

**ORDINANCES**  
**PERTAINING TO THE COURSES OF STUDY & EXAMINATIONS**  
**FOR THE M.F.A. DEGREE COURSE**  
**(Designed as per norms and guidelines laid down by AICTE)**

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**MFA COURSE (TWELVE+FOUR+TWO)**

The course is planned to prepare the students to face the challenges of the changing art scene and take on the demands of the ever-growing field of Communication Design and Fine Art. The programme has been meticulously drawn up to meet the contemporary requirements in the related fields. The course is of two years duration and comprises of theory and practical components besides research work, to supplement the practical knowledge.

The course commences after graduation in B.F.A. or B.V.A.

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**NATURE OF COURSE**

Medium of Instruction / Teaching: English

**Examination Pattern**

First Year M.F.A. (Part-I)

- (i) Theory
- (ii) Practical

Second Year M.F.A. (Part-II)

- (i) Practical
  - (ii) Dissertation
  - (iii) Viva-Voce
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**COURSES OFFERED**

**Applied Art**

- 1) Communication Design
- 2) Illustration

**Painting**

- 1) Painting
- 2) Mural

**(5 seats in each branch: total 20 seats)**

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## **COURSE OBJECTIVES**

- The syllabus for the MFA Degree course in the respective discipline of Painting and Applied Art has been planned to provide a higher platform for handling the complexities in the field of Visual Art and to enable the students to face the challenges of the newly emerging trends in visual language and communication.
- The First Year M.F.A. (Part I) initiates the students towards advance study in the chosen subject of Applied Art /Painting. The study is extensively supplemented with relevant theory in the subject of choice leading to a deeper understanding of the chosen field of specialization.
- The Second year M.F.A. (Part II) is as an extension of the first year. Here the student undertakes intensive study in the chosen area of specialization and is allowed to freely express his/her individuality while doing so through his/her creative skills. In this year the student is exposed to the contemporary field of Fine Art and the industry through project work so that he/she is confident enough and better equipped to face new challenges in the field.

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### **Ordinances and Regulations relating to the Master of Fine Art Course:**

- OC -** Every candidate for the M.F.A. degree will be registered as a post graduate student of Goa University.
- OC -** To be eligible for admission to the Master of Fine Art (M.F.A.) degree course in the relevant branches, the candidate must have passed the Bachelor of Fine Art examination (minimum 4 years course) in the respective branch of this University or an equivalent examination of another University in India / abroad.
- OC -** The admission to the course will be based on the merit of the candidate's performance at degree level and test conducted by the institution.
- OC -** Candidates securing admission in M.F.A. branches must have obtained minimum 50% marks in the respective subject, in the qualifying examination.
- OC -** The duration of the course for the degree of Master of Fine Art shall be 2 academic years.

- OC -** The examination for the degree of Master of Fine Art will be held in two parts; Part I examination at the end of First year of the course and Part II examination at the end of the Second year of the course.
- OC -** A candidate will be allowed to appear for Part II only after having cleared Part I of the examination
- OC -** A candidate will be permitted to appear for Part I or Part II examinations only after he/she has fulfilled the requirements laid down by the University regarding attendance, practical work, dissertation, tutorials, viva-voce, etc. as stipulated in the relevant ordinance and regulations, to the satisfaction of the guide/teacher and the staff panel arranged by the Dean/Principal of the College, on behalf of the University.
- OC -** A candidate studying for the degree of Masters of Fine Art in the relevant branch will have to undergo training in the prescribed course of study extending over two academic years and will have to pass the following examinations;

First Year M.F.A. ( Part I )	College Exam	700 marks	Theory & Practical
Second year M.F.A. ( Part II )	University Exam	600 marks	Practicals, Dissertation & Viva-Voce

- OC -** A candidate admitted to any of the M.F.A. courses will have to complete the respective course within a period of 5 academic years from the date of his/her admission to First Year M.F.A.
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## M.F.A. (PAINTING)

The following will be the subjects offered for M.F.A. in Painting, for degree course by paper:

1. Painting
2. Mural

### M.F.A. in Painting – First Year (Part I)

**OC -** The scheme of examination.

The Candidate will be examined in the subject as indicated in the following table.

Sr. no.	Description	Internal marks		Exam marks	Duration in Hours	Total
		Theory	Practicals			
(i)	History of Art	50	--	100	3	150
(ii)	Aesthetics and Art Appreciation	50	--	100	3	150
(iii)	Subject of specialization					
	a) Theory	50	--	100	3	150
	b) Practical	--	50	200	25	250
<b>Grand total :</b>						<b>700</b>

*The board of examiners may go through the class work of the students in any particular case/cases wherever necessary during the assessment of the practical examination.*

**OC -** The following table indicates subjects and the number of assignments to be completed in the specified number of hours during the First academic year.

Sr.no	Subject	Hours	Assignments
(i)	History of Art	70	5
(ii)	Aesthetics and Art Appreciation	70	5
(iii)	Subject of Specialization		
	a) Theory	70	5 tutorials
	b) Practical	750	8practicals with written analysis
	<b>Total</b>	<b>960</b>	

**Following are the details of the syllabus and the nature of studio practicals of various subjects for examination.**

**(i)History of Art**

**Indian paintings and painters.**

- a) Revivalist period (19<sup>th</sup>& 20<sup>th</sup> century schools of art).
- b) Post independent art movements.
- c) List of Painters for study.

Raja Ravi Verma, AbanindranathTagor, Nandalal Bose, RamkinkarBajj, Benode Behari Mukherjee, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy, Amrita Shergil, N. S. Bendre, K.K.Hebbar, SiwaxChavda, S. B. Palsikar, K.H. Ara, M. F. Hussain, LaxmanPai, F. N. Souza, V. S. Gaitonde, Prafulla Dahanukar, R. Chimulkar, Antonio Xavier Trinidad, AnjelaTrinidad, S. Haldankar, Dalal, R. P. Kamat, K. C. Pannikar, KrishanKhana, K. G. Subramanyan, Ramkumar, Akbar Padamsee, J. Swaminathan, BikashBhattacharjee, Ganesh Pyne, PrabhakarBarwe, Jogan Choudhari, Bhupen Khakhar, Gulam Sheikh, Anjole Ela Menon, B. Prabha, Ram Kumar, Teyeb Mehta, JehangirSabawala, Badri Narayan, S. H. Raza, Satish Gujral, P. V.Jankiran, Manjit Bawa, Bikash Bhattacharya, Krishna Reddy, Somnath Hore, Meera Mukherjee, Ganesh Pyne, Shankhoo Choudhary, Mrunalini Mukharjee.

**Western Paintings & Painters**

- a) Impressionism and Post-impressionism
- b) Twentieth-Century Art movements.
- c) List of Painters for study.

Nonore Daumier, Edouardmanet, Auguste Renoir, Edgar Degas, Paul Cezanne, George Seurat, Vincent Van Gogh, Paul Gauguin, Edouard Vuillard, Henri De Toulouse – Lautrec, James Ensor, Edvard Munch, Gustave Klimt, Pablo Picasso, Henri Matisse, Emil Nolde, Wassily Kandinsky, Georges Braque, Marc Chagall, Piet Mondrian, Max Ernst, Salvador Dali, Joan Miro, Paul Klee, Max Beckmann, Edward Hopper, Jackson Pollok, Willem De Kooning, Francis Bacon, Mark Rothk etc., artist up to 20<sup>th</sup> century.

**(ii) Aesthetics and Art Appreciation**

**Indian Aesthetics:**

- 1. Fundamentals of Art and its aesthetic relationship to painting.
- 2. Aesthetic concepts in Art, its sources, evolution and scope to works of art.
- 3. Attitude to Visual Art with special reference to painting and Shilpa Text.
- 4. Nature and function of works of art as conceived in aesthetics.
- 5. Inter relationship of Visual Art to Performing Arts.
- 6. Some theories relating to creativity:
  - (a) Imitation (b) Emotion (c) Imagination(d) Inspiration (e) Intuition

**Western Aesthetics:**

1. Study of aesthetics and its scope.
2. Fundamental factors in a creative form of art, its content, expression and communication.
3. Relationship between actual work of art and the principals of significant periods in art.
4. Theories relating to creativity, emotion, imagination, inspiration, play and intuition, imitation, pleasure and empathy.
5. Concepts of Art and Beauty, with special reference to the thinkers from Plato and subsequent thinkers during modern times.
6. Psychology of Art and forms of Artistic Perception.
7. Art as an object of Perception and Creation.

**Art Appreciation:**

1. Distinction between Aesthetics and Appreciating Criticism.
2. Art as a form of self identity and social perception.
3. Application of various theories in the past to the modern/contemporary paintings.

**(i) Subject of specialization****1. Painting****a) Theory**

1. Knowledge of the Fundamental and Visual perception of painting in India and the West.
2. Study of Visual elements, their concepts and objectives, ideas in different forms of art and the contemporary trends in painting.
3. Changing trends in the selection of subjects & styles, concepts & objectives and ideas in painting.
4. Study of techniques, materials and methodology in various forms of art in India and the West.

**b) Practicals**

Minimum of 10 paintings each, not less than 12Sq.ft. to be submitted based on the selection of subject of students own choice.

- Emphasis on definite concepts & objectives, ideas & imaginations in each painting alongwith its impact in the mind to the student to be reflected in the works produced.
- Compositions befitting / relating to the self identity/ nature, feelings, intuitions, etc. which are to be effectively presented through the selected medium of painting.
- Focus on the consistency of the thought process involved in the subject matter and its output.
- Analytical study in regards to all the works produced.

A thorough analysis on all the works pictorially represented with special emphasis on the concepts and the objectives behind each painting based on the character and identity of the painter and its reflection in the works.

- Study of multiple styles, techniques and materials to be used to display unique quality and novel ideas in terms of creativity.

## **2. Mural**

### **a) Theory**

1. Mural – Art of decoration in its earliest phase.
2. Development of wall paintings from spiritual, religious mythological subjects to those dealing with social base.
3. Folk art of India with special emphasis over the art of wall decorations.
4. Study of traditional painting in various states of India with reference to their regional characteristics in terms of subjects, forms, styles, techniques and material.
5. Changing trend in design from prehistoric to modern.
6. European influence on the murals executed in Bombay, Calcutta & Madras.
7. Modern Indian murals executed by Indian Muralists alongwith special reference with the pioneers of modern muralists like Prof. K. G. Subramanyan and Prof. Satish Gujral.
8. Study of Portuguese impact on Goan walls with special
9. Impact of Baroque and Rococo wall decoration on Goan walls.
10. Murals executed in Goa then and now – a detailed study.

### **b) Practicals**

1. Study of various techniques in mural from Fresco and Tempera to all the other techniques developed in the modern times.
2. Study of various types of odd and open spaces and training to beautify them into interesting and exiting decorative spaces
3. Training oneself to handle various all and neglected spaces / sites and beautifying the same with suitable designing.
4. Learning to prepare various wall surfaces to suit the appropriate mediums and techniques.
5. In-depth study of painting on the two dimensional surface, in low relief and in high relief in different medias.
6. Effective use of scrap material to produce interesting mural design.
7. Exploring the possibilities of various mix media towards and unique output.
8. Use of various materials and its effective implementation in the works.
9. Study of following processes:
  - a) Fresco (Italian or Jaipur) wet and dry processes.
  - b) Tempera – Egg Gum on dry surface.
  - c) Mosaic (ceramic or opaque glass pieces or colour stones or metal or wood)
  - d) Terracotta – Light red colour – red colour – dark brown colour.
  - e) Stained glass (traditional) or new process of stained glass or sand blasting glass or glass melting process or on glass with transparent colour.
  - f) Metal or wood or coloured sand or coloured cement or fibre or paper collage with lamination.
  - g) Mix media.

Prescribed number of assignments in all the above mentioned techniques, minimum 16 sq. ft. each have to be produced.

- OC -** The First Year Examination will be conducted by the College, recognized by the Goa University and no candidate will be admitted to the Examination unless he/she produces a certificate from the institution.
- (i) Of having attended in each term at least 3/4<sup>th</sup> of the total no. of lectures in theory and at least 3/4<sup>th</sup> of the total periods devoted to studio work.
  - (ii) Of having completed and submitted the minimum number of units in theory and practical as prescribed in the syllabus.
  - (iii) Of having secured a minimum of 35% marks in internal assessment in each subject, both in theory and practical.
- OC -** The provision for award of grace marks at the M.F.A. (Part I) and Part (II) examination shall be as per the general ordinance OA.5.16
- OC -** There shall be no revaluation of the answer books at the M.F.A. examination except in Theory Subject in the First Year M.F.A. (Part I).

**OC - STANDARD FOR PASSING THE EXAMINATION**

1. At least 35% of the full marks in Internal Assessment in Theory.
2. At least 35% of the full marks in Internal Assessment in Practical
3. Those of the successful candidates who obtain less than 50% marks in theory and practicals, together, at one and the same sitting, shall be placed in Pass Class.
4. Those of the successful candidates who obtain 50% and above of the total marks in Theory and Practical taken together, at one and the same sitting, shall be placed in the Second Class.
5. Those of the successful candidates who obtain 60% and above of the total marks in Theory and Practical taken together, at one and the same sitting, shall be placed in First Class.
6. Those of the successful candidates who obtain 70% and above of the total marks in Theory and Practical taken together at one and the same sitting shall be placed in Distinction.
7. The successful candidate who is a repeater shall be declared as 'Passes'.
8. A candidate who has passed in any one or more subjects in Theory, securing a minimum of 40%marks in each head may at his option be exempted from appearing in that subject at a subsequent examination and will be declared to have passed that whole examination, when he has passed in the remaining subjects of the examination in accordance with the Rules.
9. A candidate who has passed in all the subjects in Practical, and who has obtained 40% of the total number of marks of the aggregate, may at his option be exempted from appearing in that subject at a subsequent examination and will be declared to have passed that whole examination when he has passed in the remaining subjects of the examination in accordance with the Rules.
10. Candidates passing the Examination on the basis of point 8 and/or 9 above will not be eligible for a class or Prize or Scholarship to be awarded at the Examination.

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## M.F.A. in Painting - Second Year (Part II)

**OC -** The scheme of examination will be as under:

Sr. no.	Description	Internal marks		Exam marks	Duration in Hours	Total
		Theory	Practicals			
(i)	a) Theoretical knowledge / assessment in the concerned subject of specialization.	25	--	100	3 Hrs	125
	b) Practicals pertaining to visual requirements in the concerned subject, skillfully presented with suitable techniques and materials.	--	25	250	25 hrs.	275
(ii)	Dissertation	--	--			100
(iii)	Display of works and Viva-Voce	--	--			100
<b>Grand total of marks for the examination</b>						600

***The board of examiners shall/shall if need be go through the class work of the students in cases wherever necessary during the assessment of the practical examination.***

**OC** The following table indicates subjects and the number of assignment to be completed in the specified no. of hours during the Second academic year.

Sr.no	Subject	Hours	Assignments
(i)	Subject of specialization		
	a) Theory	70	5 tutorials
	b) Practicals	780	10 practicals with written analysis
(ii)	Dissertation	} 110	
	Exhibition of works and Viva Voce		
<b>Total :</b>		<b>960</b>	

**Following are the details of the syllabus and the nature of studio practicals of various subjects for examination.**

### **Practicals in the subject of specialization**

#### **(i) Painting**

1. Minimum of 15 paintings not less than 16 sq. ft. each to be submitted on any of the subject of one's own choice with a specific background for its selection and the expected result therein.
2. The paintings be based on the intuitions, feelings and self-expression thereby exploring the personal insight and painted with a creative output.
3. Visualizing and exploring the sensational feelings of pictorial space with a continuous process in search of arriving at a definite style in painting which in turn will correspond to fulfill the personal instinct and deriving aesthetic pleasure.
4. All paintings to be implicit in nature.

#### **(ii) Mural**

1. To qualify oneself with the requirement of relevant style, technique and material to perfectly match to the overall architectural characteristics.
2. Designing for any four reputed institutions/organizations in an around functioning with a definite purpose and having a proper space for designing mural and partial execution of the same with a suitable style, techniques and material in which the final design will be executed.
3. Minimum of four such mural designs not less than 30 sq. ft. each to be produced.
4. One complete project work in second term with 6 units on any selected architecture to be undertaken fulfilling all the professional requirements.
5. A complete project report on the same to be submitted in writing as part of the project.

#### **(ii) Dissertation**

During the Second Year, a dissertation comprising of a minimum 7000 upto a maximum of 10000 words, on a topic associated with the subjects of study, with its visual and conceptual understanding must be submitted by the candidate. The dissertation should be able to provide new sights on the chosen topic, through personal research and views stated by the candidate.

#### **(iii) Viva-Voce**

At the end of the Second Year, a Viva-Voce session will be conducted as a part of the examination of the candidate wherein all work done in the practicals of the two years of MFA will have to be displayed before a panel of examiners. Of this body of work, the second year project work is compulsory while the first year projects may be presented at the discretion of the candidate.

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