used to transfer ink onto a substrate except in areas made impermeable to the ink by a blocking stencil.

Students have to experiment in different printing techniques of screen printing and fabric printing on different clothes like silk, cotton, chiffon and organdy.

Fabric painting and screen printing will be done on saree, kurti, bed sheet, bed cover and table cover, etc.

The design for fabric painting and screen printing should be Floral, abstract, geometrical, figurative and traditional design like madhubani, warli, tribal art. *Figurative design are compulsory.* Minimum two or three colours should be used.

Surface - Different type of clothes - silk, cotton, chiffon and organdy.

Minimum ten items (5 screen printings and 5 fabric painting) are compulsory to be prepared by students under the guidance of coordinator or HOD.

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MFA-2<sup>nd</sup> Semester

45

Practical Course-V  
Stream: Applied Arts  
Typography-II  
Code: MFA P- 6005

Time: 08 Hrs

Total Marks 100 (Int.50+Ext.50)

**Brief description of the Course:**

This is continuation course in which students will be continuously explore the Typography subject. They will be introducing to the advanced type forms, terminologies, Application of Types in various contexts based layout designs

**Learning Objectives:**

After learning this course students will be able to;  
Design and apply advanced type forms in context based lay outs.  
Apply knowledge of composition using type as primary visual elements  
The need of different design concepts, targeted audience, visibility of the style, shape and content

**Pedagogy:** Instructor led demonstrations, context related projects display and presentations

**Course Outline:**

Complex and expressive typographic explorations  
Experiments with letter forms, space related typeset designs, exploring choices of colour  
Designing the layouts on the basis of purpose, context and using type form appropriately suitable to the design and concept

**Books Recommended:**

3. Type and Typography by Phil Baines, Andrew Haslam / Laurence King Publishing
4. Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baines

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MFA-2<sup>nd</sup> Semester

Practical Course-V  
Stream: Fashion Designing  
Pattern Development & Draping  
Code: MFA P-6008

Time: 12 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objectives:**

To understand the draping aspects of pattern making

To apply the knowledge of draping in developing pattern and designs by draping

**UNIT-I**

**Draping Basic Bodice Block:** Front & Back, Preparation of Muslin, Draping Steps, Marking and Truing, Block with Waist Dart, Block with Armhole and Waist Dart, Dart less Block & Draping Sleeve

**UNIT-II**

Draping of Collars  
Convertible Collar  
Mandarin Collar  
Shawl Collar

**Draping of Upper Torso & Lower Torso using following features:**

Fish Darts  
Princess Line

**Draping of Bodies with following Features:**

Stylized Neckline and Armholes  
Cowl Neck: Basic or Cowl with Yoke  
Turtleneck  
Yokes and Stylized hemlines

**Books Recommendation**

1. Helen Joseph- Armstrong, Draping for Apparel Design, Oct. 1999  
Publisher: Fairchild Books & Visual.
2. Connie Amaden- Crawford, The Art Fashion Draping, 2<sup>nd</sup> Edition  
(Oct.1995) Publisher: Fairchild Book, K Visual.
3. Hilde Jaffe, Jurie Reus, Draping for Fashion Design, 1993, Prentice Hall  
Centre & Technology.

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MFA-2<sup>nd</sup> Semester

Practical Course-V

Stream: Textile Designing

6

Textile CAD

Code: MFA P-6011

Time: 10 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objectives:-**

1. Student will be trained – To develop designs from fabric to computer with various color Combinations. Change of material, Yarn count, Reed & pick are to be made on the buyers need. Thus satisfying the buyer before going to the actual production of the Fabric
2. To know the application of drafting procedure through computer.
3. To understand the industrial pattern drafting system and application.
4. To know the pattern grading application through computer.
5. To understand concept of computer color matching.
6. To learn procedure to measure the efficiency of bleached material.
7. To acquire knowledge in measuring the important parameter of color difference.

**Part – A. Textile Cad**

**Jacquard software:**

1. Learn Step by step commands to produce a Jacquard design fabric simulation.
2. Analyse of a Jacquard design fabric and produce fabric simulation in different Colour combinations.
3. Take graph print outs as per the requirements of loom and design creation.

**Dobby software:**

1. Learn Step by step commands to produce stripe and cross over designs.
2. Learn Step by step commands to produce check designs.
3. Analyze of a doobby design fabric to produce the fabric simulation in differer Color combinations.
7. Produce calculation sheet for a fabric with costing and printouts of doobby Fabric simulation and design details.

**Printing software:**

1. Learn Step by step commands to produce a printed design and its colour Separations.

**Texture mapping software:**

1. Learn Step by step commands to make a Texture mapping on various objects and models with new designs created in other software Computer Color Matching

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- 2. Measurement of whiteness Index, yellowness Index, Brightness, Redness for the given bleached samples using computer color matching.
- 3. Measurement of color difference ( $\Delta E$ ) of given reactive dyed sample & different light sources (D65, Illuminate A, Illuminate C) using CCM
- 4. Measurement of different fastness (washing & rubbing) rating using CCM.

Part - B

Garment Cad

List of Experiments:

- 1. Learning of different tools used for drafting.
- 2. Setting the screen for drafting by using the appropriate tools like Limits, unfold mirror, flip, line curves, saving open nest and close nest.
- 3. Practicing of drafting, editing and saving
- 4. Practicing of drafting patterns to the given measurements
- 5. Practicing of drafting patterns and adding grade increments to create different grade sizes
- 6. Practicing of drafting patterns for shorts to a given size and grade it for the other sizes.
- 7. Practicing of drafting a pattern for a trouser and grade it to the other size.
- 8. Practicing of calculating the material requirement by using layout.
- 9. Comparing the manual and computer grading in connection with time and labor.
- 10. Practicing printing through Bitmap.

Material: - Jacquard, Dobby and printed sample cloths.

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MFA-2<sup>nd</sup> Semester

49

Practical Course-VI

Stream: Drawing & Painting

**MIXED MEDIA MURAL DESIGN**

(Low, High, Relief and Moral Painting)

Code MFA: P- 6003

Time: 36 Hours

Total Marks 100 (Int.50+Ext.50)

Creating compositions in Mixed Media Mural. Any Desirable medium can be used keeping in mind aesthetics principles in order to develop a distinct person style

Medium : Canvas/ Card Board/ Plywood/ Wall and any related surface material

Size : Minimum 3'X3'

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MFA-2<sup>nd</sup> Semester

50

Practical Course-VI  
Stream: Applied Arts  
Digital Illustration Techniques  
Code: MFA P-6006

Time: 06 Hrs

Total Marks 100 (Int.50+Ext.50)

This course will brief about how to use digital medium in Place of traditional illustration or combining traditional and digital medium to achieve speed, quality and suitable for various purposes. This course will be based on the principles and design concept learnt in the previous semesters. This course examines the use of the computer as a medium and an additional tool for the illustrator. You will explore a variety of digital techniques and working methods as well as review the historical development and current directions of digital illustration. Other topics will include:

Proper file setup and preparing files for clients  
Saving and organizing your digital work  
Preparing digital images for web use and gallery exhibits

**Learning Objectives:**

On completion of the course students will be able to;  
Develop the advanced knowledge in the basic tools and techniques involved in Photoshop which was taught previously understand the digital environment, work efficiency, backup and storage, File formats and file transfer etc  
Does Image research, usage, manipulations  
Create illustrations based on the fundamentals and principles taught.  
Printing issues

**Pedagogy:**

Lecture, Demonstrations, Studio based practical projects

**Course Outline:**

Introduction to the digital environment, equipment and software  
Computer and application setup  
Personalizing the workspace  
Work efficiency  
Backup and storage  
File formats and file transfer  
Vector vs. bitmap  
Image research, usage, and copyright



Working between applications, importing, exporting, placing  
Color space, color mode, calibration  
Input issues (tablet, scanner, and camera)  
Printing issues  
Experimentation and discovery, incorporating traditional imagery  
Optimizing images for web use

**Textbooks:**

1. Digital Painting Techniques, Volume 1 by Taylor & Francis, 2009
2. 500 Digital Illustration Hints, Tips, and Techniques: The Easy, All-in-One Guide to Those Inside Secrets for Better Image-Making by RotoVision SA, 2009

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MFA-2<sup>nd</sup> Semester

52

**Practical Course-VI**  
Stream: Fashion Designing  
**Computer Aided Fashion Design/ CAD Project**  
Code: MFA P-6009

Time: 06 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objective:**

To enable students to learn the application of Pattern Making Software

**Pattern Making (Using any Software)**

Introduction

Notches and Darts

Pleats, Tucks, Yokes, Godets

Dart Manipulation

**Grading:**

Grading the Pattern to Various Sizes

**Marker Making:**

Marker Making and piece plotting of various product types and printing on A-4 sheets.

**Project -I**

Pattern Child Bodies Block and Sleeve Block.

Adult Bodice Block and Sleeve Block (Male and Female)

Sleeves

Collars

Skirts

**Projects-II**

Grading of Adult Bodice Block

Grading on Sleeve

Grading on Skirt

Marker setting of all Graded Garments.

**Books Recommendation:**

1. Software Manuals

2. Joseph Helen, Pattern Making for Fashion Designing

3. Coklin Gerry, Pattern Grading for Women's Garments.

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MFA-2<sup>nd</sup> Semester

53

Practical Course-VI

Stream: Textile Designing  
Chemical Process & Finishing  
Code: MFA-P-6012

Total Marks: 100

Time: 10 Hrs

### Unit-1 Introduction & Preparatory processes

Introduction to wet processing of Textile, Present status of Indian processing industry, Forms of substrates, General processing sequence for woven & knit goods, Concept of Batch wise, semi continuous & continuous processing of textiles with their advantages & limitations, Role of water, different types of energy and chemicals in wet processing, Importance of grey inspection, Objects of Singeing, Desizing, Scouring, Bleaching, Mercerization, Concept of whiteness index, Importance of enzymes in preparation of textiles, Introduction to costing of preparation of fabrics

### Unit-2 Coloration of textiles

Importance of dyeing, Common terms used in dyeing like % shade, M.L.R, % absorption, etc. Types of dyes used for coloration of different types of textiles, Dyeing of cotton with direct, reactive & vat dyes, Polyester dyeing with disperse dyes, various dyeing methods, Fastness properties of textiles dyed with various dyes & its importance for quality assurance. Introduction to costing of the dyeing process.

The difference between dyeing & printing, styles of printing, methods of printing, traditional prints, Concept of digital printing, Introduction to costing of the printing process.

### Unit-3 Finishing of textiles

Objects of finishing, Types of finishes & finishing, Examples of Mechanical & Chemical finishing, Importance of functional finishing in textiles, Concept of garment finishing. Introduction to costing of finishing processes

### Unit-4 Current issues in processing

Challenges in the wet processing industry, Reprocessing, Reasons for reprocessing, Effect of reprocessing on cost, quality & customer satisfaction. Pollution in wet processing industry, Concept of Eco friendly processing.

### Books Recommended:-

1. Chemical Processing of Textiles - Preparatory processes & Dyeing by Dr. C.V. Koushik, Course material published by NCUTE.
2. Tablets of various wet processes published by The Textile Association (India).



3. "Pollution in textile industry" Book published by The Textile Association (India).

Total Marks(Second Semester) = 500


Each practical requires at least 50 sketches and the sessional work of minimum 5 plates/art works.

Each plate = 8 Marks (Total 40 Marks) and 50 sketches = 10 Marks [Total Marks of Each Internal Practical = 50]

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DEPARTMENT OF FINE ART  
CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT  
SYLLABUS OF M.F.A. (Four Semesters)  
(w.e.f. 2017-18)

Third Semester  
Theory Course- V  
Code: T-3001

*External: 50 Marks*

*3 Hrs.*

**HISTORY OF WESTERN ART**

UNIT I- Some early exponents Giotto, Masaccio, Botticelli. Some exponents of high Renaissance: Leonardo da Vinci, Raphael Michaelangelo

UNIT II- Mannerism: The consensus revolt against the ideals of Renaissance, Certain works of Caravaggio, Tintoretto, El Greco, Brueshei.

UNIT III- Baroque: Some exponents, Rembranbdt, Frans Hals. Rubens, Rococo: Tie Polo, Char din

UNIT IV- (a) Neo Classical Painting the works of David  
(b) English Landscape Painting Turner and Constable.

*Books Recommended*

1. Berenson, Bernard: Italian Painters of the Renaissance
2. Christersen: History of Art
3. Gombrich, E.G.: Story of Art, London Phaidon Press
4. Gardner, Helen: Art through the Ages
5. Newton, Eric: Art of the world Series, London, Methun 2001
6. Orpen, Willium: Outline History of Art
7. Thames and Hudson: History of Art

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13

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MFA-2<sup>nd</sup> Semester

5

Practical Course-IV  
Stream: Textile Designing  
Woven Fabric Structures & Fabric Analysis  
Code: MFA P-6010

Time: 12 Hrs

Total Marks 100 (Int.50+Ext.50)

Woven Fabric Structures and Fabric Analysis (Practical)  
Objectives:

1. To help students to understand the different yarn numbering systems and weaving calculations
2. To enable the students to gain knowledge of different weaving machines and weaving mechanism.
3. To acquire knowledge of the different types of fabric structures and design and be able to prepare woven designs with suitable draft and peg plan
4. To enable the students to analyse different types of weave patterns
5. To learn the principles of creating different colour and weave effects in weaving.
6. To learn to set the sample looms and weave different designs

Topics and Details

Block-1

Analysis of different woven sample samples studied in theory for design, repeat, draft, peg plan and other details, on inch graph paper

Block-2

Creating stripes, checks and colour and weave effects on inch graph paper.

Block-3

Creating suitable design repeat for dobby and jacquard looms on graph paper

Block-4

Setting of table loom / sample loom and weaving the following weave samples- plain, basket, rib, satin, twill and twill based, herringbone, diamond, honeycomb, mockleno. Color and weave effect designs, and any other fancy weaves.

Books Recommended:

1. Watson Textile Design and Colour- Grosicki, Z.J, Newness Butter Worths.
2. Advance Textile Design -William Watson , Longmans Green and Co. Ltd.
3. Grammar of Textile Design- Nisbet H., Taraporewale Sons and Co., Bombay.
4. Weaving Mechanisms - K.T. Aswani Mahajan Book Distributors, Ahmedabad.
5. Weaving Calculations - R. Sengupta, Taraporewale Sons and Co., Bombay
6. Woven Cloth Construction - Robinson and Mark, Butter Worth and Co.Ltd, London
7. Elements of Weaving - Thorpe, Azaba, Doubleday and Co. New York

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57

MFA-3<sup>rd</sup> Semester

Theory Course-V

Stream: Applied Arts

History of Indian Art -1850 AD

Code: MFA T-3003

Time: 3 Hours

Total Marks 100 (Int.50+Ext.50)

**Course of Study:**

- Unit1: Deccani painting, Bijapur, Golconda, Ahmednagar etc  
Unit2: Mughal Architecture, Principle town & buildings  
Unit3: Pahari Painting of various schools, Literary & religious themes.  
Unit4: Indian Renaissance- Rabindranath Tagore & its disciplines  
Unit5: Early modern painters & the Art of the post independence classicism & Romanticism- David Ingree, Goya, Delacorx, Blake, turner, constable.

**Books Recommended:**

1. Vishwanathan, Kedar "Aesthetics, Nationalism, and the Image of Woman in Modern Indian Art." *CLCWeb: Comparative Literature and Culture* 12.2 (2010)
2. Towards Ananda: Rethinking Indian Art and Aesthetics by Shakti Maira (ISBN13: 9780670058648)
3. The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920 (Cambridge South Asian Studies), ISBN 0521392470 (ISBN13: 9780521392471)
4. Art Beauty and Creativity: Indian and Western Aesthetics ISBN812460133X ISBN13: 9788124601334
5. An approach to the Indian theory of art and aesthetics- ISBN0842610057 ISBN13: 9780842610056  
Indian Art of the Northwest Coast ISBN0295956038 (ISBN13: 9780295956039)
6. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art (Bloomsbury Research Handbooks in Asian Philosophy) by Arindam Chakrabarti.
7. Art Beauty and Creativity: Indian and Western Aesthetics ISBN 812460133
8. An approach to the Indian theory of art and aesthetics ISBN 0842610057
9. The Sensuous in Art: Reflections on Indian Aesthetics ISBN8120806174 (ISBN13: 9788120806177)
10. Hammitzsch, Horst, 1980, Zen in the Art of the Tea Ceremony: A Guide to the Tea Way, New York: St. Martin's Press.

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MFA-3<sup>rd</sup> Semester

58

Theory Course-V  
Stream: Fashion Designing  
History of Global Costumes  
Code: MFA T-3004

Time: 3 Hrs

Total Marks: 100

**Objective:**

To acquaint the students with the history and evolution of Indian Costumes

**UNIT-I**

Persian Costumes

**UNIT-II**

Egyptian Costumes  
Greek Period

**UNIT-III**

Roman Period  
Byzantine Period

**UNIT-IV**

Victorian Period  
French Revolution

**UNIT-V**

Renaissance Costumes  
20<sup>th</sup> Century Fashions

**Project: (Int: 25 Marks)**

Students to Prepare power point presentation/ Seminar/ Poster Presentation or Window Display on any one the above.

**Books Recommendation:**

1. Bradley, Carolyn G., Western World Costume, 1955, British Commonwealth.
2. The Victoria and Albert Museum's Textile Collection British Textiles from 1850 to 1900 by Linda.
3. The Complete Costumes History (Tashon) Auguste Rachinet (1825- 1893)

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59

MFA-3<sup>rd</sup> Semester

Theory Course-V

Stream: Textile Designing

History of Indian Textile Industry

Code: MFA T-3006

Time: 3 Hours

Total Marks 100 (Int.50+Ext.50)

### UNIT-I

Structure of Indian Textile Industry

Composite Mills and decentralized sector - Spinning - - Weaving - Knitting - Fabric

Finishing - Clothing units and their Concentration patterns - Share in the market - Cotton Textiles Synthetic Textiles - Wool Textiles - Jute Textiles - Silk Textiles area wise production and sales patterns.

### UNIT-II

Current position of Textile Industry in India

Current measures for Textile Industry, Future Prospects, India's major competitors in the world, Problem faced by Textile Industry in India, Raw material quality, fragmentation, Effects of recession on Indian Textile Exports

### UNIT-III

The Supply Chain (Textile and Apparel)

Complete fiber to fabric supply chain study for textile industry - Competitiveness of Indian Textile and Apparel industry - Challenges and opportunities for Indian Textile and Apparel industry

### UNIT-IV

Technical Textiles

Definition and scope of Technical Textiles - present status and future of Technical Textiles - Areas of Application of Technical Textiles, Textiles in Defense - Textiles in Transportation - Textile Reinforced Composite Materials - Space suits - Geotextiles - Raw material Requirement-Production facilities and Properties.

Reference books:

1. Textile Industry Development and Growth: Satish Tiwari
2. Textile Industry in post MFA Area: Concepts and Cases: Keka Lahiri
3. Indian Textile Industry: Prospects and Challenges: R P Gupta
4. Indian Textile Industry Liberization and World Markets: Jayanta Bagchi
- Decentralised sector of the Indian textile industry: R. S. Gandhi - Y. C. Mehta

Third Semester  
Theory Course- VI  
Code: T-3002

External: 50 Marks

3 Hrs.

*Brief study of* MODERN ART (Western & Indian)

UNIT I- Main movements in painting from mid 19<sup>th</sup> century to the present day: Realism, Impressionism, Manet, Claude, Degas, Edger, Renair, Auguste, New Impressionism Seurat, George Post, Impressionism Cezanne, Paul, Vangogh, Theo, Gauguin, Paul and Fauvism Matisse, Maurice Blamak.

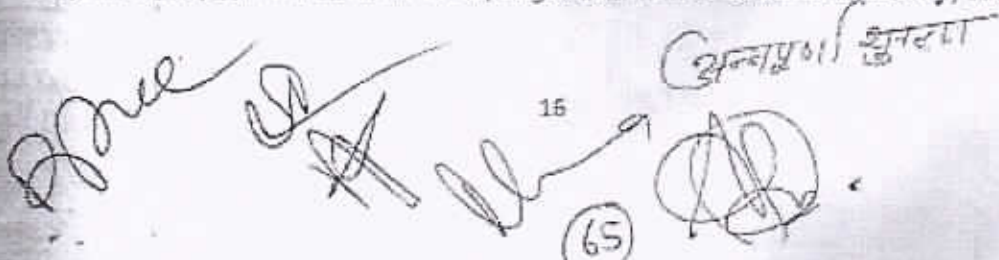
UNIT II- Advent of technology and changing values, Expressionism Munch, Edvard, Marc Franz, Marc Franz, Klee, Paul, Kandinsky Wassily, Cubism Picasso Pablo, Braque Georges.

UNIT III- Surrealism and Dadaism Salvador Dali, Joan Miro, Mark Ernst, Abstract Expressionism. Pop Art modern Sculptors, Henry Moore, Rodin, Brancusi.

UNIT IV- Indian Modern Artists- R. N. Tagore, Nandlal Bose, Amrita Sher Gill, N.S. Bendre, Nicholas Roerich, Raza, Suja.

*Books Recommended*

1. Appasamy, Jaya: Rabunindranath Tagore and the Art of his times.
2. Archer, W.G.: Indian and Modern Art, London, George Alien.
3. Arnasam, H.H.: A history of Modern Art, London, Thames & Hudson, 1969.
4. Ban, Alfred (Ed.): Master of Modern Art.
5. Christensen, Erwin: The History of Western Art, N.Y. New America Library.
6. Ernst, Max: Beyond Painting and other writings New York, Wittenberg Schultz inc., 1918.
7. Fant, Ozen: Foundation of Modern Art.
8. Kittson, Michael: The Modern world, London, 1966.
9. Kakkar, K.N.: Samkalpan Kala (Hindi), Lalit Kala Academy, New Delhi.
10. Kapur, Geeta: Contemporary Indian Artists, Vikas Publication, New Delhi.
11. Kaul, M.: Trends in Indian Painting, Delhi, 1961.
12. Sakhalkar, R.V.: Adhunik Kala, Rajasthan Hindi Granth Academy, Jaipur

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MFA-3<sup>rd</sup> Semester

61

Theory Course-VI  
Stream: Fashion Designing/ Textile Designing  
Brief Study of Contemporary Art  
Code: MFA T-3005

Time: 3 Hrs

Total Marks 100 (Int.50+Ext.50)

- To appreciate experimentation of contemporary artists with a variety of materials to make their art works
- To understand the influence of political, social and economic situations of a country on art practices in a specific time period
- To understand how the technical development and modernization influenced artists and their artworks from time to time

#### Learning Outcomes

- Understand that art is the product of the culture that produces it
- Be able to appreciate art by learning how to observe and analyze different works of art.
- Be able to judge their own art works
- Understand the relation between art and life
- Be able to develop a sense of creativity

#### UNIT-I

Art Styles of Forties & Fifties

Abstract Expressionism

Action Painting

Art Styles

#### UNIT- II

Art Styles of Sixties & Seventies

Pop Art

Op Art

Kinetic Art

Minimal Art

Photorealism

Conceptual Art

#### UNIT-III

Art Styles of Eighties & Nineties

Abstraction

Neo- expressionism

Performance

Environmental Art

Installation and Combination

#### UNIT-IV

Art from Nineteenth Century Onwards

Kalighat Paintings

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Raja Ravi Verma  
Bengal School Renaissance  
Progressive Artists Group  
Calcutta / Madras Schools

62

#### UNIT-V

#### Independent Developments in Contemporary Indian Art

#### Suggested assignments:

- Study expressionism and action painting and collect visuals of it and submit with their write-up
- Make an illustrated presentation with suitable examples of different styles of the late 20<sup>th</sup> century Western contemporary art and present in a form of portfolio
- Develop some designs of your own inspired by Pop art and present in a portfolio
- Collect various materials such as newspaper or magazine cuttings, any waste materials, etc. and make a presentation on installation and combination and present in a 3-D form
- Make an illustrated presentation on Bengal School art and submit in a form of portfolio
- Study the Kalighat paintings in detail and submit a portfolio with illustrations and write-up
- Write an assignment on progressive artists group naming at least five artists and their works. Collect visuals of their work and submit with the write-up
- Write an assignment on the works of Indian Masters like Abanindranath Tagore, Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij and Jamini Roy. Collect visuals of their work and submit with the write-up

#### Book Recommended:

1. Smith, E. L., Art Today: From Abstract Expressionism to Superrealism, Phaidon, 1983
2. Faulkner, R. N., Art Today: An Introduction to the Fine and Functional Arts, Holt, Rinehart and Winston, 1963
3. Read, H., Art Now: An Introduction to the Theory of Modern Painting and Sculpture, Faber, 1968
4. Parimoo, R. & Sarkar, S., Historical Development of Contemporary Indian Art-1880-1947, Lalitkala Academy, 200
5. Khanna, B. & Kurtha, A., Art of Modern India, Thames and Hudson, 1998
6. Archer, M., Art Since 1960, Thames & Hudson, 1997
7. Stangos, N., Concept of Modern Art, Thames & Hudson, 1995
8. Subramanian, K.G., Moving Focus, Lalitkala Academy, 2006 Hillier, B., Austerity Binge: The Decorative Arts of the Forties and Fifties, Studio Vista, 1975
9. Mark Getlein, Living With Art, Amazon, 2009
10. Dalmia, Y., Contemporary Indian Art: Other Realities, Marg Publication, 2002

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Practical Course-VII P 7001

Stream: Drawing & Painting

Exhibition with Catalogs (Computer Designing coral Photoshop) CAD

Maximum Marks 100

24 Hrs.

An art exhibition will be organized by 3<sup>rd</sup> Semester students at the end of the session where they will display their best art work of up to 3<sup>rd</sup> Semester. Every student shall prepare a catalogue of minimum 5 pages consisting of his/her resume and art work by computer designing. Coordinator or HOD can get the catalogue prepared by a group of three or four students if they deem fit. Each student is required to submit five catalogues in the department.

Division of Marks

1. Presentation of work – 15 Marks
2. Quality of Work – 30 Marks
3. Quantity of Artwork – 15 Marks
4. Catalogue Designing – 30 Marks
5. Knowledge of Computer Designing – 10 Marks

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Practical Course-VII  
Stream: Applied Arts  
Digital Media  
Code: MFA P-7004

Time: 5 Hrs

Total Marks 100 (Int.50+Ext.50)

Brief description of the Course:

This Course introduces software Adobe Photoshop CS5, Illustrator CS5, In design CS5 & Corel Draw X5 Course allow students to expertise in the tools and application in the Design art works and rendering the images, image manipulations, Color corrections etc. Course also introduces basics of web design in the context of previously Design.

**Learning Objectives:** The students will receive information that will enable them to:

Understand the concept of creating textures, brushes, abstract and thematic designs.

Create effective typography designs used for raster and vector illustrations and designs.

Construct characters using flash symbols and rig it for animation.

Animate background layouts and characters using 2D animation principles.

**Pedagogy:** Demonstrations, Lectures, Instructor led assignments

**Course Outline:**

Theories of Perception, Light and Colour : Essential colours of an artist - Observation, Perseverance, Experimentation, Pre planning, Time Scheduling - Persistence of Vision; Frames per Second, Flip Book, Slow motion and fast motion - Light and Colour Theory; Electromagnetic Spectrum, Chromo and Luma, The Human eye and Vision, Colour Perception - human eye - Colours of Light, Additive Theories Subtractive theories Primary Colours Secondary colours, Tertiary colours, Warm and Cool colours, Colour symbolism Mixing Colours, Colour Palettes, Colour in painting.

Digital Tools, Image Format and Colour Representations : Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software - Image and File Formats: Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non lossy compression) Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation - Colour representation in computers: RGB, HLS, CMYK, Grayscale, Colour pallets. Graphics packages Image formats Vector Formats Pixel format.

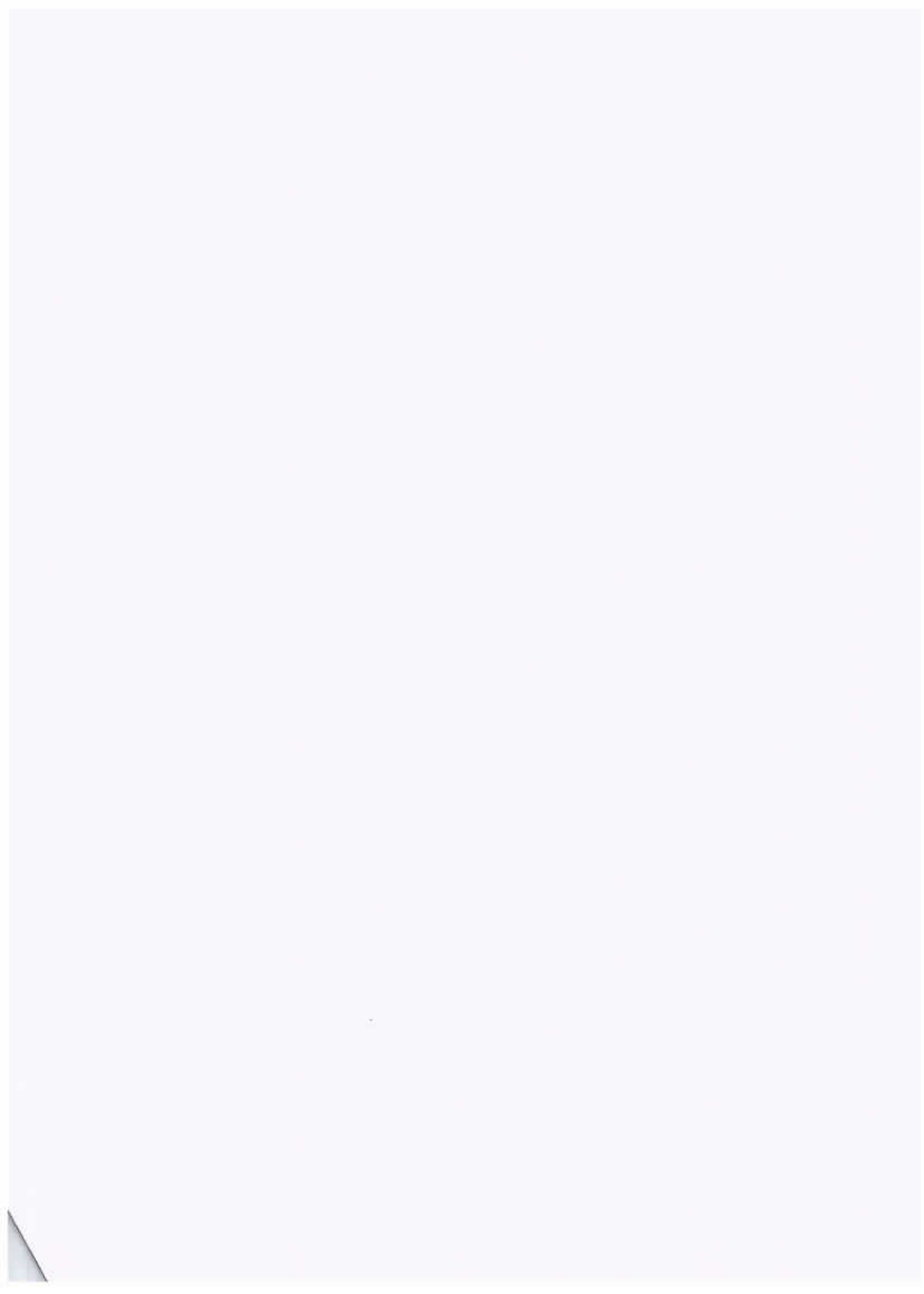
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MFA-3<sup>rd</sup> Semester

65

Practical Course-VII  
Stream: Fashion Designing

Advance Draping  
Code: MFA P-7007

Time: 9 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objectives:**

- To improve the skill of draping for dress designing
- To enable students to handle various types of fabrics
- To be able to develop their own designs into a draped garment
- To enable students to develop garments with good fit

**Learning Outcomes**

- Be able to convert flat fabric into a garment with proper fit
- Be able to appreciate the importance of the grain of the fabric in relation to design
- Be able to translate a design into a finished garment
- Be able to express design ideas through draping and dress designing

Examiner will set one question from each unit.

**UNIT-I**

Variations of basic bodice

Halter

Wrap front bodice

Waistline variations- lowered or raised

Boned bodice

Cowls

**UNIT- II**

Variations of skirt

Dirndle skirt

Dome skirt

Gored skirt

Peg skirt

Peg skirt and sarong skirt

Skirt with built up waistline

Fitted midriff

Bodice yoke

**UNIT-III**

SHIFT

Straight shift

Sheath

A-line shift

Blouse

Done  
Ha  
In  
All



Princess dress

UNIT-IV

SLEEVE

Basic dolman sleeve

Raglan sleeve

Kimono sleeve

UNIT - V

PANTS

Basic straight trouser

Jeans

Designer Garment

Books Recommendation:

1. Helen Joseph- Armstrong, Draping for Apparel Design, Oct. 1999 Publisher: Fairchild Books & Visual.
2. Connie Amaden- Crawford, The Art Fashion Draping, 2<sup>nd</sup> Edition (Oct.1995) Publisher: Fairchild Book, K Visual.
3. Hilde Jaffe, Jurie Reus, Draping for Fashion Design, 1993, Prentice Hall Centre & Technology.
4. Connie Amadden, The Art of Fashion Draping Crawford Fairchild.
5. Amaden Conie, The Art of Draping, Fairchild, 1994
6. Annette Fischer, Construction, AVA Publication, 2009
7. Armstrong, H.J., Draping for Apparel Design, Fairchild Publications, Inc, New York, 2008
8. Bray Natalie, Dress Fitting, Om Book Services, 1999
9. Jaffe, H. & Relis, N., Draping for Fashion Design, Prentice.Hall Inc., 1993
10. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
11. Fischer, Construction, AVA Publication, 2009
12. Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration; A Multi-method approach, Fairchild Publication, New York, 2010
13. Shoben, M. M. and Ward, J. P., Pattern Cutting and Making Up- The Professional Approach. CBS Publishers & Distributors, New Delhi, 1987
14. Singer Sewing, Creative Publication International, 1999

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MFA-3<sup>rd</sup> Semester

Practical Course-VII  
Stream: Textile Designing  
Textile Study  
Code: MFA P-7010

Time: 8 Hrs.

Total Marks 100 (Int.50+Ext.50)

**UNIT-I**

Knitting technology-

Different types of knits-Weft and Warp knitting

Difference b/w Woven & Knit fabrics

Weft Knitting- Plain Knit/single jersey (Tuck, Pile, Float, Drop), purl stitch, Rib stitch

Warp knitting-Tricot, Raschel, Simplex, Milanese, Crotchet, Weft insertion warp knit, Warp knitted fabrics- Single jersey, Double Jersey, Wale Deflection, Lace, Rib, jacquard types.

Different types of knitted garments and quality control-

Garments with circular knits

Fully cut

Stitched shape cut

Fully fashioned garments

Integral garments

Common defects in knitted fabrics

**UNIT-II**

Bleaching -

Types and functions of bleaches,

Bleaching of natural fibers - Cotton, Silk and Wool

Optical Whiteners

Finishes - Types and Uses

Permanent Finishes

Functional Finishes

Finishes for cotton & woolens fabrics

**UNIT-III**

**Laundrying and Care of Textiles:**

Soaps and detergents

Colour Fastness

Stain Removal

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Dry Cleaning  
Blues and Starches  
Care labels - Importance- Symbols - Uses.

#### UNIT-IV

##### Dyeing:

Types - Natural and Synthetic Dyes, Dyeing theory.

Home & Industrial Dyeing - Fibre Dyeing, Yarn Dyeing, Fabric Dyeing & Garments Dyeing. Application of Direct, Acid, Basic and Azoic dyes on Natural Fibers - Cotton, Silk and Wool

Printing: Machine Printing, Hand Printing.

##### Books References:

1. Textiles: Fiber to Fabric 6th Edition, Bernard P. Corbman, International students" edition, McGRAW Hill International Edition book co Singapore (1985).
2. Textile chemistry, Peters.R.H. Vol i, ii, textile institute Manchester 1970.
3. Technology of textile processing, Shenai.V.A. Vol i, ii, v, vii, sevak publications, Bombay, 1981
4. Textile Science 2nd Edition, E.P.G. Gohl & L.D.Vilensky, CBS Publishers and Distributors 2006
5. Fabric science, 5th edition, Joseph.j.p. Et.al. Fairchild publications, New York, 1990
6. Norman Hollen and Jane Saddler, "Textiles" Second Edition. (1949), The Macmillan Company, New York. Collier-Macmillan Limited, London.
7. Blackenbury. Terry., Knitted Clothing Technology, Blackwell Publishing 2005.
8. Johnson. Henry., Introduction to Knitting Technology, Abhishek Publication, 2006.

Practical Course-VIII  
Stream: Drawing & Painting  
Creative Painting  
Code: MFA P- 7002

Time: 18 Hours

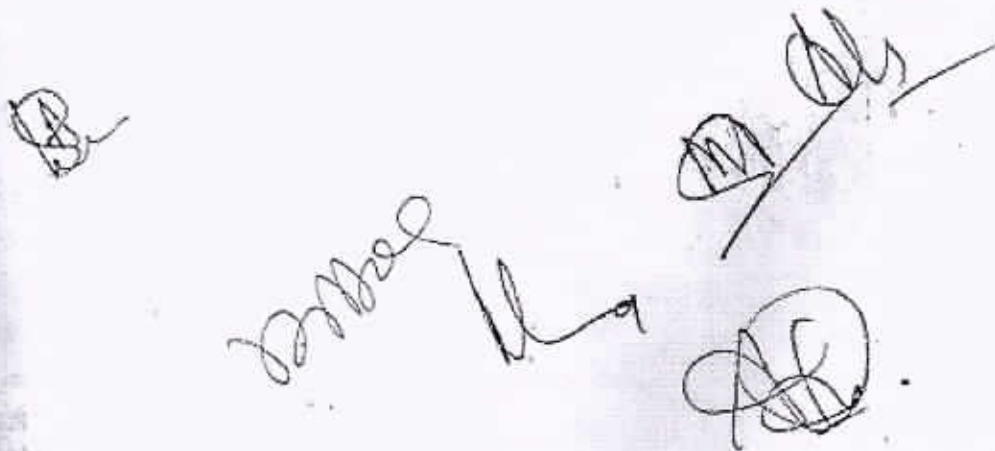
Total Marks 100 (Int.50+Ext.50)

Pigment, colour or other medium to solid surface (support base). The medium is commonly applied to the base with a brush but other implements such as knives, sponges and air brushes can be used. Painting is a mode of creative expressions and the forms are numerous.

A thematic and abstract idea with creative setting in Oil/ Acrylic/ mix medium pastels. Students have to experiment in different media and materials. The emphasis is on the conceptualization and experimentation.

A creative composition done by the students will be internally assessed by the coordinator/Head of the Department. They can be in any medium but properly presented. The students can explore various mixed media to give vent to their creativity.

Surface	:	Canvas or wall
Medium	:	Any
Size	:	Minimum 3' by 3'



Practical Course-VIII  
Stream: Applied Arts  
Packaging Design and Printing Technology  
Code: MFA P-7005

70

Time: 14Hrs

Brief description of the Course:

Total Marks 100 (Int.50+Ext.50)

This course introduces package design including various media, typography, and color analysis. Provides field trips and interaction with industry resource people. Also briefs about the application of the Graphic Design for packaging design. Course will explain the process of printing in Offset method and the digital methods. Course will explain in detail the technical procedures involved in printing and provide the necessary information to the graphic designer.

Learning Objectives:

- After completing the course students will be able to;
- Know about Packaging design and Industry, and printing process
- Understand Screen printing techniques
- Understand the Litho - offset printing technology
- Understand the Digital printing technology

Pedagogy:

Lecture, Demonstrations, Studio based practical projects

Course Outline:

- Introduction to Packaging Design - including the various media, typography, and Colour schemes analysis.
- Introduction to Graphic design for packaging - Application of Graphic Design and problem relating to packaging design Types of packaging, printing and fabrication methods, regulatory guidelines and application of digital medium.
- History of printing technology
- Litho-Offset printing -Plano Graphic, Line & half tone printing in single colour.
- Comparison of different process from the economic and suitability point of view
- Screen printing process -Fundamentals of line and half tone printing, printing on different surfaces
- Digital Printing process - Image Resolution, file format - printing output

Textbooks:

1. What is Packaging Design? BY Giles Calver /RotoVision, 2004
2. Package Design Workbook: The Art and Science of Successful Packaging BY Steven DuPuis, John Silva / Rockport Publishers
3. 1,000 Package Designs: A Comprehensive Guide to Packing It In BY Grip / Rockport Publishers

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MFA-3<sup>rd</sup> Semester

71

Practical Course-VIII

Stream: Fashion Designing  
Computer Aided Fashion Design/ CAD Project-I  
Code: MFA T-7008

Time: 12 Hrs

Total Marks 100 (Int.50+Ext.50)

**Objectives:**

To develop Portfolio for different type of audience through computer aided designing.

**Introductions to the Examiner:**

Examiner to set one theme and students to make one mood board and one design sheet.

**Instructions to the Faculty:**

The art portfolio in an expression of a graduating student's creativity, design/ability, technical expertise, illustration and presentation skills, It should exhibit the student's inclination towards the particular segment of the industry by identifying the target costumers, design requirements and pricing.

**Uniform Format:**

It is important to keep systematically either horizontally or vertically. This ensures uniformity of presentation. The presentation of the portfolio depends on the contents and also on layouts. The end result should look very neat and professional.

**Project:**

Create a portfolio, incorporate all the skills of textiles and fashion details through computer aided designing.

**The Portfolio must include:**

- Curriculum vita
- Page of contents
- Theme of the project
- Mood Board, Story Board, Ideation Board, Swatch Board
- Design for Men, Women & Children
- Design Layout

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MFA-3<sup>rd</sup> Semester

Practical Course-VIII  
Stream: Textile Designing  
Textile Project  
Subject Code: MFA-7011

Time: 8 Hrs.

Total Marks 100 (Int.50+Ext.50)

**Textile Printing**

**I. Project on Screen Printing**

Design for screen printing of Bedroom  
Set:-Theme- Floral

Size-14"x14"  
For- Living room  
Colours-3

**II. Project on Hand Painting**

Design for painting on Chiffon  
Saree. Theme: Floral with  
Creepers

For: Chiffon Saree Colour-4

**III. Placement: your choice.**

Making samples of the following embroidery stitches:

Phulkari, Chickenkari, Sindhi, Kashmiri, Kantha and Applique  
Work. -Developing designs through CAD: Paint Brush, Corel  
Draw.

**IV. Project on Block Printing**

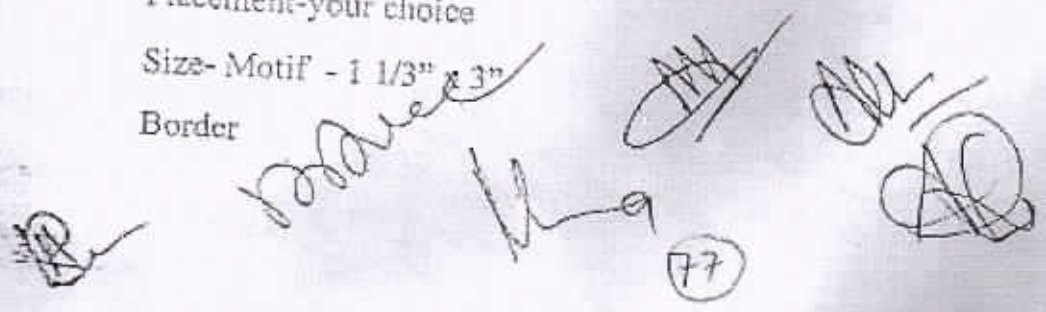
Design of printing on Organdie Saree/Suit.

Theme-Paisley or centre bine with grapevine  
Colours-3

Placement-your choice

Size- Motif - 1 1/3" x 3"

Border



V. **Project on Stencil Printing**

73

Theme-Geometrical Shapes For-Table Mats

Colours-1

Placement-of your choice

Size- -7" x 5"

Design of printing on Bed Cover

Theme-Stitching method by free hand printing

For- Bed Cover

Colours-3

I. **Project on Match Stick Block Printing**

Design of Printing on Table Cloth

Theme- Geometrical

For -Table cloth

Colours-2

Placement- choice

Size- 2"x4" - 4"x4"

II. **Project on Textile printing**

Design for texture printing on Apron by combining any three different types of

textures

I

X Samples of Basic Weaves-Plain, Rib, Basket, Twill, Satin & Sateen weave

**Books Recommended:**

1. Murphy and Crill: Tie-Dyed Textiles of India, Ahmedabad: Mapin Publishing; 1997.
2. Cheena Desai: Ikat Textiles of India, Paris; Chronicle Press; 1988.
3. Dorothy K. Burnham: A Textile Terminology, London: Roultdedge; 1981

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MFA-3<sup>rd</sup> SemesterPractical Course-IX  
Stream: Drawing & Painting

Sculpture making

Code MFA: P- 7003

Time: 48 Hrs.

Total Marks 100 (Int.50+Ext.50)

Sculpture is a type of artwork that's two- or three-dimensional, so you can see it from different sides. You can make *sculpture* from clay, marble, wood, P.O.P and cement.

Students are required to make five different sized sculptures from the materials mentioned above.

Minimum Size: 1.5'

Be done by S. S. S.

MFA-3<sup>rd</sup> Semester

Practical Course-IX  
Stream: Applied Arts  
Drawing for Designer  
Code: MFA P-7006

Time: 9 Hrs

**Brief description of the Course:**

This course covers basic drawing skills required for Design students. Introduces conceptual sketches, Presentation drawings, Course also introduces step by step process of Technical Drawing and the Visualization methods, Illustrations and designs required in different print and publishing media

**Learning Objectives:**

- After completing the Course students will be able to;
- Visualize the design concepts in their chosen area
- Understand the visual elements and use them appropriately in their design
- Demonstrate strong visual skills
- Analyse their own visual concepts and others better.

**Pedagogy:** Demonstrations and instructor led assignments

**Course Outline:**

- To introduce the basic geometry and the guiding principles
- To study Line styles and types such as; *visible/ hidden/center/ cutting/ plane/ section/phantom*
- To introduce different types of projections such as multiple views and projections  
Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection
- To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings  
Graphical representation of figures, objects etc.

**Textbooks:**

1. **Geometry of Design: Studies in Proportion and Composition** by Kimberly Elam Publisher: Princeton Architectural Press, 2001
2. **Sacred Geometry: Philosophy and Practice (Art and Imagination)** by Robert Lawlor Publisher: Thames & Hudson, 1989

OR

MFA-3<sup>rd</sup> Semester

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Practical Course-IX  
Stream: Fashion Designing  
Surface Ornamentation  
Code: MFA P-7009

Time: 9 Hrs

Total Marks: 100

**Objective:**

To acquaint the students with various ornamentation techniques on the fabrics

**Instructions to the Examiner:**

The examiner will set two questions, one from each unit.

**Instructions to the faculty:**

Students to learn the techniques and prepare samples of the following-

**UNIT-I**

Block Printing  
Screen Printing  
Stencil Printing  
Tie & Dye  
Fabric Painting

**UNIT-II**

Gold & Silver Embroidery  
Zardosi Work  
Mirror Work  
Sequins Work  
Patch Work  
Appliqué Work  
Quilting  
Macramé  
Crochet  
Creative Work

Note: Students to incorporate the above in their any Apparel.

**Book Recommended:**

1. Indian Embroidery- Satviti Pandit.
2. Bhatnagar, Parul- Traditional Indian Textiles
3. Irwin and Hall Indian Embroideries, Publish by S.R Bastikar, P.B, 28, Ahmadabad.

OR

MFA-3<sup>rd</sup> Semester

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**Practical Course-IX**  
**Stream: Textile Designing**  
**Fabric Manufacturing**  
**Code: MFA P-7012**

Time: 9Hrs

Total Marks: 100

**UNIT-I**

Introduction to fabric forming such as weaving, knitting and non-woven  
Brief general discussion about processes involved in these methods

**UNIT-II**

Flow chart for woven fabric  
Basic terminologies like Warp, Weft, End, Pick, Selvages

**UNIT-III**

**Warp Preparation -**  
Objects and need of Sectional Warping Machine  
Objects and need of Sizing, Functions of various important parts like Fabric  
Manufacturing  
Creel, sow box, drying system, and head stock.

**UNIT-IV**

**Fabric Forming -**

i) Weaving - Classification of looms. Concept of weaving of fabric. Passage of  
warp through the plain loom. Various motions used on loom. Shedding, Picking,  
Beat Up - Let off, Take Up motion )

Auxiliary Motions - Objects of Weft Stop Motion, Warp protecting motion,  
Temple, Brake Limitations of Shuttle Loom. Features of Automatic Loom,  
Principles of picking of Projectile, Rapier, Air Jet and Water Jet,

ii) Knitting - Comparison of Knitting with Weaving. Structure of single jersey, Rib  
& Interlock fabrics. Types of stitches and their functions. Structure of Warp  
Knitted fabric and its applications.

Fabric Structure - Introduction to interlacement of threads, methods of  
representation of warp weft interlacement on graph paper.

iii) Fabric weight of woven fabrics Warp, Weft. Sizing Cost of Fabric.

**Books Recommended:-**

1. Weaving Mechanism by FOX
  2. Weaving Mechanism by Ghakraborty.
- [Handwritten signatures and scribbles]*

3. Weaving Mechanism by N.N. Banerjee.
4. Winding & Warping by Dr. M.K. Talukdar.
5. Fancy Weaving by K.T. Aswani.
6. Textile Design & Colour by Watson.
7. Fabric Forming by Hasmukhrai.

Total Marks= 500

Each practical requires at least 50 sketches and the sessional work of minimum 5 plates/art works.

Each plate = 8 Marks (Total 40 Marks) and 50 sketches = 10 Marks [Total Marks of Each Internal Practical = 50]

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MFA 4<sup>th</sup> Semester

## Theory Course- VII

Streams: (Drawing and Painting/Applied Arts/ Fashion Designing/ Textile Designing)

Research Methodology and its Application in Fine Arts

Code: MFA T-4001

Time: 3 Hrs.

Max Marks: 50 (External)

## Objectives of Research

- To verify and test important facts
- To analyse an event or process or phenomenon to identify the cause and effect relationship
- To develop new scientific tools, concepts and theories to solve and understand scientific and non-scientific problems
- To find solutions to scientific, non-scientific and social problems and
- To overcome or solve the problems occurring in our everyday life.

## Motivations

- To get a knowledge of Research Grants and how to write Research Grant Proposals
- Curiosity to find new things

## Key Learnings

- Article Writing
- Essay
- Research Paper
- Book Review
- Laboratory Research
- Marketing Research
- Legislative Drafting
- Thesis; Dissertation
- Book
- Citation Methods and Styles
- Research Grant Proposals

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MFA 4<sup>th</sup> Semester

Practical Course X

Streams: Drawing and Painting/Applied Arts/ Fashion Designing/ Textile Designing

Dissertation &amp; Viva-Voice

Code: MFA P- 8001

Time: 3 Hrs

Maximum Marks 150 (50 Internal +100 External)

The Post Graduate candidates are required to select a suitable topic for their dissertation in consultation with Head of the Department/ Coordinator and work on it under the guidance or under a teacher approved by University/Board of Studies. The Dissertation should be prepared in the prescribed manner and handed over to the head of department/Coordinator on or before the date fixed by Head of Department/ Coordinator.

The Following are the Thrust areas for Dissertation:

- Pre Historic Cave paintings in India
- Buddhist and Jain Art
- Rajsthani Paintings
- Mughal Paintings
- Hill Paintings
- Bengal School
- ✓ Modern/ Contemporary Art of India →
- Appreciation of Art
- India Sculpture- ancient Medieval and Modern
- ✓ Folk and Tribal Art
- Advertising
- Graphics/Print Media
- Sculpture
- ✓ Installation

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any particular school or its section or region, any art movement, any particular style or art field can be extracted from the themes given to be followed as a topic for discussion by the students.

However, during this semester some lectures would be provided by the regular faculty members or by the guest faculty so as to acquaint the students with the requirements, objectives, types and scope of formal research in the Art History course and the Prevailing art trends.

Students opting topic on painting techniques and textures shall have to take up this work seriously.

Various skills and traditions which are living dying are to be chosen by the students as Dissertation project work. The students may be allowed to go and learn these skills from the experts. This will help to the students to explore and revive the rich traditions in Art and Craft.

The student may be permitted to seek the training individually under professional-Artisan- artist - Craftsman after seeking the proper permission of Head of Department/ Coordinator of University. However, students shall have to arrange their own funds for such type of studies.

Viva- Voice: The Viva Voice examination shall be on Dissertation project work selected class work, assignment in the studio, research papers, if any and photographs etc. taken during Dissertation project work tours.

At the time of Viva- Voice examination the candidates will arrange a display of the candidate must also show his research papers, if any and Photographs taken during Dissertation tours so that the total performances are judge.

The Thesis/dissertation/Survey Report/ Field work shall be return & submitted in four copies. Only such candidates shall be permitted to offer dissertation( if provided in the scheme of the examination) in lieu of the paper as have secured at least 60% or more marks in the aggregate of all the papers prescribed for the previous examination.

The dissertation shall be 150 (250 External marks + 50 Internal Marks). Marks. The distribution of 250 marks of dissertation will be as under.

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1. Identifying topic & objectives.[25 Marks]
2. Revive methodology & Pilot study.[25 Marks]
3. Report writing & presentation.[75 Marks]
4. Pre submission seminar.[75 Marks]  
(By the board of internal examiner)
5. Viva-voce on dissertation (by external examiner); the board internal examiner shall consist. [50 Marks]
6. Principal of his/her nominee, Head of the department, Supervisor concern

The total of the three awards as final award.

N.B. - When there is any difficulty in the constitution of the internal board.

According to the procedure laid down above, the Principal will constitute the board.

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MFA 4<sup>th</sup> Semester

Practical Course-XI

Stream: Drawing & Painting

Series compositions Theme based

OR

Copy of Master Artist Paintings

Code: MFA - 8002

Time: 24 hrs

Max Marks: 100

The creative compositions done by the students will be internally assessed by the coordinator/ Head of the Department. They can be in any medium and should be properly presented. The students can explore various mixed media to invent to their creativity.

OR

Copy of Master Artist Paintings

Students have to copy Famous paintings of Indian and Western Master Artists. Students can copy the artwork of contemporary artists like Raja Ravi Varma, Amrita Shergill, Yamini Rai, Jatin Das, Tyeb Mehta, Anjali Ila Menon, J. S. Chaudhary, M.F. Hussain, etc.

Realistic, semi – realistic and abstract paintings are required to be made by the students but two realistic paintings are compulsory.

SIZE - Minimum: 3'X3'

Quantity – 5 paintings

Medium – Any medium

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MFA 4<sup>th</sup> Semester

84

Practical Course  
Stream: Applied Arts  
Exhibition/ Display with Catalog  
Code: MFA P-8003

Time: 24hrs

Total Marks= 100

**Instructions, Course of study:**

1. Exhibition of his/her own art work done during all semester. Exhibition will be conducted at the end of 4<sup>th</sup> Semester
2. Review about Fashion /Textile Art Exhibition.

*Dr. B. S.*

*Dr. S. S.*  
*Dr. A. S.*

*Dr. S. S.*

OR

**Practical Course**

Stream: Fashion Designing/Textile Designing

**Exhibition/ Fashion Show/ Display with Catalogue (Practical & Oral)**

Code: MFA P-8005

24 hrs

Total Marks= 100

**Instructions, Course of study:**

1. Exhibition of his/her own art work done during all semester. Exhibition will be conducted at the end of 4<sup>th</sup> Semester
2. Review about Fashion /Textile Art Exhibition.

Every student shall prepare a catalogue of minimum 5 pages consisting of his/her resume and art work by computer designing. Coordinator or HOD can get the catalogue prepared by a group of three or four students if they deem fit. Each student is required to submit five catalogues in the department.

**Division of Marks**

1. Presentation of work - 15 Marks
2. Quality of Work - 15 Marks
3. Quantity of Artwork - 15 Marks
4. Fashion show - 30 Marks
5. Catalogue Designing - 25 Marks

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A. M. M.

MFA 4<sup>th</sup> Semester

Stream: Drawing and Painting\ Applied Art\ Fashion designing and Textile designing

Practical Course-XII  
Seminar or Workshop  
Code: MFA P-8004

24hrs

Total Marks= 100  
(Internal -20, External-40+40=80)

The department will organize seminar\workshop at the end of the session. The students will be given different subject related topics on which they have to prepare 3,000 words research paper following the research methodology. Research paper will be presented by them in soft copy and in three hard copies. The seminar\workshop may be of one day\two day duration depending upon number of students. Every student will be given eight to ten minutes for presentation of research paper through powerpoint presentation. There will be two external examiners and internal examiner present at the seminar.

Mode of Evaluation

Students grasp on the subject

1. Presentation
2. Confidence Level
3. Pronunciation, etc

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MFA 4<sup>th</sup> Semester *Admission*

Practical Course-XIII

Installation Art

Stream: Drawing and Painting\ Applied Arts\ Fashion Designing\ Textile  
Designing

Code: MFA P-3006

18hrs

Total Marks= 100  
(Internal -50, External-50)

Installation art is an artistic genre of three dimensional works that often are site-specific and designed to transform the perception of a space.

Students will make installation art either solo or in a group in department, institute, university campus and other public space. A minimum of five installation art pieces including permanent and temporary nature will be required to be made by any medium.

Minimum size -- 3'

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