

MFA 1st semester

1. Graphic Design is the creative planning and execution of visual communication. One learns to create a combination of shapes and forms, words and images, in order to reproduce them in some flat medium (two dimensional - paper,* cardboard, cloth, plastic, video, computer, or projection screen, on poster, billboard, or other signage) or in a three-dimensional form (fabricated or manufactured) in order to convey information to a targeted audience. Graphic Design has a purpose or function. Usually its purpose is commercial to explain aesthetically something -- to express, inform, and influence the thoughts and actions of its audience.
2. At the core of graphic design at Jamia Millia Islamia is conceptual thinking. Students are encouraged to view differently, shift focus, look from multiple perspectives, and to understand how perception influences meaning.
3. Design is the process of selection where visual elements such as point, line, shape, volume, tone, texture, color, form, format, space, and structure are used by students to express their ideas. Visual sensitivity and working knowledge of design elements would be developed by solving a series of problems and employing a variety of media and materials. The curricular area aims at enabling the students to develop their mental faculties of observation, imagination, and creation and develop skills and sensitivity towards the use of visual elements for an effective visual communication.
4. The Graphic Design curriculum focuses on creating intelligent and powerful visual communication. Students build a strong foundation for a graphic design career by learning design techniques, visual thinking, concept development, colour, composition, and typography, through case studies and hands-on exercises. During the study, assignments will incorporate problem solving projects that relate to visual communication. The course includes introduction to computer as a tool to create, modify and present the visual messages

MFA 1st semester

5. COURSE OBJECTIVES

By studying Graphic Design students will have a wider horizon in the field of art and will:

- Demonstrate artistic growth by executing a variety of images/ text as images, traditional and contemporary techniques that solve complex design problems using creative thinking and analytical skills.
- Develop and demonstrate their understanding and skillful use of the elements and principles of visual design (1. conceptual element, 2. visual element, 3. relational element & 4. practical or functional element.)
- Gain skill to use the digital tools as a powerful means of communication for creation, modification & presentation.
- Study the works of contemporary artists, designers as well as the masters in the field and discuss and enrich their vocabulary of design.
- Learn ways to apply aesthetic sensibilities into their works and explore ways to balance between formal theories with practical applications.

6. PROJECT WORK AND PORTFOLIO

Project Work

1. Field Visits and Report writing/Documentation: Packaging industries, Paper Making workshops, Printing Presses, Museums, Melas, Festivals etc.

2. Project Work : One project in a year where students will identify and pick up a particular design problem or something that they consider a design problem; work on that problem and produce works. Students should be encouraged to take up problems from their own environment like, Annual Day, Sports Meet, Function/Festivals, University Building, Signs, Communication in the Faculty etc.

MFA 1st semester

Students will work individually on their assignments most of the time, but they will have the opportunity at times to work together to solve problems if the situation arises. It is essential that students should work on their projects during their designated class periods. Students are expected to have a certain number of assignments done by midterms or end of the quarter in order to receive grade/marks. Students are evaluated according to how well they meet the criteria of creativity, accuracy, execution etc.

Portfolio

Yearly submission of portfolio consisting of selected works (min. no.20 per project) produced during the year. The works should be rich in terms of material exploration and visual impact.

Students will each develop a portfolio that reflects and intermediate to advanced level of artistic perception, expression, historic and cultural understanding, aesthetic valuing, and an ability to connect their artistic skills to many art related careers, and develop competencies in problem solving, communication, time management and resources. Students are expected to submit acceptable work at the end of academic year. If an assignment is considered unacceptable, the students will be asked to complete and resubmit their work.

Design Systems

Students will begin to make their own decisions to create professional quality, self-guided work. Students will now have a good general knowledge of vector, pixel and multi-page layout programs. They should know the strengths and weaknesses of each graphic design program. They should also have the ability to brainstorm and create their own design and communication goals for their projects. This will allow students to analyze previous work and rework it into real-world projects for their first graphic design portfolio.

Content of graphic design course

Projects: Students will identify the type of work they would like to put into their portfolio. They analyze the work that they have currently completed and decide what type of projects they would like to complete. (i.e., they may decide to rework their animal icon into a package design or corporate identity system).

MFA 1st semester

Software: Students will learn how to identify which programs are right for the right project by using both pixel-based, multi-page and/or vector-based graphic design programs for their projects.

Learning outcomes of graphic design course

The ability to define project goals.

The ability to create a design brief.

The ability to critique, analyze and develop professional quality design.

The development of three final projects, using previous design studies.

MFA 1st semester

History of Art **Modern Art (Western)**

Social and historical background of 20th century art.

Background:

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

Fauvism

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

Expressionism

- a. Significance, Characteristics and evolution in the context to socio-political conditions in Europe.
- b. Expressionists' attitude to contemporary society to nature and to religion.
- c. Detailed study of the works of Edward Munch, Emile Nolde, Oscar Kokscha, Kirchner, Vasily Kandinsky, Max Beckmann, William De Kooning and George Rouault.

Cubism

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

MFA 2nd semester

- Develop and demonstrate their understanding and skillful use of the elements and principles of visual design (1. conceptual element, 2. visual element, 3. relational element & 4. practical or functional element.)
- Gain skill to use the digital tools as a powerful means of communication for creation, modification & presentation.
- Study the works of contemporary artists, designers as well as the masters in the field and discuss and enrich their vocabulary of design.
- Learn ways to apply aesthetic sensibilities into their works and explore ways to balance between formal theories with practical applications.

6. PROJECT WORK AND PORTFOLIO

Project Work

1. **Field Visits and Report writing/Documentation:** Packaging industries, Paper Making workshops, Printing Presses, Museums, Melas, Festivals etc.
 2. **Project Work :** One project in a year where students will identify and pick up a particular design problem or something that they consider a design problem; work on that problem and produce works. Students should be encouraged to take up problems from their own environment like, Annual Day, Sports Meet, Function/Festivals, University Building, Signs, Communication in the Faculty etc.
- f. Sources of influences on Abstract Expressionism including Far Eastern Art and ideology.

MFA 1st semester

Surrealism and Dadaism

- a. Dada art as a prelude to Surrealism.
- b. Surrealist characteristics in pre-surrealist art.
- c. Surrealism and the subconscious.
- D. Influence of Freudian psychology on Surrealism.
- e. Ideological and visual sources of Surrealism.
- f. Technical innovation of Surrealist painters and sculptors.
- g. Role of imagery and representation in Surrealism and Pop Art.
- h. Comparison between Surrealist paintings and sculptures.

Study on the works of Andre Breton, George Chirico, Max Ernst, Marcel Duchamp, Salvador Dali, Marc Chagall, Paul Klee, Jean Miro, Tanguy, Rene Magritte

MFA 2nd semester

History of Art

Abstract Expressionism

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

Pop Art

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

Minimal Art

Richard Serra, Richard Long, Eva Hesse and others.

Later Developments in Contemporary Art

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

MFA 3rd semester

History of Art

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

Background: Colonial period paintings.

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

Indian Art Situation in the wake of 20th century

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

Analytical Study of the Artists

- a. Works of A.N. Sanyal, Gaganendranath and Rabindranath Tagore.
- b. Nandalal Bose, Binod Bihari Mukherji and Ram Kinker Baij.
- c. Jamini Roy, Amrita Sherghill and Shailoz Mukherji.
- d. Zainul Abidin, Chitta Prasad, Somnath Hore.

MFA 4th semester

History of Art

The Progressive Artists Group in Bombay

- a. The post-independence period and the Indian Art scene.
- b. Study of paintings by S.H.Raza, Ara, F.N. Souza, M.F.Hussain, Gade, K.K.Hebbar, V.S.Gaitonde.
- c. The significance of their works.
- d. Study of the works of other related artist Akbar, Padamsee, Ram Kumar, Krishna Khanna, Tyeb Metha etc. Bombay group and the 1950 in Bombay.

Academic Sculpture in the Art School

- a. Works of G.K.Mhatre, Karmakar, D.P.Roy Chowhary etc.
- b. Analytical study of the works of Ramikinker Baij, Shankho-Chowdhary, Dhanraj Bhagat other prominent sculptors.

Major Trends in Modern Art

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

URDU

یہ پڑچہ 100 نمبر کا ہوگا، 50 نمبر سالانہ امتحان کے لیے اور 50 نمبر سال بھر کے کام کے لیے ہوں گے۔ نصاب حسب ذیل حصوں پر مشتمل ہوگا اور آنرز کورس کے پہلے سال میں مکمل کر لیا جائے گا۔

(الف) پڑھنا اور لکھنا سکھانا

طریق الصوت کے ذریعے پڑھنا سکھانا

حروف تہجی کی شناخت، دو حرفی، سہ حرفی اور چار حرفی الفاظ کو پڑھنا، اعراب اشعاروں اور علامتوں کی شناخت اور ان کا استعمال، پورے حروف لکھنا، آدھے حروف لکھنا اور حروف کو ملا کر الفاظ لکھنا۔

(ب) ہندی اور انگریزی مہینوں کی نام لکھنا

عزیزوں اور دوستوں کے نام خطوط، رخصت کی درخواستیں اور چھوٹے ہوئے بیانیہ مضامین لکھنا۔ (کسی واقعہ نمائش یا بیچ سے متعلق۔)

(ج) کتاب کی کہانی یا نظم کا خلاصہ لکھنا

مطلوعے کی کتابیں

1۔ رہنما ہندی کے ذریعے اردو (خط کتابت اردو کورس، جامعہ ملیہ اسلامیہ)

2۔ دوسری کتاب ایضاً

ENGLISH

SYLLABUS OF ENGLISH

For 1st Year Students

BOOKS: 1. Perceptions

Edited by Shanta Rameshwar Rao.

2. English Grammar and compositions by Wren & Martin

by Tickoo, M.L.Subramanian, A.E. and Subramanian P.R.

CONTENTS:

(A) Six chosen lessons from the book, 'Perceptions'

1. Pret in the House
2. My muscles Froze
3. Not just Oranges
4. A different kind of learning
5. The Election
6. A Night with the Bears

Comprehension based questions will be the main language activity.

(B) Grammar:
Verbs
Use of Prepositions
Voice
Narration

(C) Composition
❖ Letter/Application Writing
❖ Expansion of ideas/paragraph writing
❖ Precise writing (not to be examined)
❖ Article writing
❖ Poster (not to be examined)

PHOTOGRAPHY

- What is Photography and its History
- The basic camera. How it works.
- Types of cameras: SLR, TLR, Compact Amateur Cameras, Digital Camera.
- The Lens: Its use in making image
- Lenses and their classification: Tele, Normal, Wide, Zoom lenses Micro, Fish-Eye, and supplementary lens
- The Film: Its type structure and format, Hardware related to processing and printing: Chemicals, papers, Enlarger, Dark room etc.
- Image Control and Quality: Shutter as the controller of light and motion, Aperture and Depth of Field/Depth of Focus/Circle of Confusion
- Focal length as controller of perspective, depth of field, Hyper focal Distance
- Exposure, Characteristic response to light, film latitude, reciprocity law
- Accessories in Shooting pictures, Flash, Tripod, Light Meter, Studio Flash lights, Soft Box, Auto pole etc.
- Lighting Techniques: Indoor, Outdoor, Artificial/Mixed
- Rule of Composition
- Techniques in Digital Imaging: Digital image capture CMOS, CCD
- Image Compression Formats: RAW TIFF JPEG
- Image Correction and Restoration Software's and techniques

Lab Work

- Making of Simple and Complex Photogram
- Developing Black and White films using time and temperature method
- Contact Printing
- Making Enlargements
- Correction and manipulation of digital images

PHOTOGRAPHY

Studio based lighting Exercise

- Portraiture exercise with Studio Flash lights
- Product / Still Life with Studio Flash Lights (Table Top)
- Lighting Techniques: Indoor

Outdoor based Lighting exercise (Shooting in Different Lighting Condition)

- Lighting Techniques: Outdoor, Artificial/Mixed
- Fashion and Portraiture
- Architecture

Photography Assignments

- Shooting Black and White Film
- Shooting Digital
- Preparation of Photo-Feature

Examinations

- Internal Assessment
- Product