



Jayoti Vidyapeeth Women's University

Jaipur (Rajasthan)

Faculty of Education and Methodology
Department of BFA (Painting)

National Education Policy 2020

CURRICULUM FRAME WORK FOR
FOUR-YEAR GRADUATE PROGRAM IN FINE ARTS (B.F.A in Painting)

Program Name: B.F.A. (PAINTING)

Duration: 4 Years/ 8 SEMESTERS

LEVEL 6

With Effect from
Academic Session 2023-2024



National Educational Policy 2020

The approval of the National Education Policy (NEP) by the Ministry of Human Resource Development, Government of India has been well deliberated the NEP is designed to contemplate the current skill requirements. The Indian education system with its earlier policies on education has greatly led to creation of fragmented system of education. However, bringing the whole system into one large umbrella remains a key issue. The current NEP has attempted to cure the same by getting rid of standalone institutions and institutions of affiliated nature and proposed formation and up gradation of institutions to offer multidisciplinary education. Multidisciplinary education system with inbuilt flexibility for both undergraduate as well as post graduate and research level is a key highlight of the NEP. It focuses on promoting and building vocational skills/skill enhancement courses, right from the school level, which can ease the burden on the employment opportunities and supply of proficient/talented workforce. As the experts rightly put it as the syllabi which academia develops should be student centric rather than teacher centric, which used to be so far. As already the Union Cabinet has approved the NEP 2020, it aims to pave way for transformational reforms in higher education systems in the country. This policy will replace the 34- year-old National Policy on Education (NPE), 1986.

Vision of the National Education Policy 2020

- An education system that contributes to an equitable and vibrant knowledge society, by providing high-quality education to all.
- Develops a deep sense of respect towards the fundamental rights, duties and Constitutional values, bonding with one's country, and a conscious awareness of one's role and responsibilities in a changing world.
- Instills skills, values, and dispositions that support responsible commitment to human rights, sustainable development and living, and global well-being, thereby reflecting a truly global citizen.

This National Education Policy 2020 is the first education policy of the 21st century and aims to address the many growing developmental aspirations of our country. This Policy proposes the revision and revamping of all aspects of the education structure, including its regulation and governance, to create a new system that is aligned with the aspirations & goals of 21st century education, including SDG4, while building upon India's traditions and value systems. NEP aims for India to have an education system by 2040 that is second to none, with equitable access to the highest-quality education for all learners regardless of social or economic background and seeks to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" by 2030." The whole of the NEP policy is a medication to cure the shortcomings in the education system for the last 35 to 36 years. The failure or success of the NEP will rely completely on the implementation and its acceptance by the stakeholders. For which we need to join hands in strengthening the system.



EXECUTIVE SUMMARY

Technology is playing an increasingly important role in the work and personal lives of citizens. Computers, communications, digital information, and software the constituents of the information age are all over the place.

Technology has entered our lives over a relatively brief period of time with little warning and essentially no formal educational preparation for most people.

Who currently use technology has only a limited understanding of the tools they use and a (probably correct) belief that they are underutilizing them.

There have been impressive claims for the potential benefits of technology, and many would like to realize those benefits.

Higher Education is a vital contributor for Economic Development of the nation. It plays a major role in improving human well-being and developing Indian Economy, since it serve as a center for developing ideas and innovations. The Sustainable Development Goal 4 (SDGs4) also advocates the quality of education, which seeks to “ensure inclusive and equitable quality education and promotes lifelong learning opportunities for all” by 2030 for Inclusive Economic Development.

Jayoti Vidyapeeth Women’s University, Jaipur proposed an idea of developing a Curriculum Framework based on New Education Policy guidelines for both Undergraduate and Postgraduate programs across the faculty disciplines. Department of Science & Technology has adopted the Curriculum Framework for Three-Year Diploma Program in Computer Engineering, given by the NEP Curriculum.



Need for Curriculum Development

As per the National Education Policy initiatives, it is intended to formulate Curriculum to eliminate the disparities among the students studying in different Universities/Institutes. In addition to above the Members of the Committee also identified the need for the Development of Curriculum frame work for Commerce Education:

1. **Indian Business Environment:** Due to LPG of Indian Economy, industry has undergone a lot of changes, growing MSME sector and Khadi & Village Industries, Non-profit and Social Enterprises, Emerging Entrepreneurship, State and Central Government initiatives, there are lot of opportunities for young people, the Curriculum helps the students to explore and utilize the opportunities created by the present business environment.
2. **Credit Disparities:** The Choice Based Credit System is not introduced in true sense as well there is credit disparity from one University to another/One Institute to another. To remove this credit disparities, which was burdening the students, Curriculum Framework is developed, which helps the BOS of the Universities/Institutes to develop their own Scheme of Teaching and Evaluation as per the Curriculum Credit Framework.
3. **Program Learning Outcomes (PLOs) and Sustainable Development Goals (SDGs):** In the New Curriculum, the courses would be mapped to identify their contribution towards PLOs and SDGs, which in turn help Universities/Institutes in their Accreditation and Ranking.
4. **Skill Development Courses:** The focus of existing Master Programs in Commerce is lesson skill development. The New Curriculum has given more emphasis for the skill development by considering the need of the Fourth Industrial Revolution components namely Automation, Digital platforms, AI, Block Chain Technology, IOT, Spread Sheet, Analytics etc., which enables the students to acquire the specialized skills and applied competencies in the field of Commerce and Business.
5. **Discipline Specific Electives:** The existing Programs in Commerce in many Universities/Institutes have limited number of Disciple Specific Electives and these are almost like core courses, hence wider choice of elective courses is proposed to introduce in the New Curriculum Framework.
6. **Multidisciplinary Courses:** New Curriculum helps the students to choose the courses of their choice from other streams/across faculty. Therefore, students will be capable of making a positive contribution to Commerce, Trade, and Industry in the national and global context by drawing the knowledge from the different disciplines, which is socially desirable.



Outcomes of the Program

In addition to Conventional Time-Tested Lecture Method, the Members of the Curriculum Development suggest the following approaches:

- **Develop Artistic Skills:** Students will acquire a strong foundation in artistic techniques, including drawing, painting, sculpture, digital art, and other mediums.
- **Creative Problem-Solving:** Students will learn to apply their artistic skills to solve real-world problems, integrating creativity into practical solutions.
- **Industry-Relevant Knowledge:** Depending on the program's focus, students might gain insights into how art is applied in fields such as advertising, graphic design, multimedia, animation, interior design, fashion design, product design, architecture, and more.
- **Portfolio Development:** Students will create a diverse and professional portfolio showcasing their skills and projects. This portfolio will be valuable when seeking employment or applying for further education.
- **Collaboration:** Students will learn to collaborate with professionals from other disciplines, simulating real-world scenarios where artists work alongside designers, engineers, marketers, and other specialists.
- **Technical Proficiency:** Depending on the applied aspect, students might develop technical skills in software, tools, and equipment commonly used in their chosen industry.
- **Critical Thinking and Analysis:** Students will be encouraged to critically analyze their work and the work of others, gaining a deeper understanding of artistic principles and their application.
- **Communication Skills:** Artists in applied fields need to effectively communicate their ideas to clients, audiences, and collaborators. Students will enhance their verbal, written, and visual communication skills.



Guidelines for Continuous Assessment and Semester End Examination

The Members of the BOS Committee deliberated on the framework of Continuous Assessment as well Semester End Examination for the courses. The CA and End Term Examination will carry 30% and 70% weight age each, to enable the course to be evaluated for a total of 100marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CA and End Term Examination will be on the following parameters:

Continuous Assessment: The CA will carry a maximum of 30% weight age (15 marks) of total marks of a course.

- Individual Assignments
- Seminars/Class Room Presentations/Quizzes
- Group Discussions/Class Discussion/Group Assignments
- Case studies/Case lets
- Participatory & Industry-Integrated Learning/ Filed visits
- Practical activities/Problem Solving Exercises
- Participation in Seminars/ Academic Events/Symposia, etc.
- Mini Projects/Capstone Projects
- Any other academic activity

a. Internal Assessment Tests: The test will carry a maximum of 15% weight-age (15 marks) of total marks of a course, under this component,

(Internal Test followed by Continuous Assessment must be conducted in a semester for 30 marks each and the same is to be scaled down to 30 marks. Standard format is given below.



Template for Internal Assessment Test
Internal Assessment Test Bachelor of Fine Arts (BFA)

Course Code:
Duration:1 Hour

Name of the Course:
Total Marks:30

SECTION-A

1. Answer any two of the following questions. Questions are asked on Remembering.

(4x2= 8)

- 1.
- 2.
- 3.

SECTION-B

2. Answer any two of the following questions. Questions are asked on Understanding and Applying.

(2x5=10)

- 4.
- 5.
- 6.

SECTION-C

3. Answer any one of the following questions. Questions are asked on analyzing and evaluating.

(1*12=12)

- 7.
- 8.

Semester End Examination

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. End Term Examination of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms. **Jayoti Vidyapeeth Women's University** BOS Committee for BFA as suggested the following Framework for End-Examination.



Proposed Model Question Paper for Semester End Examination
Semester BFA Examination, Month/Year
(NewSyllabus2023-24)

FINE ARTS

Paper:

Time: 3Hours

Max.Marks:70

SECTION-A

1. Answer any Six of the following questions. Each Question Carries 3 Marks

(6x3=18)

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.

SECTION-B

2. Answer any four of the following questions. Each question carries 4 marks

(4x4=16)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

SECTION-C

3. Answer any three of the following questions. Each question carries 12 marks

(3x12=36)

- 7.
- 8.
- 9.
- 10.
- 11.



Learning Outcome Based Curriculum Framework

Intended Learning Outcomes

Foundation Skills:

Technical Proficiency: Develop mastery in a range of artistic techniques and mediums, such as drawing, painting, sculpture, digital art, and more.

Visual Communication: Express ideas and concepts effectively through visual elements, demonstrating an understanding of composition, color theory, and visual storytelling.

Critical Analysis: Analyze and critique works of art from various perspectives, demonstrating an understanding of artistic principles and their application.

Generic Skills

Graduates of the degree will have the capacity to

- **Applied Artistry:** Apply artistic skills to real-world scenarios, creating works that align with the requirements of industries like advertising, graphic design, multimedia, etc.
- **Collaborative Abilities:** Collaborate effectively with professionals from diverse fields, integrating artistic expertise into multidisciplinary projects.
- **Problem-Solving:** Use creative thinking to solve practical problems, finding innovative solutions that merge artistic vision with functional needs.

Graduate Attributes

Bachelor of Fine arts graduates will have the following attributes and skills

Conceptual Development:

- **Personal Expression:** Develop a distinct artistic voice and style, reflecting personal perspectives and experiences while adapting to different applied contexts.
- **Conceptual Depth:** Create art with depth and meaning, incorporating conceptual elements that engage viewers on intellectual and emotional levels.
- **Professionalism and Adaptability:**
- **Ethical Awareness:** Demonstrate awareness of ethical considerations in art, including issues related to copyright, cultural sensitivity, and representation.
- **Adaptation and Innovation:** Adapt to evolving technologies, trends, and demands within both the art and applied industries, demonstrating the ability to innovate in response.

Presentation and Communication:

- **Effective Communication:** Communicate artistic ideas clearly and professionally through verbal, written, and visual means, tailored to various audiences.
- **Public Presentation:** Present and discuss artwork confidently in public settings, such as exhibitions, conferences, and client meetings.

Portfolio Development:

- **Portfolio Creation:** Develop a comprehensive and diverse portfolio showcasing a range of artistic skills and projects that highlight the application of art in different contexts.

Research and Contextual Understanding:

- **Historical and Cultural Awareness:** Demonstrate knowledge of art history, cultural influences, and artistic movements that inform and enrich creative work.
- **Research Proficiency:** Conduct research to inform creative projects, integrating relevant historical, cultural, and conceptual elements.



Acronyms Expanded

- VAC : Value Added Course
- UMC : University Mission Course
- CC : Core Course
- SEC-SB/VB : Skill Enhancement Course-Skill Based/Value Based
- OEC : Open Elective Course
- DSE : Discipline Specific Elective
- L+T+P : Lecture+ Tutorial+ Practical(s)

Note: Practical Classes may be conducted in the Business Lab or in Computer Lab or in Class room depending on the requirement. 2 Hours of Practical Classis equal to1 Hour of Teaching, however, whenever it is conducted for the entire class (i.e., more than 50 students)2Hours of Practical Class is equal to 2 Hours of Teaching.



PROGRAM STRUCTURE

Teaching & Evaluation for BFA with Applied Arts as Core subject

Semester I										
Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	I	Levels 6	UF-FA-007	Fundamentals of visual art (Theory)	(Core)	2+0+0	70	30	100	2
2	I	Levels 6	UF-FA-015	Nature Study (Practical)	(Core)	0+0+4	70	30	100	4
3	I	Levels 6	UF-FA-001	Composition (Practical)	(Core)	0+0+3	70	30	100	3
4	I	Levels 6		Basic Design (Practical)	(Core)	0+0+4	70	30	100	4
5	I	Levels 6		Basic of computer	(Skill Based)	0+0+3	70	30	100	3
6	I	Levels 6		Health & Wellness	(Value Based)	0+0+3	70	30	100	3
7	I	Levels 6		English Communication	AEC	2+0+0	70	30	100	2
8	I	Levels 6		Video Animation	Multidisciplinary	2+0+0	70	30	100	2
TOTAL							23			



Semester II

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	II	Levels 6	UF-FA-014	Introduction to ancient Art (Theory)	(core)	2+0+0	70	30	100	2
2	II	Levels 6	UF-FA-011	3D Clay Modeling (Practical)	(Minor)	0+0+3	70	30	100	3
3	II	Levels 6	UF-FA-018	Print Making (Practical)	(Minor)	0+0+3	70	30	100	3
4	II	Levels 6	UF-FA-010	Still Life study (Practical)	(Core)	2+0+0	70	30	100	2
5	II	Levels 6	UF-FA-016	Photography I (Practical)	(core)	0+0+4	70	30	100	4
6	II	Levels 6		English/Sanskrit /French/German	AEC	2+0+0	70	30	100	2
7	II	Levels 6		Sewing techniques/ media & communication	Multidisciplinary	0+0+3	70	30	100	3
8	II	Levels 6	UMC-001	Women Rights & Law	UMC	2+0+0	GRADE BASED			2
9	II	Levels 6	UMC-005	Gow Gyan Science	UMC	2+0+0				2
10	II	Levels 6	UMC-007	Community Development Activities	CDA	2+0+0				2
11	II	Levels 6	ECA-001	Extra curriculum activities	ECA	2+0+0				2
TOTAL										30



Semester III

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	III	Levels 6		History of Indian Art (Theory)	(Core)	3+0+0	70	30	100	2
2	III	Levels 6		History of western Art (Theory)	(Core)	3+0+0	70	30	100	3
3	III	Levels 6		Portrait Study (Practical)	(MINOR)	0+0+3	70	30	100	3
4	III	Levels 6		Drawing from Antique (PR.) (STILL LIFE)	(Minor)	0+0+3	70	30	100	3
5	III	Levels 6		Study (practical)	(Skill Based)	0+0+3	70	30	100	3
6	III	Levels 6		Print Making (Wood b/W) (pr.)	(Minor)	0+0+3	70	30	100	3
7	III	Levels 6		English Sanskrit/French /German	AEC	2+0+0	70	30	100	2
8	III	Levels 6		Media & communication	Multidisciplinary	3+0+0	70	30	100	3
TOTAL							22			



Semester IV

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	IV	Levels 6		History Of Indian Art (Theory)	(Core)	2+0+0	70	30	100	2
2	IV	Levels 6		History Of Western Art (Theory)	(Core)	0+0+3	70	30	100	2
3	IV	Levels 6		Print Making(Color)	(Minor)	0+0+2	70	30	100	3
4	IV	Levels 6		Portrait Study (Practical)	(Core)	2+0+0	70	30	100	3
5	IV	Levels 6		Composition (Practical)	(Core)	0+0+3	70	30	100	3
6	IV	Levels 6		Anatomy Drawing (Practical)	(Minor)	0+0+3	70	30	100	3
7	IV	Levels 6		Computer Application in	(core)	0+0+3	70	30	100	3
8	IV	Levels 6		English Sanskrit/French /German	AEC	0+0+3	70	30	100	3
TOTAL							22			



Semester V

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	V	Levels 6		Introduction of Aesthetics and Indian Aesthetics (Theory)	(Core)	2+0+0	70	30	100	2
2	V	Levels 6		History of western Art (Theory)	(Core)	3+0+0	70	30	100	3
3	V	Levels 6		Print Making (Practical)	(Minor)	0+0+4	70	30	100	4
4	V	Levels 6		Photography and Reproduction Techniques I (Practical)	(Core)	0+0+4	70	30	100	4
5	V	Levels 6		Composition (Practical)	(Core)	0+0+4	70	30	100	4
6	V	Levels 6		Creative Drawing (Practical)	(Core)	0+0+4	70	30	100	4
TOTAL							20			



Semester VI

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	VI	Levels 6		Indian & western Aesthetics (Theory)	minor	3+0+0	70	30	100	3
2	VI	Levels 6		History of Western Art and Eastern Art (Theory)	minor	3+0+0	70	30	100	3
3	VI	Levels 6		Life Study (Practical)	core	0+0+4	70	30	100	4
4	VI	Levels 6		Print Making Collagraph (Practical)	core	0+0+4	70	30	100	4
5	VI	Levels 6		Composition (Practical)	core	0+0+3	70	30	100	3
6	VI	Levels 6		Mural Design (Practical)	core	0+0+3	70	30	100	3
TOTAL							20			



Semester VII

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	VII	Levels 6		Indian Modern and Contemporary Art	minor	0+0+4	70	30	100	4
2	VII	Levels 6		Western Modern Art	minor	0+0+4	70	30	100	4
3	VII	Levels 6		Life study (Practical)	core	0+0+4	70	30	100	4
4	VII	Levels 6		Composition (Practical)	core	0+0+4	70	30	100	4
5	VII	Levels 6		Print Making	core	0+0+4	70	30	100	4
TOTAL							20			

Semester VIII

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	VIII	Levels 6		Life Study (practical)/ Landscape(Practical / Print Making (Practical)/ Creative Painting (Practical)/ Realistic compositions(Practical)	(Core)	0+0+4	70	30	100	4
2	VIII	Levels 6		Dissertation / Internship/ Project			70	30	100	12
3	VIII	Levels 6		Portfolio Presentation	(Core)	0+0+4	70	30	100	4
TOTAL							20			



Semester I

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	I	Levels 6	UF-FA-007	Fundamentals of visual art (Theory)	(Core)	2+0+0	70	30	100	2
2	I	Levels 6	UF-FA-015	Nature Study (Practical))	(Core)	0+0+4	70	30	100	4
3	I	Levels 6	UF-FA-001	Composition (Practical)	(Core)	0+0+3	70	30	100	3
4	I	Levels 6		Basic Design (Practical)	(Core)	0+0+4	70	30	100	4
5	I	Levels 6		Basic of computer	(Skill Based)	0+0+3	70	30	100	3
6	I	Levels 6		Health & Wellness	(Value Based)	0+0+3	70	30	100	3
7	I	Levels 6		English Communication	AEC	2+0+0	70	30	100	2
8	I	Levels 6		Video Animation	Multidisciplinary	2+0+0	70	30	100	2
TOTAL							23			



**I semester
Detailed Syllabus**

Credits=02	FUNDAMENTAL OF Visual Art (Theory)	2+0+0 Total Lectures:3 0
Objective:	Student will be given knowledge of fine art and develop their creative skills.	
Module 1	General study of fine Arts <ul style="list-style-type: none"> • Definition of Fine Art • Definitions of art given by Indian scholars (Rabindranath Tagore, Ananda K. Coomaraswamy, Kapila Vatsyayana) • Western thinkers (Plato, Aristotle, Tolstoy, Croce, Hegel, Kant, Freud, Herbert Read) 	6
Module 2	Classification of Art <ul style="list-style-type: none"> • Painting • Applied Art • Sculpture • Graphic and printmaking (Techniques and methods and material) 	6
Module 3	Elements of Art <ul style="list-style-type: none"> • Line • Form • Tone • Texture • Color and Space 	6
Module 4	Principles of Composition <ul style="list-style-type: none"> • Unity • Balance • Harmony • Rhythm • Proportion • Dominance and Perspective 	6
Module 5	Shadanga <ul style="list-style-type: none"> • Six Limbs of Indian Art 	6

Course Outcome: The student will be able to:

1	Understanding principles of composition and their application in fine Art
2	An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent. <i>Gain an understanding of the historical origins ...</i>
3	<i>Gain an understanding of the historical origins ...</i>
4	Improvement of presentation skills for showcasing design concepts
5	Applying fundamental of visual art helps designers create aesthetically pleasing, functional, and effective visual compositions.

Reference Books:



1	Fundamentals Of Plastic Art (by Dr. R.A. Aggrawal)	
2	Fundamentals of Visual Arts (Dr. Anju Chaudhary)	
3	<i>Kala Ke Naveen Swarup</i> (By Narendra Singh Yadav)	

Credits=04	Nature Study (Practical))	0+0+4 TotalLectures:90
Objective:	<ul style="list-style-type: none"> To study a plant with one side light source using shadow and cast shadow. Emphasis is placed on refining composition with cropping Overlapping and placement in the picture plane. 	
Module1	Medium: Pencil ,color, Leaf Study .	18
Module2	<ul style="list-style-type: none"> charcoal 	18
Module3	<ul style="list-style-type: none"> pastel (dry/ oil) 	18
Module4	<ul style="list-style-type: none"> pencil color 	18
Module5	5 works of nature study in b/w / colour 10 sketches of study per day	18
Course Outcome:	The student will be able to:	
1	To impart the knowledge to develop designs skills for creating aesthetically good design	
2	Understanding Nature study design and their application in Painting.	
3	Improvement of presentation skills for showcasing design concepts	
4	Use & application of design elements like Lines, Shapes, Texture & color to form a good design.	
Reference		
1	Leaf, Plant	
2	Mastering Composition IAN Roberts	
3	Composition in Drawing	



Credits=03	Composition (Practical)	0+0+3 Total Lectures:90
Objective:	Student will be given knowledge of design in order to develop creative skills.	
Module 1	<ul style="list-style-type: none"> Compositional exercise based on various objects with a view to transform them in to 2D/ 3D pictorial images on sheet. 	18
Module 2	<ul style="list-style-type: none"> Developing an awareness of the pictorial space, Division of space and form. 	18
Module 3	<ul style="list-style-type: none"> 2 works in Vasli 2 works in other medium+ 15 Layouts 	18
Module 4	<ul style="list-style-type: none"> 2 works in Vasli 2 works in other medium+ 15 Layouts 	18
Module 5	<ul style="list-style-type: none"> 2 Work Sheet other Medium 	18
Course Outcome: The student will be able to:		
1	To impart the knowledge to develop designs skills for creating aesthetically good design	
2	Use & application of design elements like Lines, Shapes, Texture & color to form a good design.	
Reference Books:		
1	Mastering Composition (by Ian Roberts)	
2	The Design and Composition of Drawings (by <u>Markus S Agerer</u>)	

Credits=04	Basic Design(Practical)	0+0+4 Total Lectures:120
Objective:	Students will gain a detailed knowledge about Element and Principles of Design and knowledge of color	
Module 1	Principles of Design <ul style="list-style-type: none"> To develop an understanding of the elements and principles of design through various practical assignments. Introduction to the technical terms related to color theory 	24
Module 2	Study of two-dimensional space and forms <ul style="list-style-type: none"> Study of two-dimensional space and its organizational possibilities. Behavior of force and energy contained in line, form, color, and texture. Knowledge of primary, secondary, tertiary, and complementary colors and their relationships. 	24



Module 3	Calligraphy: - <ul style="list-style-type: none"> • Introduction to the art of beautiful handwriting i.e., Calligraphy (Italic). Study of Gothic and Roman and Devnagari. • Study of letterforms, basic types, study of their formal aspects, proportion, and weight and inter relationship of positive and negative space. 	24
Module 4	<ul style="list-style-type: none"> • 5 works in calligraphy (Gothic and Roman and Devnagari) • 5 works in color and color Values 	24
Module 5	<ul style="list-style-type: none"> • 2 assignments (Exercises with basic shapes and texture in relation to space) (Size Half imperial) 	24

Course Outcome: The student will be able to:

1	<ul style="list-style-type: none"> • The students will demonstrate proficiency in design principles, design process and contemporary design practice. Single and multicolor Art work.
2	<ul style="list-style-type: none"> • Conceptual thinking in creativity.

Text Books:

1	Porter, A. W., Elements of Design – Space, Davis Publications, 1987
2	Mendelsohn, L. B., Trend Forecasting with Inter market Analysis: Predicting Global Markets with Technical Analysis, John Wiley & Sons Inc., New Jersey, 2013.

Reference Books: Lawson, Bryan, How Designers Think: The Design Process Demystified, Rutledge, 2006



Semester II

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	II	Levels 6	UF-FA-014	Introduction to ancient Art (Theory)	(core)	2+0+0	70	30	100	2
2	II	Levels 6	UF-FA-011	3D Clay Modeling (Practical)	(Minor)	0+0+3	70	30	100	3
3	II	Levels 6	UF-FA-018	Print Making (Practical)	(Minor)	0+0+3	70	30	100	3
4	II	Levels 6	UF-FA-010	Still Life study (Practical)	(Core)	2+0+0	70	30	100	2
5	II	Levels 6	UF-FA-016	Photography I (Practical)	(core)	0+0+4	70	30	100	4
6	II	Levels 6		Health & wellness	(Value Based)	3+0+0	70	30	100	3
7	II	Levels 6		English/Sanskrit /French/German	AEC	2+0+0	70	30	100	2
8	II	Levels 6		Sewing techniques/ media & communication	Multidisciplinary	0+0+3	70	30	100	3
TOTAL							22			



Credits=02	Introduction to ancient Art (Theory)	2+0+0 Total Lectures:30
Objective:	Student will be given knowledge of ancient art and develop their creative skills.	
Module 1	Introduction to the prehistoric art of india – <ul style="list-style-type: none"> • Bhimbethka • Mirjapur • Singhanpur • Panchmadi • Hoshangabad (subject matter, style and techniques) 	6
Module 2	The indus valley civilization- <ul style="list-style-type: none"> • mohenjodaro and harrappa (town planning, sculptures and seals) 	6
Module 3	Introduction to the prehistoric art of europe – <ul style="list-style-type: none"> • caves of france: lascaux, • trois frères • font de gaume • tuc-d'audoubert 	6
Module 4	Introduction to the prehistoric art of europe- <ul style="list-style-type: none"> • Cave of spain: • Altamira • La pileta • El Castillo • La pasiega • Tito bustillo 	6
Module 5	Egyptian art: <ul style="list-style-type: none"> • Introduction (old, middle and new kingdom)Relief- • Hierakonpolis • Palette of king narmer Pyramids of giza • Great sphinx • Portraiture 	6
Course Outcome: The student will be able to:		
1	Understanding principles of composition and their application in fine Art	
2	An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent. <i>Gain an understanding of the historical origins ...</i>	
3	<i>Gain an understanding of the historical origins ...</i>	
4	Improvement of presentation skills for showcasing design concepts	
5	Applying fundamental of visual art helps designers create aesthetically pleasing, functional, and effective visual compositions.	
Reference Books:		
1	The History of Indian Art (by <u>Anil Rao Sandhya Ketkar</u>)	



2	Prehistoric Art in Europe (by Sandars Nancy K.)

Credits=03	3D Clay Modeling (Practical)
Objective:	<ul style="list-style-type: none"> • Knowledge of 3 D Clay Modeling And casting
Module 1	<ul style="list-style-type: none"> • Introduction to 3 Dimensional forms • Observation of natural and manmade objects. • To develop sense of structure • Principles of composition and the study of the principles that holds the structure. • Human body parts in Clay
Module 2	Creating 3d form with Plaster of <ul style="list-style-type: none"> • Creation of simple 2D and 3D objects using Plaster of Paris
Module 3	<ul style="list-style-type: none"> • Plaster of Paris and its behavior
Module 4	<ul style="list-style-type: none"> • Maintenance and durability of plaster of Paris (POP)
Module 5	4 Works in Clay (not less than 10") in size 20 Layouts and 15 sketches per Day



Course Outcome: The student will be able to:	
1	To impart the knowledge to develop designs skills for creating aesthetically good design
2	Understanding 2D and 3D Form with Plaster of Paris
3	Improvement of and presentation skills for showcasing design concepts
4	Use & application of. Clay Modeling
Reference	
1	Live Sketches
2	Model Studies
3	Composition in Drawing

Credits=02	Still Life study (Practical II)	0+0+2 Total Lectures:60
Objective:	Still Life is the basic element of learning art. Object study exercises are to acquire accurate sense of observation and skills to present representational art. It is required to understand and use of geometrical instruments. Simple exercise in angles and geometrical figures i.e. triangle, quadrilaterals, parallelograms, squares, rectangles, rhombus, polygons, circles etc.	
Module 1	Nature Drawing <ul style="list-style-type: none"> Learn to indicate simple form with a single light source using shadow and cast shadow. Emphasis is placed on refining composition with cropping, overlapping and placement in the picture plane. Study of 2 or 3 Objects. 	24
Module 2	<ul style="list-style-type: none"> Perspective Study Types of perspective Role of perspective in drawing 	24
Module 3	Sketching Rapid sketches Role of perspective in drawing Drawing intuitively	24
Module 4	Object Study Drawing a still life using different objects of different sizes and shapes Concept of different angles in the study of still objects	24
Module 5	Drawing from Nature Outdoor sketching in nature Drawing from any place like streets, markets, stations, museums, zoo etc Students shall be exposed to such drawings made by master artists of different time Drawing human figure sketches Anatomy and structure.	24
Course Outcome: The student will be able to:		
1	To impart the knowledge to develop designs skills for creating aesthetically good design	
2	Use & application of design elements like Lines, Shapes, Texture & color to form a good design.	
Reference Books:		
1. Figure Drawing. Victor Perard. Grosset and Dunlop. New York.		



2	Drawing Hands, Carl Sheek, Grosset and Dunlop, New York.
.	The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York.

Credits=04	Photography (Practical)	0+0+4 Total Lectures:120
Objective:		
Module 1	Introduction with digital camera components and its basic Imaging principles.	24
Module 2	Understanding Image, types of shots, technical aspects like distance, angle, movement etc.	24
Module 3	Digital basics like resolution, Pixels, DPI and PPI	24
Module 4	Compositions and aesthetical aspects. Basic forms, shapes, colours and textures..	24
Module 5	05 Nature photographs on photographic paper (size-8"x10")	24
Course Outcome: The student will be able to:		
1	To impart the knowledge to develop designs skills for creating aesthetically good design	
2	Use & application of design elements like Lines, Shapes, Texture & color to form a good design.	
Reference Books:		
1	Figure Drawing, Victor Perard, Grosset and Dunlop, New York.	
2	Drawing Hands, Carl Sheek, Grosset and Dunlop, New York.	
.	The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York.	



Semester III

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	III	Levels 6	UF-FA-021	History of Indian Art (Theory)	(Core)	3+0+0	70	30	100	2
2	III	Levels 6		History of western Art (Theory)	(Core)	3+0+0	70	30	100	3
3	III	Levels 6	UF-FA-023	Portrait Study (Practical)	(MINOR)	0+0+3	70	30	100	3
4	III	Levels 6		Drawing from Antique (PR.) (STILL LIFE)	(Minor)	0+0+3	70	30	100	3
5	III	Levels 6		Study (practical)	(Skill Based)	0+0+3	70	30	100	3
6	III	Levels 6		Print Making (Wood b/W) (pr.)	(Minor)	0+0+3	70	30	100	3
7	III	Levels 6		English Sanskrit/French /German	AEC	2+0+0	70	30	100	2
8	III	Levels 6		Media & communication	Multidisciplinary	3+0+0	70	30	100	3
TOTAL							22			



Credits=02	History of Indian Art (Theory)	2+0+0 TotalLectures :30
Objective:	Student will be given knowledge of History of Indian Art.	
Module 1	Origin of Mauryan Art: <ul style="list-style-type: none"> • Ashokan Pillars and Capitals • Sculptures (Yaksha Yakshi) 	6
Module 2	Sunga Kanva Art: <ul style="list-style-type: none"> • Stupa architecture and sculptures of Sanchi • Bharhut • Amaravati • Kushan Art: Gandhara • Mathura 	6
Module 3	Gupta Period Art: <ul style="list-style-type: none"> • Architecture and sculptural ornamentation of Dasavtara temple • Deogarh and Parvati temple • Nachna Kuthara • Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, • Dakshina murti, Parvati head, Shiva gana destroying Daksha's sacrifice; MirpurkhasTerracotta 	6
Module 4	<ul style="list-style-type: none"> • Ajanta Sculptures and Paintings Bagh cave Paintings 	6
Module 5	<ul style="list-style-type: none"> • ElloraKailashnath temple and its Sculptures Elephanta Caves and its Sculptures 	6

Course Outcome: The student will be able to:

1	Students will achieve general overview of the history and development of Art and its historical, social, cultural, religious, and political context. Students will understand the functions of the visual art in the period covered in the course.
2	Students will understand the functions of the visual art in the period covered in the course.

Reference Books:

1	The History of Indian Art (Sandhyaketkar) A History of Ancient and Early Medieval India (Upinder Singh)
2	A History of Ancient and Early Medieval India by Upinder Singh)



Credits=03	History of western Art (Theory)	3+0+0 Total Lectures:45
Objective:	The purpose of this course is to introduce students to emergence and development of art traditions in Greek Art The students will be introduced to the history and artistic developments from early Archaic period.	
Module 1	<ul style="list-style-type: none"> • Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery • Archaic Period: Red and black figurine vases • Sculptures (Kouros and Kore) 	9
Module 2	<ul style="list-style-type: none"> • Greek Art: Classical Period Architecture (Orders- Doric, Ionic and Corinthian) • Classical Period Sculpture Kritios Boy and Sculptor Polyclitos • Classical Painting 	9
Module 3	Greek Art: Hellenistic Sculptors: Praxiteles, Scopas, Lysippus Sculptures: Dying Gaul, Barberine Faun, Alter at Pergamum, Nike of Samothrace, Laocoon	9
Module 4	<ul style="list-style-type: none"> • Roman Art: Architecture (Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna Primogenital, Colloseum) • Sculptures: Portraits, Narrative Relief (Ara Pacis, Arch of Titus, Column of Trajan and Arch of Constantine) 	9
Module 5	<ul style="list-style-type: none"> • Early Christian Art: Painting and Mosaic, Catacombs, Illustration, Sculptures 	9

Course Outcome: The student will be able to:

1	Students will achieve general overview of the history and development of Art and its historical, social, cultural, religious and political context. Students will understand the functions of the visual art in the period covered in the course.
2	. Students will understand the functions of the visual art in the period covered in the course.

Reference

1	History of Art by H.W. Janson
2	Story of Art by Ernst. H. Gombrich
3	Art Of China and Japan Skira publication

Credits=03	Portrait Study (Practical)	0+0+3 Total Lectures:90
Objective:	<ul style="list-style-type: none"> • Sustained study of portrait from life, Delineation of the structure, Character of head Study of features Study of light and shade, (pencil/ pen/charcoal, Oil Pastels &Pencil Colors) 	
Module 1	<ul style="list-style-type: none"> • Analytical and creative Drawing 	18



Module 2	<ul style="list-style-type: none"> • Creative Drawing from Life 	18
Module 3	<ul style="list-style-type: none"> • Nature And objects with reference to 	18
Module 4	<ul style="list-style-type: none"> • Rendering it as Complete work of art 	18
Module 5	Leading to individuality and technical Competence Rendering techniques of dry and wet mediums. 5 Portrait (1/2 imperial) 50 sketches of head study	18

Course Outcome: The student will be able to:

1	<ul style="list-style-type: none"> • The students will demonstrate proficiency in creative drawing and complete work.
2	<ul style="list-style-type: none"> • Conceptual thinking in creativity.

Reference Books:

1	<ul style="list-style-type: none"> • The Fundamentals of Drawing Portraits by Barber.
2	<ul style="list-style-type: none"> • secrets to Drawing Realistic Faces

Credits=03	Drawing from Antique	0+0+3 Total Lectures:90
Objective:		
Module 1	Drawing from Antique – Any antique object Drawing	18
Module 2	Medium – Pencil, Charcoal, Pencil color (oil or soft)	18
Module 3	<ul style="list-style-type: none"> • Antique Drawing from Oil Colour 	18
Module 4	<ul style="list-style-type: none"> • Human Figure 	18
Module 5	<ul style="list-style-type: none"> • 5 Sheet (Half Imperial) 	18
Course Outcome: The student will be able to:		
1	<ul style="list-style-type: none"> • The students will demonstrate proficiency in creative drawing and complete work. 	
2	<ul style="list-style-type: none"> • Conceptual thinking in creativity. 	



Reference Books:

1	<ul style="list-style-type: none"> The Fundamentals of Drawing Portraits by Barber.
2	<ul style="list-style-type: none"> secrets to Drawing Realistic Faces

Credits=03	Study (color practical)	0+0+3 Total Lectures:90
Objective:		
Module 1	<ul style="list-style-type: none"> Use non-Living object for drawing 	18
Module 2	<ul style="list-style-type: none"> Emphasis is placed on refining composition with cropping, overlapping and placement in the picture plane. Study of 2 or 3 Objects. 	18
Module 3	<ul style="list-style-type: none"> Balance of light and dark shade on Oil sheet with oil color 	18
Module 4	15 sketches of study per day	18
Module 5	5 works of Still Life in B/W 15 sketches of study per day	18

Course Outcome: The student will be able to:

1	<ul style="list-style-type: none"> The students will demonstrate proficiency in creative drawing and complete work.
2	<ul style="list-style-type: none"> Conceptual thinking in creativity.

Reference Books:

1	Still Life by Sanjay Shelar
2	Essential Guide to Drawing: Still Life (by Barrington barber)

Credits=03	Print Making	0+0+3 Total Lectures:90
Objective:		
Student will be given knowledge Lino Sheet cutting and multiple impressions of the same design can be printed from single lino sheet.		
Module 1	<ul style="list-style-type: none"> Any object living and Non-living object and Land Scape 	18
Module 2	Layout living and Non-living object and Land Scape or Creative Drawing	18



Module 3	Lino Sheet cutting Single layer	18
Module 4	Lino Sheet cutting for multi-layer	18
Module 5	2 Lino Cut (10X 12) Color print 1 sheet = 4 Print	18

Course Outcome: The student will be able to:

1	The students will demonstrate proficiency in creative drawing and complete work.
2	Conceptual thinking in creativity.

Reference Books:

1	The Fundamentals of Drawing Portraits by Barber.
2	secrets to Drawing Realistic Faces



Semester IV

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	IV	Levels 6		History Of Indian Art (Theory)	(Core)	2+0+0	70	30	100	2
2	IV	Levels 6		History Of Western Art (Theory)	(Core)	0+0+3	70	30	100	2
3	IV	Levels 6		Print Making(Color)	(Minor)	0+0+2	70	30	100	3
4	IV	Levels 6		Portrait Study (Practical)	(Core)	2+0+0	70	30	100	3
5	IV	Levels 6		Composition (Practical)	(Core)	0+0+3	70	30	100	3
6	IV	Levels 6		Anatomy Drawing (Practical)	(Minor)	0+0+3	70	30	100	3
7	IV	Levels 6		Computer Application in	(core)	0+0+3	70	30	100	3
8	IV	Levels 6		English Sanskrit/French /German	AEC	0+0+3	70	30	100	3
TOTAL							22			



IV semester Detailed Syllabus

Credits=02	History Of Indian Art (Theory)	2+0+0 Total Lectures:30
Objective:	Student will be given knowledge of history of Indian Art	
Module 1	The Gupta and Post- Gupta periods: Art and architecture	6
Module 2	South India: Pallavas, Cholas	6
Module 3	Hoysalas. Medieval Period in North	6
Module 4	India Islamic India: Architecture and Painting	6
Module 5	Jain, Rajathani and Pahari Painting.	6
Course Outcome :		
1	1. Identify the issues and challenges of modernism and nationalism in the Indian context.	
2	Identify the style of Indian Islamic architecture and paintin	
3	Knowledge of Jain, Rajasthani, and Pahari painting and many more painting style knowledge	
Reference Books:		
1	History of Indian and Indonesian Art By A.K. Coomaraswamy	
2	A History Of India By R. Thapar	
	<ul style="list-style-type: none"> • Bhartiya Chitrakala evamMurtikala ka Itihas- by Reeta pratap (Author) (Rajasthan Hindi Granth Academy) • Bhartiya Chitrakala Ka Itihaas, 12Th Edition - by Avinash Bahadur Verma (Author) • A History of Fine Arts in India and the West- by Tomory Edith • The History of INDIAN ART - by Sandhya Ketkar (Author) 	



	<ul style="list-style-type: none"> • YUROPIY CHITRAKALA KA ITIHAS - by R V SHAKHALKAR (Author)
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Credits=02	History Of Western Art (Theory)	0+0+2 Total Lectures: 30
Objective:	Student will be given knowledge of history of Western art	
Module 1	The Ancient World – Magic and Ritual	6
Module 2	The art of prehistoric man	6
Module 3	Egyptian art (old , middle, new kingdoms)	6
Module 4	Greek art (archai vase Painting)	6
Module 5	Greek art(archaic sculpture,Architecture)	6
Course Outcome:		
1	Expert in history Of Western Art	
2	Knowledge of Egyptian art and Architecture	
3	Identify the style Greek art and ancient world	
Text Books:		
1	History of Art – By H.W. Janson	
2	Story of Art –By Ernst.H.Gombrich	
Reference Books:		
1	History of Art – By H.W. Janson, Story of Art –By Ernst.H.Gombrich YUROPIY CHITRAKALA KA ITIHAS - by R V SHAKHALKAR (Author)	



Credits=03	Print Making (practical)	0+0+3 Total Lectures:9 0
Objective:	Student will be given knowledge of history of Indian Art	
Module 1	Preparation of composition for woodcut (2' x 3') Composition with nature study /human figure study/ objects/ still life study/ landscape/ animal figure study.	18
Module 2	Woodcut (color) : Preparation of woodblock for color print : <ul style="list-style-type: none"> • Drawing on board • Woodblock carving 	18
Module 3	Serigraphy (gum process): <ul style="list-style-type: none"> • Preparation of composition for serigraphy • Preparation of screen for serigraphy 	18
Module 4	<ul style="list-style-type: none"> • Serigraphy printing with gum process 	18
Module 5	Serigraphy printing Submission : 10 layout sketches, 2 woodcut/linocut (2' x3') , 3 serigraphy work	18
Course Outcome:		
	The student will be able to learn gum process of serigraphy and color woodcut process. students gain the skill and confidence to produce multiple prints by using sun exposing process of serigraphy while exploring personal visual expressions.	
Reference :		
	Sketchbooks, landscape study, composition making, nature study	



Credits=03	Portrait Study(Practical)	0+0+3 Total Lectures:9 0
Objective:	Student will be given knowledge of history of Indian Art	
Module 1	Study of portrait from live study(4 work)	18
Module 2	Delineation of the structure and the character of head	18
Module 3	monochrome and multicolor (pencil/ charcoal/and dry pastel, oil pastel, watercolor) <ul style="list-style-type: none"> • study of features • study of light and shade (2 work) 	18
Module 4	Live model portrait study (1 work)	18
Module 5	Submission : 5 sketches of head study/ per day, 7 work (1/2 imperial),	18
Course Outcome :		
	The student will be able to learn and observation of facial characteristics from the portrait study, students gain the skill and confidence to portrait characters while exploring visual expressions.	
Reference :		
	<p style="text-align: center;">Lessons in Masterful Portrait Drawing - by Mau-Kun Yim</p> <p style="text-align: center;">Sketchbooks, head study, live model study.</p>	



Credits=03	Composition(Practical)	0+0+3 Total Lectures:9 0
Objective:	Students will explore composition on Canvas with Acrylic & oil colors and This will provide students with adequate freedom to formulate their concepts and ideas to a painterly space. Course will high light the Individual needs and requirements of skills and techniques along with medium to consolidate the self-reflection in individual student's works. Emphasis shall also be given on analytical study of objective forms to thematic development in painting	
Module 1	Layouts of compositions (pencil color/ soft pastel/ oil pastel) (10 work)	18
Module 2	Composition exercise based on study of human figure and proper environment according to the composition and development of sketches in the pictorial composition in tempera technique..	18
Module 3	Wasli painting (cloth-mulmul) (10" x 12")(3 work)	18
Module 4	Composition in watercolor full imparer size (2 work)	18
Module 5	Submission : 10 layout work, 3 wasli painting (10" x 12"), 2 watercolor	18
Course Outcome :		
	The student will be able to explore personal visual expressions. This course will be an advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood.	
Reference :		
	Sketchbook, nature study, landscape study, cityscape study, animal figure study	



Credits=03	Anatomy drawing (Practical)	0+0+3 Total Lectures :90
Objective:	Anatomy is the knowledge about the structure of the bodies of animals and people . Students will explore This will provide students with adequate freedom to formulate their observation and study Develop an in-depth and thorough understanding of human anatomy, animal anatomy, bird anatomy. Course will high light the Individual needs and requirements of skills and techniques along with medium to consolidate the self-reflection in individual student's works. Emphasis shall also be given on analytical study of objective forms to thematic development in painting	
Module 1	Sketches in pencil/pen & ink (human figures, animal figure, birds, insects)	18
Module 2	Anatomy drawing of diffrent body parts (5 work)	18
Module 3	Anatomy drawing of human figure in different position (pencil /pen & ink) (5 work)	18
Module 4	Anatomy drawing of animals figure in different position (pencil / pen & ink) (5 work)	18
Module 5	Anatomy drawing of birds figure in different position (pencil / pen & ink) (5 work) Submission : 40 sketches, 20 anatomy drawings in A4 size paper	18
Course Outcome :		
	The student will be able to explore personal visual expressions. This course will be an advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood.	
Reference :		
	Anatomy and Drawing(book) – By VICTOR PERARD Sketchbook, nature study, landscape study, cityscape study, animal figure study	



Semester V

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	V	Levels 6		Introduction of Aesthetics and Indian Aesthetics (Theory)	(Core)	2+0+0	70	30	100	2
2	V	Levels 6		History of western Art (Theory)	(Core)	3+0+0	70	30	100	3
3	V	Levels 6		Print Making (Practical)	(Minor)	0+0+4	70	30	100	4
4	V	Levels 6		Photography and Reproduction Techniques I (Practical)	(Core)	0+0+4	70	30	100	4
5	V	Levels 6		Composition (Practical)	(Core)	0+0+4	70	30	100	4
6	V	Levels 6		Creative Drawing (Practical)	(Core)	0+0+4	70	30	100	4
TOTAL							20			



Credits=02	Introduction of Aesthetics and Indian Aesthetics (Theory)	2+0+0 Total Lectures :30
Objective:	Students will be given knowledge of Indian cultures and aesthetics	
Module 1	General principal of art: <ul style="list-style-type: none"> • Definition and classification of art • Craft and art • Inter relationship of visual and performing art • Six limbs of Indian painting 	6
Module 2	<ul style="list-style-type: none"> • Art and nature, Art and society, Art through ages, Art and morality ,Art and religion • Definition and scope of aesthetic, Evolution and scopes of aesthetic 	6
Module 3	<ul style="list-style-type: none"> • Theory related to empathy and pleasure • Interrelationship of above concept and their relevance to art 	6
Module 4	<ul style="list-style-type: none"> • Introduction to the philosophy of Indian Arts & Aesthetics 	6
Module 5	Indian Philosophers : Bharatmuni, Abhinavgupta, Ananda Kentish coomrasawamy, (Bhava, Vibhav, Anubhav)	6
Course Outcome:		
1	The student will get acknowledge about Indian aesthetics and Indian philosophers students will Understand the aesthetical values of visual art	
Text Books:		
1	S	
2		
Reference Books: Elements of Indian Aesthetics (Volume I & Volume II) By S.N. Ghoshal Sastri		

Credits=03	History of western Art (Theory)	3+0+0 Total Lectures :45
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Objective:	Students will be given knowledge of western art history	
Module 1	The Middle Age <ul style="list-style-type: none"> Romanesque art : sculpture and painting 	9
Module 2	<ul style="list-style-type: none"> Gothic art: sculpture and painting 	8
Module 3	The Renaissance: The early renaissance in Italy: Florence, Central and northern Italy	8
Module 4	The High Renaissance in Italy : Sculpture and painting	8
Module 5	Mannerism and other Trend : Sculpture and painting	9
Course Outcome: The student will be able to :		
	Know about the western history of art and artists	
Text Books:		
1	History of art – By H. W. Janson	
2	Story of Art – By Ernst. H. Gombrich	
Reference Books: History of art – By H. W. Janson, Story of Art – By Ernst. H. Gombrich <ul style="list-style-type: none"> YUROPIY CHITRAKALA KA ITIHAS - by R V SHAKHALKAR (Author) ADHUNIK CHITRAKALA KA ITIHAS - By R V SAKHALKAR(Author) A History of Fine Arts in India and the West- by Tomory Edith The History of INDIAN ART – by Sandhya Ketkar (Author) 		

Credits=04	Print Making (Practical)	0+0+4 Total Lectures:120
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Objective:	Students will explore the relief printmaking with big size composition on woodcut/linocut printmaking techniques and learn the sun exposing process of serigraphy	
Module 1	<ul style="list-style-type: none"> • Preparation of composition for woodcut • Composition with nature and objects 	24
Module 2	<ul style="list-style-type: none"> • Preparation of woodblock 	24
Module 3	<p style="text-align: center;">Woodcut</p> <ul style="list-style-type: none"> • Woodcarving • Printing with manual process 	24
Module 4	<ul style="list-style-type: none"> • Making layout for sun exposing serigraphy process • Introduction of sun exposing serigraphy process 	24
Module 5	<p style="text-align: center;">s</p> <ul style="list-style-type: none"> • Serigraphy printing <p>Submission : 10 layouts sketches 2 woodcuts (2' x 4') & 3 serigraphy</p>	24
Course Outcome :		
	The student will be able to learn sun exposing process of serigraphy, gain the skill and confidence to produce multiple prints by using sun exposing process of serigraphy while exploring personal visual expressions.	
Reference :		
	1	Sketchbook, nature study



Credits=04	Photography and Creative Reproduction (Practical)	0+0+4 Total Lectures:120
Objective:	To understand the basic techniques of photography, to create a quality photograph using basic rules and technology.	
Module 1	<ul style="list-style-type: none"> • Introduction to camera. • An understanding of light and its properties. 	24
Module 2	<ul style="list-style-type: none"> • Understanding common features like shutter Speed, Aperture, ISO, White Balance, Focal Length, Depth of Field, Exposure Compensation • Understanding the role of composition in photography. or An aesthetic approach - dynamic and color composition theories and new theories practiced in the present context. 	24
Module 3	<ul style="list-style-type: none"> • A study of various lens options and their use for specific applications. • Indoor and Outdoor photography 	24
Module 4	<ul style="list-style-type: none"> • The importance of accessories like reflective mediums, corrective and creative filters and camera supports like tripods. • Being conversant with Photoshop tools and applying them for purposes of image enhancement. The proper perspective, reproduce true color tones and highlight textural and other effects which are the special characteristics of the particular work of art. 	24
Module 5	<ul style="list-style-type: none"> • Understanding digital corrections like sharpening, histograms, saturation and contrast control. • File formats and sizing, and Table Top. <p>Assignment Topics</p> <ul style="list-style-type: none"> · Cityscapes · Model photography · Product photography. <p>Reproduction Technique</p> <ul style="list-style-type: none"> · Understanding of Professional Printing Process. <p>Submission Photography-</p> <ul style="list-style-type: none"> · Minimum 10 Work each on cityscape and model/ product photography in color (Size 8"x10") <p>Reproduction technique</p> <ul style="list-style-type: none"> · Written Document in 500 Words on one of the modern reproduction technology. 	24
Course Outcome :		
	The student will be able to work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies.	
Reference :		



Credits=04	Composition(Practical)	0+0+4 Total Lectures:
Objective:	Students will explore composition on Canvas with Acrylic & oil colors and This will provide students with adequate freedom to formulate their concepts and ideas to a painterly space. Course will high light the Individual needs and requirements of skills and techniques along with medium to consolidate the self-reflection in individual student's works. Emphasis shall also be given on analytical study of objective forms to thematic development in painting	
Module 1	Composition in full imprinter paper : Watercolor/oil pastel/soft pastel	24
Module 2	Composition with acrylic color in 2 x 3 feet canvas: <ul style="list-style-type: none"> • Monochromatic color composition nature & objects/nature & human figures/ Human figures & objects/Animal & landscape 	24
Module 3	<ul style="list-style-type: none"> • Multicolor composition nature & objects/nature & human figures/ Human figures & objects/Animal & landscape 	24
Module 4	Composition with oil color in 2 x 3 feet canvas : <ul style="list-style-type: none"> • Landscapes with human figures/Cityscapes with animals 	24
Module 5	Composition with oil color in 2 x 3 feet canvas : Multicolor composition with self choice Submission : minimum 1 work from all above medium (5 works)	24
Course Outcome :		
	The student will be able to explore personal visual expressions. . This course will be an advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood.	
Reference :		
1	Sketchbook, nature study, landscape study, cityscape study, animal figure study	



Credits=04	Creative(Practical)		0+0+4 Total Lectures:
Objective:	Students will explore composition on Canvas with Acrylic & oil colors and This will provide students with adequate freedom to formulate their concepts and ideas to a painterly space. Course will high light the Individual needs and requirements of skills and techniques along with medium to consolidate the self-reflection in individual student's works. Emphasis shall also be given on analytical study of objective forms to thematic development in painting		
Module	<ul style="list-style-type: none"> • Composition in full impairer paper : Watercolor/oil pastel/soft pastel, • oil color, acrylic color (2 x 3 feet) <p>Submission : minimum 5 creative work from all above medium</p>		
Course Outcome :			
	The student will be able to explore personal visual expressions. . This course will be an advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood.		
Reference :			
1	Sketchbook, nature study, landscape study, cityscape study, animal figure study		



Semester VI

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	VI	Levels 6		Indian & western Aesthetics (Theory)	minor	3+0+0	70	30	100	3
2	VI	Levels 6		History of Western Art and Eastern Art (Theory)	minor	3+0+0	70	30	100	3
3	VI	Levels 6		Life Study (Practical)	core	0+0+4	70	30	100	4
4	VI	Levels 6		Print Making Collagraph (Practical)	core	0+0+4	70	30	100	4
5	VI	Levels 6		Composition (Practical)	core	0+0+3	70	30	100	3
6	VI	Levels 6		Mural Design (Practical)	core	0+0+3	70	30	100	3
TOTAL							20			



Credits=02	Indian & Western Aesthetics (Theory)	2+0+0 Total Lectures :
Objective:	Students will be given knowledge of Indian and western aesthetics	
Module 1	<ul style="list-style-type: none"> • Shadangrelivance to Vishnu dharmattarapuram, • Brief study of the basic principals of philosophy of art and religious, vedicupnisad, Buddhist, jain, saivite and shakti, 	6
Module 2	<ul style="list-style-type: none"> • Chitra sutra- partimalakshan, talman, Ras-Siddhant, etc. • Aesthetic theories of Anand K. Coomaraswamiand Rabindranath Tegore. 	6
Module 3	Philoshophy and principles of western Aesthetics : <ul style="list-style-type: none"> • Plato • Aristotle • 	6
Module 4	<ul style="list-style-type: none"> • Kant • Hegel • Nietzche 	6
Module 5	<ul style="list-style-type: none"> • Freud • Croce • Sartre 	6
Course Outcome:		
1	The student will get acknowledge about Indian and western aesthetics. Students will know the western philosophersand their theories students will Understand the aesthetical values of visual art.	
Text Books:		
1		
2		
<p>Reference Books: Elements of Indian Aesthetics (Volume I & Volume II) By S.N. Ghoshal Sastri</p>		



Credits=02	History of western Art and far Eastern Art (Theory)	2+0+0 Total Lectures :
Objective:	Students will be given knowledge of western art and Far Eastern art	
Module 1	The Renaissance in the north : <ul style="list-style-type: none"> ▪ Germany ▪ Netherlands ▪ France 	9
Module 2	The Baroque Art : <ul style="list-style-type: none"> ▪ Italy ▪ Germany ▪ Holland ▪ Spain ▪ Franch ▪ England 	8
Module 3	Far Eastern : China : Sung dynasty (Landscape painting/printmaking)	8
Module 4	Buddhist iconography of early China and Japan	8
Module 5	Japan Ukiyo-e School	9
Course Outcome: The student will be able to :		
Know about the western history and far eastern history of painting		
Text Books:		
1	History of art – By H. W. Janson	
2	Story of Art – By Ernst. H. Gombrich	
	Art of China and Japan – By G. K. Agrawal	
	Art of China and Japan – By Pelican Publication	
	Art of China and Japan – By Skira Publication	
	History of Far East – By Sherman Lee.	
Reference Books: History of art – By H. W. Janson, Story of Art – By Ernst. H. Gombrich , Art of China and Japan – By G. K. Agrawa l, Art of China and Japan – By Pelican Publication, Art of China and Japan – By Skira Publication, History of Far East – By Sherman Lee.		



Credits=02	Print Making (Practical)	0+0+3 Total Lectures:
Objective:	Students will explore the relief printmaking with big size composition on on serigraphy printmaking technique and learn the dry point process	
Module 1	Preparation of composition for serigraphy Composition (nature, animal, landscape, cityscape, birds, objects)	9
Module 2	Preparation of screen for serigraphy (2' x 2') (3 works)	8
Module 3	Mix process with gum process and sun expose in serigraphy	8
Module 4	Introduction to drypoint technique Layout preparation for drypoint	8
Module 5	Drypoint Printing Submission : 20 layouts sketches, serigraphy3 work (2' x 2'), 2 drypoint	9
Course Outcome :		
	The student will be able to learn sun exposing process of serigraphy, gain the skill and confidence to produce multiple prints by using sun exposing process of serigraphy while exploring personal visual expressions.	
Reference :		
1	Sketchbook, nature study	



Credits=02	Composition (Practical)	0+0+3 Total Lectures :
Objective:	Students will explore composition on Canvas with Acrylic & oil colors and This will provide students with adequate freedom to formulate their concepts and ideas to a painterly space. Course will high light the Individual needs and requirements of skills and techniques along with medium to consolidate the self-reflection in individual student's works. Emphasis shall also be given on analytical study of objective forms to thematic development in painting	
Module 1	Composition based on the organization of space and the use of horizontal and vertical lines arranged in 2D and 3D, Advancement of previous experience towards complete pictorial interpretation, theme and expression .Exploration of various possibilities of expression like distortion, dramatization, simplification. Submission – <ul style="list-style-type: none"> • 5 work in Oil color/Acrylic color/ mix media (minimum 2' x 2' / 2' x 3' canvas size) / 1 Tempera (15" x 18") • 50 layouts according to your Composition • 5 sketches per day 	9
Course Outcome:		
	The student will be able to explore personal visual expressions. . This course will be an advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood.	
Reference :		
	Sketchbook, nature study, landscape study, cityscape study, animal figure study	

Credits=02	Mural Design (Practical)	2+0+0 Total Lectures:
Objective:	The course will enable the students to- Demonstrate confidence in experimentation in techniques and materials used in creating mural art. Proficient in building a mural art on any surface. Recognize and understand the works of various mural artists. Acquire knowledge about trends and issues of modern art forms in mural design.	
Module 1	Preparation of natural materials.	9
Module 2	Large scale mural making in community villages.	8
Module 3	Fresco, Spray painting, Mud Mural.	8
Module 4	T making suitable layout designing for mural work as per the basic technical aspects of working on wall surface, which is to be viwed from wide eye level. Practical mural work on board using painting mediums.	8
Course Outcome : The student will be able to :		
1	Tackle large scale surface to work.	



2	May work in Park, Hospital, Railway station for promotion.
3	Work in any condition with natural materials.
Reference :	
	<p>Seth, Mira Indian Painting : The Great Mural Tradition Ahmedabad : Mapin Publishing Pvt. Ltd., 2006</p> <p>Huyler, Stephen P . Gifts of Earth : Terracottas& Clay Sculptures of India indira Gandhi National, Centre for the Arts, 1996</p> <p>Pal, Pratapaditya Indian Terracotta Sculpture: The Early Period Mumbai : Marg Publication, 2002</p>



Semester VII

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits
1	VII	Levels 6	FDT 35	Indian Modern and Contemporary Art	minor	0+0+4	70	30	100	4
2	VII	Levels 6	FDT 36	Western Modern Art	minor	0+0+4	70	30	100	4
3	VII	Levels 6	FDP 37	Life study (Practical)	core	0+0+4	70	30	100	4
4	VII	Levels 6	FDT 38	Composition (Practical)	core	0+0+4	70	30	100	4
5	VII	Levels 6	FDT 39	Print Making	core	0+0+4	70	30	100	4
TOTAL							20			

Credits=02	Indian Modern And Contemporary Art(Theory)	0+0+4 Total Lectures :
Objective:	<p>The course will enable the students to- Analyze the art works Indian Modern artists. Understand a range of artistic techniques such as use of color, composition and medium. Learn how to do visual analysis. Study timeline to understand the historical development of Indian art.</p>	
Module 1	<ul style="list-style-type: none"> ○ Company school/Patna painting (1770-1850, 18th and 19th centuries ○ Kalighat Painting (originated around 1830, in the 19th century) ○ Jamini Roy ○ Popular painting- Raja Ravi Varma (1848-1906) 	9
Module 2	The Madras School of art (established in 1850)/ the Government School of Arts and Crafts, Chennai/ - Debi Prasad Roy Chowdhury, K. C. S. Paniker, S. Dhanapal, J.Sultan Ali. Cholamandal Artists' Village (Established in 1966)	8
Module 3	The Government College of Art & Craft (GCAC) in Kolkata/Calcutta art School (founded 1854) Mukul Chandra Dey (1895 – 1989), Chintamani Kar Extended as The Bengal school of art (early 20 th century)- Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Rabindranath Tagore, Mukul Dey, Asit Kumar Haldar, M.A.R Chughtai, Sudhir Khastgir, Kshitindranath Majumdar.	8
Module 4	Contemporary Bengal: Ram Kinkar Baij, Binode Behari Mukherjee, Jogen Chowdhury, Sankho Chaudhuri Ganesh Pyne, Ganesh Haloi, Jahar Dasgupta, Bikash Bhattacharjee, Gopal Sanyal, Somnath Hore Sanat Chatterjee.	8
<small>The Calcutta Group group (formed in 1945 in Kolkata) Binode Majumdar,</small>		



	Rathin Maitra, Gopal Ghosh, Pradosh Das Gupta, Paritosh Sen.	
Module 5	<ul style="list-style-type: none"> ○ The Progressive Artists' Group (PAG), (formation in 1947)- six founder members, F. N. Souza, S. H. Raza, M. F. Husain, K. H. Ara, H. A. Gade, and S. K. Bakre. ○ Amrita Shergil (1913-1941), K.G Subramanyan, Ram Gopal Vijaywargiya ○ All India Fine Arts and Crafts Society (AIFACS 1948-1949)- Kanwal Krishna, KS Kulkarni. ○ Delhi Silpi Chakra (1949)-BC Sanyal, Dhan Raj Bhagat, Ram Kumar, Satish Gujral 	9

Course Outcome: The student will be able to :

Evaluate all the achievements, experiments and advancements each of the mentioned artists made in Modern Art to formulate a deep appreciation of the legacy before them.
 Examine major art school, tradition, artists, artworks, aesthetic values and theories to assess the qualities of work of art in their historical and cultural settings.
 Develop analytic and critical skills and an artistic sensitivity to contemplate and interpret works of Indian modern artists.
 Recognize the various techniques used by artists mentioned in the syllabus and how they construct a language through unique skills in the artwork to incorporate that in their own work.

Text Books & Reference Books :

1	The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947: Partha Mitter
2	Contemporary Art in India, A Perspective: Pran Nath Mago
	The Art of India: Kramrisch, Stella
	A History of Indian Painting (The Modern Period) by Krishna Chaitanya
	Cholamandal-An Artists' Village edited by Josef James
	Vashishtha, Neelima, Tradition and Modernity in Indian Arts: during the Twentieth Century, Delhi : Aryan Book International, 2010
	Mago, Pran Nath, Contemporary Art in India : A Prespective , National Book Trust, 2001
	Rabindra Nath tagore, Amrita sher-Gil, Jamini Roy, New Delhi : Vadhera Art Gallery, 2004
	Joshi, Raja Ravi Varma Ke Prssidh Chitra, Puna : Chitra Shala Stem Prees, 1920
	Dalmia, Yashodhara, The Making of Modern Indian Art the Progressives, Delhi : Bharat Prakashan, 2001
	History of art – By H. W. Janson, Story of Art – By Ernst. H. Gombrich
	UROPIY CHITRAKALA KAITIHAS - by R V SHAKHALKAR (Author)
	ADHUNIK CHITRAKALA KA ITIHAS - By R V SAKHALKAR(Author)



	A History of Fine Arts in India and the West- by Tomory Edith
	The History of INDIAN ART – by Sandhya Ketkar (Author)



Credits=02	Western Modern Art (Theory)	0+0+4 Total Lectures :
Objective:	<p>The course will enable the students to-</p> <p>Read and analyze the art works Western Modern artists.</p> <p>Understand a range of artistic techniques such as use of color, composition and medium.</p> <p>Learn how to do visual analysis.</p> <p>Study timeline to understand the historical development of Western art.</p>	
Module 1	<p>Neo Impressionism:</p> <p>Georges Seurat (A Sunday Afternoon on the Island of La Grande Jatte, Bathers at Asnières, Le Chahut)</p> <p>Paul Signac (Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890, Les Andelys, the Riverbank, The Milliners)</p> <p>Post Impressionism</p> <p>Van Gogh (Bedroom in Arles, The Starry Night, The Sower, The Church at Auvers, The Potato Peasants series, The Weavers series)</p> <p>Paul Cezanne (The Large Bathers 1898-1906, Table Napkin and Fruit (A Corner of the Table), The Card Players, A Modern Olympia (1869-70).</p> <p>Toulouse Lautrec (Moulin Rouge: La Goulue, At the Moulin Rouge: The Dance, Avril, Femme en Corset)</p> <p>Paul Gauguin (The Yellow Christ 1889, The Spirit of the Dead Keeps Watch 1892, Jacob's Fight with the Angel 1888, Self Portrait 'Les Miserables' 1888, Still Life with Fruits and Lemons 1880)</p> <p>Fauvism</p> <p>Henri Matisse (The Moroccans, Joy of Life (Le Bonheur de Vivre), The Woman with a Hat, Luxe, Calme et Volupté, The Green Line, 1905)</p> <p>Andre Derain (The Dance 1905-06, The Bathers 1908, The Houses of Parliament 1905-06)</p> <p>Maurice Vlaminck (Reclining Nude 1905, At the Bar 1900, Houses at Chatou 1905-06, Under the Bridge at Bezons (Under the Bridge at Chatou)1906, The Dancers from the Rat Mort 1906)</p>	9
Module 2	<p>Expressionism</p> <p>Die Brucke</p> <p>Ernst Ludwig Kirchner (Street 1913 Berlin, Marzella 1909-10, Nude Dancers (NackteTanzerinnen) 1909, Self-Portrait as a Soldier 1915.</p> <p>Erich Heckel (Bathers in the Reeds 1910, Crystalline Day (Day of Glass)1913, Praying Woman 1916, Portrait of a Man (Männerbildnis)1919)</p> <p>Karl Schmidt-Rottluff (Christ 1918, Dr. Rosa Schapire 1919, Evening in the Room 1935, The Black Mask 1956, Woman with a Bag 1915)</p> <p>Otto Mueller (Three Girls in a Wood 1920, Der Blaue Reiter</p> <p>Wassily Kandinsky (Composition series IV, VII, VIII, X, Der Blaue Berg (The Blue Mountain)1908-1909, Moscow I (Red Square)1916, Der Blaue Reiter (The Blue Rider)1903)</p> <p>Franz Marc (The Yellow Cow 1911, Tiger 1912, The Tower of Blue Horses 1913, Portrait of the Artist's Mother 1902)</p> <p>Auguste Macke (Promenade 1913, Indians on Horseback 1911, A Stroll on the Bridge 1913, Portrait of the artist's wife with a blue hat 1909).</p> <p>Paul Klee (Winged Hero (Der Held mit dem Flugel)1905, The Twittering Machine [Die Zwitschermaschine]1922, Affected Place [Betroffener Ort]1922)</p> <p>Oskar Kokoschka (The Tempest (Or Bride of The Wind)1914, Der Rentmeister 1910, Self-portrait as Warrior 1909)</p> <p>George Henri Rouault (Jeu de massacre (Slaughter)1905, Two Nudes (The Sirens)1906-08, Miserere 1912-27, Pierrot 1937-38</p>	8
	Marc Chagall (White Crucifixion 1938, Peace Window 1967, Green Violinist	



	1923-24)	
Module 3	<p>Cubism Pablo Picasso (Les Demoiselles d'Avignon 1907, Still Life with Chair Caning 1912, Guernica 1937, The Three Musicians 1921, Maquette for Guitar 1912) Georges Braque (Houses of l'Estaque 1908, Violin and Pipe 1913, Fruit on a Table-cloth with a Fruit Dish 1925) Juan Gris (Portrait of Picasso 1912, Harlequin with a Guitar 1918, The Man from Touraine 1918, Still Life with Checkered Tablecloth 1915) Fernand Leger (The Big Black Divers 1944, Mona Lisa with Keys 1930, Three Women 1921, The City 1919, The Card Players 1917)</p> <p>Futurism Umberto Boccioni (The City Rises 1910, Unique Forms of Continuity in Space 1913, The Charge of the Lancers 1915, States of Mind I: The Farewells 1911) Giocomo Balla (Street Light 1909, (Dynamism of a Dog on a Leash 1912, Abstract Speed + Sound 1913-14) Gino Severini (Dancer = Propeller = Sea 1915, Maternity 1915, Still Life 1919, Mosaic of San Marco 1961, Le Boulevard 1910-11) Luigi Russolo (Self Portrait 1909, Memories of Night 1911, La Musica 1911-12, 'Plastic synthesis of a Moving Women' 1912) Carlo Carra (The Funeral of the Anarchist Galli 1910-11, Western Horseman 1917, Rhythms of Objects 1911)</p> <p>Dadaism Marcel Duchamp (Fountain 1917, L.H.O.O.Q 1919, The Large Glass 1915-23, Nude Descending a Staircase, No. 2 -1912) Francis Picabia (Portrait de Mistinguett 1907, Dances at the Spring 1912, (Very Rare Picture on the Earth 1915, Here This is Stieglitz 1915, Adam and Eve 1930-31) Giorgio De Chirico (The Child's Brain 1914, The Disquieting Muses 1916, Self Portrait 1922, The Enigma of an Autumn Afternoon 1910)</p>	8
Module 4	<p>Surrealism</p> <ul style="list-style-type: none"> • Andre Breton (The African Mask 1947-48, Egg in the Church or the Snake, Poeme 1924) • Salvador Dali (The Persistence of Memory 1931, Dream Caused by the Flight 1944, Christ of Saint John of the Cross 1951, Soft Construction with boiled Beans (Premonition of Civil War) 1936) • Max Ernst (A week of Kindness 1934, Here Everything is Still Floating 1920, Celebes 1921, Ubu Emperor 1923, The King Playing with the Queen 1944) • Yves Tanguy (Multiplication of the Arcs 1954, Indefinite Divisibility 1942, Noyer Indifferent 1929, Mama Papa is Wounded 1927) • Joan Miro (The Farm 1920-21, Harlequin's Carnival 1924-25, Dog Barking At the Moon 1926, Dutch Interior (I) 1928, The Beautiful Bird Revealing the Unknown to a Pair of Lovers 1941) • Andre Masson (Automatic Drawing 1924, The Metamorphosis of the Lovers 1938, Gradiva 1939, Meditation on an oak Leaf 1942, Pasiphae 1942) • Jean Arp (Collage with squares Arranged According to the Laws of Chance 1916-17, Shirt Front and Fork 1922, Sculpture to be lost in the Forest 1932, Metamorphosis (Shell Swan) 1935) 	8



	<ul style="list-style-type: none"> • Marc Chagall (Paris Through the Window 1913, Green Violist 1923-24, White Crucifixion 1938, Peace Window 1967, Bella with White Collar 1917) • Henri Rousseau (Myself, Portrait -Landscape 1890, Surprised Tiger in a Tropical Storm 1891, The sleeping Gypsy 1897, The Hungry Lion Throws Itself on the Antelope 1905) <p>Supermatism</p> <ul style="list-style-type: none"> • Kazimir Malevich (Black Square 1915, Airplane Flying 1915, White on White 1917-18, Woman with Pails: Dynamic Arrangement) <p>De Stijl</p> <ul style="list-style-type: none"> • Piet Mondrian (The Gray Tree 1912, Composition with Color Planes 1917, Composition with Large Red Plane Yellow, Black, Gray and Blue 1921, Broadway Boogie Woogie 1942-43) • Theo Van Doesburg(Stained Glass Composition IV 1918, Rhythm of Russian Dance 1918, Composition VIII (The Cow)1918, Dancers 1916) <p>Constructivism</p> <ul style="list-style-type: none"> • Vladimir Tatlin(The Sailor: Self Portrait 1911, The Nude 1913, The Bottle 1913, Corner Counter Relief 1914-15, Monument to the Third International 1919-20) • Alexander Rodchenko(The Staircase 1930, Books (The Advertisement Poster for the Lengiz Publishing House)1924, Construction No. 127(Two Circles)1920, Non-Objective Painting No 80(Black on Black)1918) <p style="padding-left: 40px;">El Lissitzky(The Print Shop of Ogoniok 1932, The Runner 1930, USSR RussischeAusstellung 1929, Proun 99 1925, Had Gadya 1919)</p>	
Module 5	<p>Abstract Expressionism</p> <ul style="list-style-type: none"> • Barnett Newman (Onement I 1948, Vir heroicussublimis 1950-51, The Wild 1950, Third Station 1960, Canto VII 1963, Broken Obelisk 1963-69) • Willem De Kooning (Seated Woman 1940, Pink Angles 1945, Untitled 1948-49 Excavation 1950, Woman III 1951-53, Rosy-Fingered Dawn at Louse Point 1963) • Clyfford Still (Indian Houses, Nespelem 1936, 1944-N No.2 1944, 1948-C 1948) • Mark Rothko (Orange and Tan 1954, Slow Swirl at the Edge of the Sea 1944, No.9 1947, Four Darks in Red 1958, The Rothko Chapel 1965) • Robert Motherwell(Pancho Villa, Dead and Alive 1943, At Five in the Afternoon 1949, Je t'aime No.2 1955, Elegy to the Spanish Republic No. 110 1971, Tobacco Roth Handle 1974) • Arshile Gorky (The Artist and his mother 1926-27, Staten Island 1927, Aviation: Evolution of Forms under Aerodynamic Limitations 1937, Organization 1933-36) • Hans Hoffman (The Wind 1944, Self-Portrait with Brushes 1942, Ecstasy 1947, The Conjurer 1959, The Garden 1956, To Miz – Pax Vobiscum 1964) <p>Pop Art</p> <ul style="list-style-type: none"> • Richard Hamilton (Fun House 1956, Hommage a Chrysler Corp. 1956, Interior 1964-65, My Marilyn 1965) • Class Oldenburg (Pastry Case, I 1961-62, Floor Cake 1962, Soft Toilet 1966, Clothespin 1976) • David Hockney (A Bigger Splash 1967, A Bigger Grand Canyon 1998, Winter Timber 2009, A Bigger Message 2010) • Alex Jones (Life Class 1968, Chair 1969, The Tanager 1984) 	9



Course Outcome: The student will be able to :		
	Assess the achievements, experiments and advancements each of the mentioned artists made in Modern Art to formulate a deep appreciation of the legacy before them.	
	Examine major art school, tradition, artists, artworks, aesthetic values and theories to assess the qualities of work of art in their historical and cultural settings..	
	Develop analytic and critical skills and an artistic sensitivity to contemplate and interpret works of Western artists.	
	Recognize the various techniques used by artists mentioned in the syllabus and how they construct a language through unique skills in the artwork to incorporate that in their own work.	
Text Books & Reference Books :		
	Ackroyd, Christopher, <i>History & Techniques of The Great Masters : Toulouse Lautrec</i> , London : Eagle Edition Ltd., 2002 Archer, Michael, <i>Art Since 1960</i> , London : Thames & Hudson Ltd., 2002 Arnason, <i>History of Modern Art</i> , London: Thames & Hudson Ltd., Bazin, Germain, <i>A Concise History Of Art</i> , Thames and Hudson, 1958 Bumpus, Judith, <i>Van Gogh's Flowers</i> , Oxford : Phaidon Press Ltd., 2001 Cassou, Jean, <i>Picasso</i> , London : Oldbourne Press Chaturvedi, Gopal, <i>Aadhunik Chitra Kala</i> , Devrishi Prakashan, Dodiya, Atul, <i>Malevich Matters & Other Shutters</i> , New Delhi: Vadhera Art Gallery, 2010 Douglas Cooper, <i>The Cubist Epoch</i> , Phaidon & Los Angeles County Museum, 1971	
	Faena, Matisse, New York: Harry N. Abrams, Inc., Publishers, Faena, Mondrian, New York: Harry N. Abrams, Inc., Publishers, Gauguin, New Delhi: Vadhera Art Gallery, Girard, Xavier, <i>Matisse : The Sensuality of Colour</i> , London : Thames & Hudson Ltd., Goswami B.N., <i>Adhunik Bhartiya Chitrakala ke Aadhar Stambha</i> , Rajasthan Hindi Granth Academy, Hall, Douglas, <i>Klee</i> , Oxford : Phaidon Press Ltd., 2001 Herbert Read, <i>A concise history of modern painting</i> , Thames & Hudson, 1967 reprint John Elderfield, <i>The "Wild Beasts": Fauvism and its affinities</i> , MOMA, 1976 John Golding, <i>Cubism — a history and analysis (1907 – 1914)</i> , Faber & Faber, 1968	
	Jaffe, Hans L.C., <i>Picasso</i> , New York : Harry N. Abrams, Inc., Publishers, 1982 James, Jamie, <i>Pop Art</i> , Oxford : Phaidon Press Ltd., 2002 Janson, <i>History of Art (2Vol)</i> , New Jersey : Prentice Hall International Kandinsky, <i>The Great Artists</i> ; 80, Marshall Cavendish Ltd., Levi, Julian, <i>Modern Art : An Introduction</i> , London : Pitman Publishing Ltd., Malevich, <i>The Great Artists</i> ; 81, Marshall Cavendish Ltd., Miro, <i>The Great Artists</i> ; 87, Marshall Cavendish Ltd., Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971 Pontus Hulton, <i>Futurism & Futurisms</i> , Thames & Hudson, 1987 Rose, Barbara, <i>American Art since 1900</i> , London : Thames & Hudson Ltd., 1967 Sakhlakar R.V., <i>Aadhunik Chitrakala Ka Itihas</i> , Rajasthan Hindi Granth Academy,	



Credits=02	Life Study (Practical)	0+0+4 Total Lectures:
Objective:	<p>The course will enable the students to- Understand different age group of the human being. Proficient in capturing the position of model and transfer it in the space. Apply emphasis on the drawing, study and use of medium. Exemplifying and explore dry medium –Charcoal, Dry pastels, Pen/Pencil, etc.</p>	
Module 1	<p>Study from full figure with emphasis on delineation of the Structure and the character. Composition of figure in different settings emphasizing on development of personal style.</p> <p>Submission: 3 Works in Oil medium & 3 works in mix media 30 Sketches of human figure</p>	9
Course Outcome :		
	<p>Illustrate, practice and create life study with proportion, expression and resemblance in a perfect frame (denotative form). Develop skills of proportion to measure size, shape and position of human body through drawings. Identify and correlate knowledge of the anatomy of different age groups. Illustrate shading techniques to improve ability to render tone, light shade, character, and resemblance. Progress to develop, understanding and compose life study in personal style. Skilled in constructing composition-based life style.</p>	
Reference Books :		
	<p>Gauguin, Nudes, London: Grange Books, 2004 Raynes Figure Drawing & Anatomy for the Artist, London: Chancellor Press, 1998 Tiner, Ron, Figure Drawaing : Without A Model, David and Charles Publishers Ltd., 2003 Craven, Indian Art, London: Thames & Hudson Ltd., 1997 Tyrrell, sketching 365 Tips and Techniques to Build Your Confdence and Skills daily, Apple academics, 2018 Uhde, Van Gogh, Oxford: Phaidon Press Ltd. Faerna, Matisse, New York: Harry N. Abrams, Inc., Publishers, Ambrus, how to draw Human Figure with Victor Ambrus, London: Grange Books, Zollner, Frank, Leonardo Da Vinci 1452-1519, Taschen, 2000 Mc Donald, Jesse, Michelangelo, PRC Publishing Ltd., 2002 Taschen, Michelangelo 1475-1564, Benedikt Taschen, Chowdhary, Jogen, Abahoman: Flowing life, New Delhi: Vadhera Art Gallery, 2007 Korn, Auguste Rodin: Master of Sculpture, London: Tiger Books International,</p>	



Credits=02	Composition (Practical)	0+0+4 Total Lectures:
Objective:	<p>The course will enable the students to- Outlining of artistic view of nature in picture frames. Understand and apply manageable strategies to paint subjects in natural way. Exemplifying and explore mediums – Acrylic color, Charcoal, Mixed-Media, Oil color, Pen/Pencil, Water color etc.</p>	
Module 1	<p>Composition based on Landscape/ Cityscape in Water Colour and theme based in any medium. Study of various monuments, buildings, streets and foliage. Submission: 3 Works of Landscape (1/2 Imperial) in size 3 works of Composition based on figures (2'x3') 5 sketches in pencil, pastel and colour pencil per day. 30 Layouts</p>	9
Course Outcome :		
	<p>Analyze and observe style of landscapist and their landscape artworks. Observe landscape /cityscapes on the spot and practice them in detail study including variation in sunlight. Addition and elimination of unwanted subjects/objects, eyelevel and Vanishing Point and practicing. Gain knowledge of different types of perspectives. Identify the use of textural effects in foreground, middle ground and background. Implement, experiments and explore the use of various types of color with tonal variation through multiple layers and demonstrate it same in landscape paintings. Proficient in building simplified Landscape, artwork and abstract.</p>	
Reference Books :		
	<p>Brian Wood,"Adobe Illustrator CC Classroom" Adobe; 1st edition (4 January 2019) Jason Hoppe,"Adobe Illustrator: A Complete Course and Compendium of Features" Rocky Nook; Illustrated edition (7 February 2020)</p>	



Credits=02	Print Making (Practical)	0+0+4 Total Lectures:
Objective:	The course will enable the students to- <ul style="list-style-type: none"> • Analyze and understand different techniques and materials used in etching and equatint. • Explore the use of different types of acids and their reactions in making an etching. 	
Module 1	The composition should be expressed in two different mediums: Etching and Lithography Submission: 3 Works in Etching (Minimum 8”X10”) 1 Work in Lithograph 30 Layouts 4 sketches per day.	9
Course Outcome :		
	The students will – Observe and analyze aquatint/litho print of printmakers. Construct layout for aquatint process. Understand and explore aqua process/Litho. List out different ratio of acid bath for biting a plate/matrix/ground/gum-bite/Litho-bite. Summarizing inking, wiping, dabbing process. Learn and apply registration process of Litho/Etching for printing. Outline and planning for preserving prints to the future.	
Reference Books :		
	Margaret Timmers, Impression of the 20th century: Fine Art Prints from the V&A Collection ,1 October 2001 Robinson, Prints Effects	



Semester VIII

Sl. No.	Sem	NHEQF levels	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L+T+P)	End Term	CA	Total Marks	Credits	
1	VIII	Levels 6		Life Study (practical) / Landscape(Practical / Print Making (Practical) / Creative Painting (Practical) / Realistic compositions(Practical)	(Core)	0+0+4	70	30	100	4	
2	VIII	Levels 6		Dissertation / Internship / Project			70	30	100	12	
3	VIII	Levels 6		Portfolio Presentation	(Core)	0+0+4	70	30	100	4	
TOTAL									20		

Credits=04	Life Study (practical) / Landscape(Practical / Print Making (Practical) / Creative Painting (Practical) / Realistic compositions(Practical)	0+0+4 Total Lectures: 56
Objective:	<p>The students will – Analyze and observe style of landscapist and their landscape artworks. Observe landscape /cityscapes on the spot and practice them in detail study including variation in sunlight. Addition and elimination of unwanted subjects/objects, eyelevel and Vanishing Point and practicing. Gain knowledge of different types of perspectives. Identify the use of textural effects in foreground, middle ground and background. Implement, experiments and explore the use of various types of color with tonal variation through multiple layers and demonstrate it same in landscape paintings. Proficient in building simplified Landscape, artwork and abstract. Analyze and understand different techniques and materials used in etching and equatint. Explore the use of different types of acids and their reactions in making an etching</p>	
Module 1	Composition based on Landscape/ Cityscape in Water Colour and theme based in any medium. Study of various monuments, buildings, streets and foliage. Composition based on Landscape/ Cityscape in Water Colour and theme based in any medium. Study of various monuments, buildings, streets and foliage. The composition should be expressed in two different mediums: Etching , Lithography and woodcut.	
Module 2	<p>Submission: 3 Works of Landscape (1/2 Imperial) in size,3 works of Composition based on figures (2'x3') (Acrylic or oil color) Minimum 3' x 4' woodcut(black & white or color)(2 Work)/ minimum 8" x 10"etching(2 work) 30 Layouts</p>	



Course Outcome :The students will –	
	<p>Analyze and observe style of landscapist and their landscape artworks. Observe landscape /cityscapes on the spot and practice them in detail study including variation in sunlight. Addition and elimination of unwanted subjects/objects, eyelevel and Vanishing Point and practicing. Gain knowledge of different types of perspectives. Identify the use of textural effects in foreground, middle ground and background. Implement, experiments and explore the use of various types of color with tonal variation through multiple layers and demonstrate it same in landscape paintings. Proficient in building simplified Landscape, artwork and abstract.</p> <p>Observe and analyze aquatint/litho print of printmakers. Construct layout for aquatint process. Understand and explore aqua process/Litho. List out different ratio of acid bath for biting a plate/matrix/ground/gum-bite/Litho-bite. Summarizing inking, wiping, dabbing process. Learn and apply registration process of Litho/Etching for printing. Outline and planning for preserving prints to the future.</p>
Reference :	
	Sketchbook, layouts

Credits=12	Dissertation / Internship/ Project	Total Lectures:
Objective:	<p>The course will enable the students to-</p> <ul style="list-style-type: none"> • Capable of understanding the needs of different organizational management works. • Proficient in varied types of art forms, techniques and method of execution. • Differentiate between the different organizations and the requirements of Arts managerial works which requires good understanding of Art in depth. • Hands on experience in additional skills and to expand the creative knowledge. • Able to practice required for preparing art projects. 	
Module 1	Students will be required to undergo minimum 45 days practical training under a renowned artist, artisan or craftsman. The training is an opportunity to gain work experience in an area of interest and it is mandatory. Student has to select a particular area of her interest like miniature painting, fresco, enameling, block printing, papermache, phad, blue pottery, terracotta, leather craft, lac work, madhubani, pichwai, dhogra, batik and stained glass painting etc.	
Module 2	<p>The student will make a detailed report of the day to day work and attach her own photographs of the learning stages. She has to submit the same to the teacher mentor and will take a viva-voce to clear the paper..</p> <p>The artist/agency under whom the student is taking training will create a report of the student on the basis of Attendance, Regularity, Sincerity, Creativity, work done during the training, and overall performance of the student.</p>	

Course Outcome :The students will –	
	<p>Work under artists, art curators to understand the artist's working style, technique and method of restoration. Demonstrate and develop art works with the learned technique, method and style. Defend visual projects through individual and group critiques. Gain knowledge in the managing strategies for Art Museums, Art Galleries</p>



	Provides knowledge in preparing art projects and action plans. Execute the learned art to avail projects.
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Credits=04	Portfolio Presentation	0+0+4 Total Lectures: 56
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Objective:	To prepare students For further study (Masters) and to showcase their work in creative way in exhibitions. Students will be able to apply in national or international competitions with this portfolio.
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Module 1	<ul style="list-style-type: none"> • The findings of the project work to be submitted in the form of as arrange collection presentation as an exhibition or PowerPoint presentation, • One Article writing based on selected project that saved in a CD, along with project • Report (colored print outs in A4 size) and A3 size Professional Portfolio.
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Course Outcome :The students will –

	To learn the process of presenting their practical work in a professional way
	Learn to write work statement in a professional way