

**CENTRAL UNIVERSITY OF PUNJAB
BATHINDA**



**Master of Fine Arts in Painting (M.F.A
(Painting)**

Batch: 2022

**Department of Performing and Fine Arts
School of Languages, Literature and Culture**

Graduate Attributes

The graduates will have the knowledge to explore medium, techniques and progression of their creations and innovations in art world. Acquire analytical skills to construct, design and develop a critical understanding of social, political, economical and cultural scenarios, to explore conceptual based ideas and skills through visual illustration effectively in order to connect between the local, regional and global. They are capable enough for critical thought and expression by means of various media's such as chiefly painting, so that they could orientate themselves. Students excel in their individual skills, talent and intellectual growth through a variety of artistic perspective. The Graduates will be effective problem solvers, be able to apply critical, creative, and conceptual based intellectual to perceive innovative comebacks to the future challenges in their field. The versatility of the field provides job opportunities in various sectors in which creative visualizing and creative thing is required. It will also equip them to be independent artists and become entrepreneurs.

**Course Structure
M.F.A (Painting)**

SEMESTER-I

Course Code	Course Name	Course Type	Credit Hours			
			L	T	P	Cr
FAP.506	Aesthetics and Art Appreciation	Core	4	0	0	4
FAP.507	Introduction to Ancient Art	Core	4	0	0	4
FAP.508	Drawing (Composition)	Skill based	0	0	6	3
FAP.509	Study of Master Artist's Paintings	Skill based	0	0	6	3
FAP.510	Landscape Painting	Skill based	0	0	6	3
FAP.511	Research and Field Study (Contemporary)	Skilled based	0	0	3	3
XXX	IDC (To be selected from any Disciplines)	IDC	2	0	0	2
TOTAL CREDITS						22
INTERDISCIPLINARY COURSES (OFFERED BY THE DEPARTMENT)						
FAP.512	Mandana Art	IDC	2	0	0	2

SEMESTER-II

Course Code	Course Name	Course Type	Credit Hours			
			L	T	P	Cr
FAP.521	Indian Modern Art	Core	4	0	0	4
FAP.522	History of Indian Art (Ancient)	Core	4	0	0	4
FAP.523	Advanced Drawing (Composition)	Skill based	0	0	6	3
FAP.524	Folk and Tribal Art	Skill based	0	0	6	3
FAP.525	Creative Composition-I	Skill based	0	0	6	3
FAP.526	Research and Field Study (Folk)	Skill based	0	0	6	3
FAP.527	Study of Visual Arts	DEC	2	0	0	2
FAP.528	Entrepreneurship	CFC	1	0	0	1
XXX	VAC (To be selected from other Disciplines)	VAC	2	0	0	2
TOTAL CREDITS						25
VALUE ADDED COURSE (OFFERED BY THE DEPARTMENT)						
FAP.504	Water Colour Painting	VAC	2	0	0	2

SEMESTER-III

Course Code	Course Name	Course Type	Credit Hours			
			L	T	P	Cr
FAP.551	Western Modern Art	Core	4	0	0	4
FAP.552	Contemporary Indian Art	Core	4	0	0	4
FAP.553	Figurative Composition	Skill based	0	0	6	3
FAP.554	Miniature Painting	Skill based	0	0	6	3
FAP.555	Creative Composition-II	Skill based	0	0	6	3
FAP.600	Dissertation-I	CFC	2	0	0	2
TOTAL CREDITS						19

SEMESTER-IV

Course Code	Course Name	Course Type	Credit Hours			
			L	T	P	Cr
FAP.601	Dissertation-II	Skill-Based	0	0	0	20
TOTAL CREDITS						20

Total Credits of the Programme: 86

L: Lectures; T: Tutorial; P: Practical; Cr: Credits, DE: Discipline Elective, DEC: Discipline Enrichment Course, VAC: Value Added Course, CFC: Compulsory Foundation Course

Evaluation Criteria for Theory Courses

Core, Discipline Elective, Compulsory Foundation, Value Added and Interdisciplinary Courses			
	Marks	Evaluation	
Internal Continuous Assessment (course wise)	25	Various methods *	
Mid-semester test (MST)	25	Subjective	
End-semester test (EST)	50	Subjective (70%) Objective (30%)	

* The internal assessment for different courses can be based on Surprise Tests, in-depth interview, unstructured interview, Students Teams, case based evaluation, video based evaluation, student generated questions, case analysis, simulated problem solving, media assisted evaluation, Application

cards, Minute paper, open book techniques, classroom assignments, homework assignments, term paper.

Course	Discipline Enrichment Course		Entrepreneurship Course	
	Marks	Evaluation	Marks	Evaluation
Examination Type				
Mid-semester test (MST)	50	Objective	25	Objective
End-semester test (EST)	50	Objective	25	Subjective

The objective type of examination includes one word answers, fill-in the blank, sentence completion, true/false, MCQs', matching, analogies, rating and checklists.

The subjective type of examination includes very short answers (1-2 lines), short answers (one paragraph), essay type with restricted response, and essay type with extended response.

Evaluation Criteria for Practical Courses

Evaluation of End semester examination shall be conducted through Practical examination and by exhibiting the practical work and viva-voice of the same at the end of each Semester.

Details of syllabus

SEMESTER-I

FAP 506: Aesthetics and Art Appreciation (Theory)

L	T	P	CR
4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLO's):

The students will be able to-

CLO1: Memorizing art philosophy and art appreciation.

CLO2: Critical understanding of Indian Vedic Philosophy and Literature, its relevance to art.

CLO3: Summarizing an overview of timeline of Indian philosophers.

CLO4: Programming a keen insight into the contribution of Indian Philosophy in development of art in India.

CLO5: Develop a critical understanding of Indian philosophy of art and aesthetics and its relevance to Indian art.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT-I/ 9Hours	Introduction to Aesthetics and its Scope, Philosophy and Art, Introduction to basic Principles (concept of beauty) of Indian Philosophy and Religious Thoughts – Vedic, Upanishadic.	CLO2
UNIT-II/ 9Hours	Rasa: Types of Rasa and their aesthetic experience, Bharata's conception of Rasa, Constituents of Rasa and their relation with Bhavas.	CLO1
UNIT-III/ 9Hours	Commentators on Bharata's Natyashastra: Bhatta Lollatta, Bhatta Shankuka, Bhatta Nayaka Abhinava Gupta: The Meaning of Rasa, His explanation on the omission of "Sthayin" in Bharata's definition of Rasa	CLO5
UNIT-IV /9Hours	Concept of Shadanga, Alankar: Bhamak, Dhawani Sidhant : Anand Vardhan, Auchitya: Kasmendra, Riti: Vaman.	CLO3
UNIT-V /9Hours	Vishnu Dharmottar Purana: Contribution of Chitrasutra to Indian Aesthetics. Shadanga: Six Limbs of Painting by Abanindranath Tagore	CLO4

Transaction Mode

Lecture, dialogue, Power point presentations, Art documentaries, Group discussion, workshop , assignments and giving tasks.

Suggested Readings:

- Indian Aesthetics : V.S. Seturaman
- Rasa in Aesthetics : Priyadarshi Patnaik
- Narain's NATYASHASTRA – BHARAT MUNI - Introduction, The Construction of a Theatre, Questions and Answers , Glossary of Relevant Sanskrit Words.: G.P Pant
- Natyasastra of Bharatmuni : Babula Shukla Sastri
- 5.Bhava : U.R. Ananthamurthy
- A History of Indian Philosophy, Surendranath Dasgupta, Motilal Banarsidass, 1975
- The Indian Theogony: A Comparative Study of Indian Mythology from the Vedas to the Purānas, Sukumari Bhattacharji, Cambridge University press, 1970
- The Religion and Philosophy of the Veda and Upanishads, Arthur Berriedale Keith, Motilal Banarsidass, 1989
- The Essentials of Indian Philosophy, M. Hiriyanna, Motilal Banarsidass, 1949
- Light of Bhava : Dr. Suresh Chandra Mishra
- Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II
- Rasa Theory, G.K. Bhatt, The Maharaja Sayajirao University Press
- Sanskrit criticism, V.K. Chari, Motilal Banarasidas, 1990
- Mukund Lath, 'Bharata and the fine art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and Asik Vajpeyi, Bharat Bhawan, Bhopal

FAP.507- Introduction to Ancient Art

L	T	P	CR
4	0	0	4

Total Hours: 60

Course Learning Outcomes:

The students will be able to-

CLO6: Trace the origin of Ancient Indian Art and its evolution.

CLO7: Develop an understanding of various periods and art styles of sculptures and paintings and to know their chronology.

CLO8: Demonstrate skills to read art works critically.

CLO9: Analyze art styles and techniques to appreciate art of ancient India.

CLO10: Summarize artistic features of caves and contextual aspects of ancient Indian Art.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT-I/ 9Hours	Origin of Mauryan Art: Ashokan Pillars and Capitals, Sculptures (YakshaYakshi)	CLO6
UNIT-II/ 9 Hours	Sunga Kanva Art: Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati Kushan Art: Gandhara, Mathura	CLO9 CLO7
UNIT-III /9Hours	Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati temple, NachnaKuthara; Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana destroying Daksha's sacrifice; Mirpurkhas Terracottas.	CLO7 CLO8
UNIT-IV /9Hours	Ajanta Sculptures and Paintings Bagh cave Paintings	CLO7 CLO10
UNIT-V /9Hours	Ellora Kailashanath temple and its Sculptures Elephanta Caves and its Sculptures	CLO8

Transaction Mode

Lecture, dialogue, Power point presentations, Art documentaries, Group discussion, workshop , assignments and giving tasks.

Suggested Readings:

- The Art and architecture of Indian Sub-continent: J.C. Harle
- Gupta art: A study from Aesthetics and colonial Norms: padmasudhi
- Elements of Indian Art: Swaraj Prakash Gupta
- The Ajanta Caves: Early Buddhist paintings from India
- Ajanta: Jean Louis Nou
- The Buddhist art of Gandhara: John Marcell
- Indian Art: A Concise History : Roy C Craven
- Indian Art : ParthaMitter
- An introduction to the Ajanta Caves : Rajesh Kumar Singh

- Ajanta:A Guide Book as Well as Critical Analyses of the Murals and Other Art Works of Ajanta in the Perspective of Indian Art : Narayan Sanyal
- Studies in the Ajanta Paintings: Identifications and Interpretations : Dietmar Schling loff
- Ellora: Concept and Style : Carmel Berkson
- Ellora : Gilles Beguin
- Ajanta : Ram Anant, Thatte
- The Ajanta Caves: Ancient Paintings of Buddhist India :Behl,Benoy K.
- Indian Art : Vasudeva S. Agrawala
- The Art of Ancient India : Susan Huntington,
- Indian Sculpture : Stella Kramrisch
- The Art of Indian Asia, 2 vols. : H. Zimmer
- Ajanta, 3 vols : G. Yazdani and others
- A survey of Painting in the Deccan : Stella Kramrisch,

FAP.508-Drawing (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO11: Develop an understanding to transfer tactile and visual perception onto linear format.

CLO12: Analyze and implement various drawing techniques and textures in the composition.

CLO13: Explore the actual physicality of making a drawing-based composition.

CLO14: Construct better drawing techniques, understand what makes art aesthetically beautiful.

CLO15: Provides opportunity to learn from the interdisciplinary domains through illustration of subjects.

CLO16: Reveal skills to exhibit their art works in best creative way.

Course Contents:

Hours	Content	Mapping with CLOs
90Hour	Student will prepare a drawing-based composition in her/his own style in black and white or colour. Submissions: 5 Art Works with at least 10 layouts Size: not less than 18X24 inches.	CLO11 CLO12 CLO13 CLO14 CLO15 CLO16

Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop, assignments.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by the University.

FAP.509-Study of Master Artist’s Paintings (Practical)

L	T	P	CR
0	0	6	3

Total Hours:90**Course Learning Outcomes:**

The students will be able to-

CLO17: Search and list out the master artist’s artworks of all over the world.

CLO18: Realize the great master’s philosophy of art from their artworks.

CLO19: Analyze the artworks in respect to artist’s style, techniques and subject matters.

CLO20: Observe, interpret, and enhance artworks by taking reference from the master artist’s work.

CLO21: Demonstrate visual sensibilities, perceptual skills, analytical skills and representational skills.

Course Contents:

Hours	Content	Mapping with CLOs
90Hour	<p>The student will select a master artist and study his art works. The student will make a file of a particular artist including his biography, style and technique, details of major art works and what makes him different. The student will analyze the formal, technical, compositional characteristics of work of art and then will apply the learnt technique in her own artwork to enhance in all respect.</p> <p>Submissions: 5 Art Works Size: 2’ x 3’ (minimum)</p>	<p>CLO17 CLO18 CLO19 CLO20 CLO21</p>

Transaction Mode

Lecture cum demonstrations, tutorials, Hands-on practices, Interactive sessions, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop, assignments, discussion on display artworks and Portfolio.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.510-Landscape Painting (Practical)

L	T	P	CR
0	0	6	3

Total Hours:90**Course Learning Outcomes:**

The students will be able to-

CLO22: Analyze and observe style of landscapist and their landscape artworks.

CLO23: Observe landscape /cityscapes on the spot and practice them in detail study including variation in sunlight and Addition and elimination, simplification, eyelevel and Vanishing Point.

CLO24: Identify the use of textural effects in foreground, middle ground and background.

CLO25: Implement, experiments and explore the use of watercolor tubes with tonal variation through multiple layers and demonstrate it same in landscape paintings.

CLO26: Skilled in making nature in any medium.

Course Contents:

Hours	Content	Mapping with CLOs
90 Hour	<p>Student shall work on Landscape study from different spots of Nature, Street, Cityscapes with the monuments. Composition based on Landscape/ Cityscape in Poster/ Water Colour and theme based in any medium.</p> <p>Note: Importance must be given to the perspective, foreshortening and proportion.</p>	<p>CLO22 CLO23 CLO24 CLO25 CLO26</p>

	<p>Student shall develop the skills in handling and treatment of mediums in various suitable ways to landscape painting. Emphasis shall be given to the proper developing the concept of light and shade in the composition.</p> <p>Submission: 2 Works of Landscape (Size:1/2 Imperial) 2 works based on figures (Size: Full Imperial) 10 Layouts</p>	
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Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, Interactive sessions, dialogue, Power point presentations, Art documentaries, open educational resources (as a reference material),peer group discussion, workshop ,counselling and assignments, discussion on display artworks ,Art exhibition and Portfolio.

Scheme of Examination: Evaluation shall be conducted through practical examination and by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.511-Research and Field Study (Contemporary) (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO27: Analyze and evaluate the art works illustrated in contemporary era.

CLO28: Construct composition(painting) in contemporary trends.

CLO29: Learn about the basics of the process of Documentation

CLO30: Critical evaluation of relevant literature of Contemporary art.

CLO31: Accumulate the material and framing the research in proper manner.

CLO32: Demonstrate writing skills by short assessments on the contemporary art works

Course Contents:

Hours	Content	Mapping with CLOs
90 Hour	<p>Student shall submit a written/typed document consisting of not less than 2000 words along with visual documents on any surviving contemporary art form by doing field work including interviews, photography, videography, etc.</p> <p>The document file must contain:</p> <ul style="list-style-type: none">— Area of Research work— Historical background— Contemporary status— Aesthetical aspects of the art form— Technical aspects of the chosen art form like usage of tools, materials and way of working, etc— Construct any two artworks(Size: not less than 12X14inches)— Improvisation done for the survival— The method adopting for the marketing of their artworks, if any— Future possibilities— Suggestions for improving, maintenance, conservations, etc— Conclusion	CLO27 CLO28 CLO29 CLO30 CLO31 CLO32

Transaction Mode

Photography, videography, interviews, assignment based learning visits, Interactive sessions, Power point presentations, Art documentaries, peer group discussion, workshop , Art exhibitions and assignments.

Scheme of Examination: Evaluation shall be conducted by exhibiting the research work and viva-voice conducted on report submitted and PowerPoint Presentations (PPTs) as well.

FAP.511- Mandana Art**Interdisciplinary Courses (Offered By The Department)**

L	T	P	CR
2	0	0	2

Total Hours: 30**Course Learning Outcomes:**

The students will be able to-

CLO32: Understand and summaries meaning of Mandana art.**CLO33:** Gain knowledge about the tools,style and techniques of making Mandana Art.**CLO34:** Classify and compare Mandana art of different places.**CLO35:** Construct themes and motifs of traditional Mandana Art in proper way.**CLO36:** Proficient in making of Mandana Art as per market needs.**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
UNIT I / 6 Hours	Introduction to Mandana Art	CLO32
UNIT II/ 6 Hour	Classification of tools and materials used in making Mandana Art	CLO33
UNIT III/ 6 Hour	Style(method) of making Mandana Art	CLO32 CLO35
UNIT IV/ 6 Hour	Subject-matters (themes) and motifs of Mandana Art	CLO34 CLO35
UNIT V/ 6 Hour	Contemporary scenario of making Mandana Art	CLO36

Transaction Mode

Lecture cum demonstrations, tutorials, Hands-on practices, Interactive sessions ,dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments, discussion on display artworks, exhibitions and Portfolio.

Suggested Readings:

- Joyti and Grover,.,Designing and printing of bed cover by using CAD technology :Textile Trends, E.2009.
- Kamboj, B. P. Early wall painting of Garhwal. New Delhi: Indus Publications,2003.

- Sharma E. Tribal Folk Arts of India. Journal of International Academic Research
- Kothari , Kanchan .Dadi Mandya Mandana Patrika Publication(Publisher), ISBN: 9789381225493, First edition 2013.
- Dallapiccola .Anna L . Indian Painting: The Lesser Known Traditions,ISBN: 978-8189738815,2011.
- Laine,June Elle.Mandala The Art Of Creating Future, Publisher: NEW AGE BOOKS,ISBN: 9788178223896,1st Edition, 2013
- Vashistha,Neelima.Mandana:The Folk Designs of Rajasthan,University Book House Pvt. Ltd.Jaipur
- Saxena, Anita. Mandana (Folk art of Malwa),2011.

SEMESTER-II

FAP.521- Indian Modern Art (Theory)

L	T	P	CR
4	0	0	4

Total Hours: 45

Course Learning Outcomes(CLO's):

The students will be able to-

CLO37: Develop a creative eye to appreciate Indian Modern art considering its subject, style and techniques.

CLO38: Identify the idea of modernism in Indian context.

CLO39: Assess the relationship between effects and techniques in a range of art works done by Modern Indian artists.

CLO40: Understand and learn the significance of context in informing the interpretation of art works.

CLO41: Build analytic and critical skills and an artistic sensitivity and able to contemplate and interpret a work of Indian artists.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT I / 9 Hour	Company School (Patna School), Kalighat Artists with individual styles: Raja Ravi Varma, Amrita Shergil, Jamini Roy	CLO37
UNIT II / 9 Hour	Bengal School, Delhi Shilpi Chakra, Calcutta Group and Madras School, Bombay Progressive Group	CLO38 CLO41

UNIT III/ 9 Hour	K.G. Subramayan, Shankho Chaudhary, Bikash Bhattacharjee, Ganesh Pyne, Jogen Chaudhury, Bhupen Kakkar, Vivan Sundaram, Mahendra Pandya,	CLO39
UNIT IV / 9 Hour	P.V. Janakiram ,N.S Bendre ,Piloo Puchkanwala, Somnath Hore, Ghulam Mohd. Sheikh, Raghav Kanoria, Balbir Singh Katt,	CLO38 CLO41
UNIT V/ 9 Hour	A Ramachandran, Anjolie Ela Menon, Manjit Bawa, Ramgopal Vijayvergiya, Devkinandan Sharma, Kripal Singh Shekhawat, Govardhanlal Joshi.	CLO41

Transaction Mode

Lectures, dialogue, Power point presentations, Art documentaries, interactive sessions, art talks, peer group discussion, workshop ,assignments.

Suggested Readings:

- The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 : Partha Mitter
- Mago,Pran Nath.Contemporary Art in India (2001).
- Parimoo, Ratan. Historical Development of Contemporary Indian Art 1880-1947 (2008).
- The Art of India : Kramrisch, Stella
- Bartholomew,R.L. Nandlal Bose Cenetenary Volume,Lalit Kala Academi,New Delhi(1983).
- Bhatnagar,R.K. Gaganendranath Tagore:Contemporary Indian Art Series ,Lalit Kala Academi,New Delhi(1986).
- Prasad, Devi. Ramkinkar Vajj Sculptures .Tulika Books,New Delhi(2007)
- Indian art an overview,ed.Gayatri Sinha,Rupa and co.,2003
- Contemporary Indian art,Other realities,ed.Gayatri Sinha,2003
- Art of modern India:Balraj Khanna and Aziz Kurtha,Thames and Hudson ltd.,1998
- R. Siva Kumar, The Last Harvest:Paintings of Rabindranath Tagore, Mapin Publishing, 2011
- Benodebehari Mukherjee, Chitrakar: The artist Benodebehari Mukherjee, Seagull Books, 2006
- Bartholomew,R.L. Nandlal Bose Cenetenary Volume,Lalit Kala Academi,New Delhi(1983).
- Bhatnagar,R.K. Gaganendranath Tagore:Contemporary Indian Art Series ,Lalit Kala Academi,New Delhi(1986).

- Prasad,Devi.Ramkinkar Vaij Sculptures .Tulika Books,New Delhi(2007)
- Vivian Sundaram (Ed.), Amrita Sher-Gil – A self-portrait in letters and writings, Tulika Books, 2010.
- Yashodhara Dalmia, Amrita Sher-Gil: Art and Life: A Reader, Oxford University Press, 2014
- Vivian Sundaram, Geeta Kapur, G M Sheikh, K G Subramanyan, Amrita Sher-Gil, Marg Publications, 1972
- Sona Dutta, Urban Patua – The art of Jamini Roy, Marg Publications, 2010 Partha Mitter, The Triumph of Modernism, Reaktion Books, 2007
- Partha Mitter, Art and Nationalism in Colonial India 1850 – 1922, Cambridge University Press, 1994

FAP.522- History of Indian Art (Ancient) (Theory)

L	T	P	CR
4	0	0	4

Total Hours: 45

Course Learning Outcomes(CLO's):

The students will be able to-

CLO42: Trace the origin of Ancient Indian Art and its evolution.

CLO43: Develop an understanding of various periods and art styles in ancient Indian art and to know their chronology.

CLO44: Analyze art styles and techniques to appreciate art of ancient India.

CLO45: Demonstrate skills to read art works critically

CLO46: Proficient and command on the cultural and contextual aspect of ancient Indian Art.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT I / 9 Hour	Origin of Mauryan Art: Ashokan Pillars and Capitals, Sculptures (YakshaYakshi)	CLO42 CLO43
UNIT II / 9 Hour	Shunga dynasty (Art and Architecture): Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati Kushan Art: Gandhara, Mathura	CLO43
UNIT III / 9 Hour	Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati temple, NachnaKuthara; Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana	CLO45 CLO46

	destroying Daksha's sacrifice; Mirpurkhas Terracottas	
UNIT IV / 9 Hour	Ajanta Sculptures and Paintings Bagh cave Paintings	CLO44
UNIT V / 9 Hour	Ellora Kailashanath temple and its Sculptures Elephanta Caves and its Sculpture	CLO44 CLO46

Transaction Mode

Lectures, dialogue, Power point presentations, Art documentaries, interactive sessions, art talks, peer group discussion, workshop, assignments.

Suggested Readings:

- The Art and architecture of Indian Sub-continent: J.C. Harle
- Gupta art: A study from Aesthetics and colonial Norms: padmasudhi
- Elements of Indian Art: Swaraj Prakash Gupta
- The Ajanta Caves: Early Buddhist paintings from India
- Ajanta: Jean Louis Nou
- The Buddhist art of Gandhara: John Marcell
- Indian Art: A Concise History : Roy C Craven
- Indian Art : ParthaMitter
- An introduction to the Ajanta Caves : Rajesh Kumar Singh
- Ajanta:A Guide Book as Well as Critical Analyses of the Murals and Other Art Works of Ajanta in the Perspective of Indian Art : Narayan Sanyal
- Studies in the Ajanta Paintings: Identifications and Interpretations : DietmarSchlingloff
- Ellora: Concept and Style : Carmel Berkson
- Ellora : Gilles Beguin
- Ajanta : Ram Anant, Thatte
- The Ajanta Caves: Ancient Paintings of Buddhist India :Behl, Benoy K.
- Indian Art : Vasudeva S. Agrawala
- The Art of Ancient India : Susan Huntington,
- Indian Sculpture : Stella Kramrisch
- The Art of Indian Asia, 2 vols. : H. Zimmer
- Ajanta, 3 vols : G. Yazdani and others
- A survey of Painting in the Deccan : Stella Kramrisch.

FAP.523- Advanced Drawing (Composition) (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO47: Ability to synthesize the use of drawing in creative skills and innovative ideas in creating of composition.

CLO48: Emphasize the study of creativity, exploration of media and aesthetic values in general.

CLO49: Explore various possibilities of materials and techniques to construct balance composition.

CLO50: Command of technique and materials, both traditional and experimental.

CLO51: Proficient in constructing thoughts in a visual language.

Course Contents:

Hours	Content	Mapping with CLOs
90 Hour	<p>Student will prepare a drawing-based composition in his own style in black and white or colour.</p> <p>Explore individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art.</p> <p>Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool</p> <p>Medium: pencil, charcoal, pastel, pen and ink, water color Acrylic and oil, impression, etc.</p> <p>Size: As per layout (but not less than 12X14 inches)</p> <p>Submissions: 5 Art Works</p>	<p>CLO47</p> <p>CLO48</p> <p>CLO49</p> <p>CLO50</p> <p>CLO51</p>

Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group

discussion, workshop ,assignments, discussion on display artworks and Portfolio.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.524-Folk and Tribal Art (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO52: List out the varied Folk and Tribal art practices in India

CLO53: Understand methods and construct the Folk and Tribal art forms.

CLO54: Demonstrate a critical understanding and intimate insight into the living traditions of India.

CLO55: Explore possibilities to incorporate the aesthetic content and visual vocabulary of living traditions and develop an individual work.

CLO56: Proficient in constructing Folk and Tribal Art of India.

Course Contents:

Hours	Content	Mapping with CLOs
90 Hour	Candidates select any one form of art from the following artforms: Warli art, Rajasthani Mandana, Alpna Art, Madhubani Art, Kalighat paintings, Pichwai Art,Phad Painting, Bhil Art,etc. Students can make paintings on either paper, cloth ,canvas,wood or any other surface. Emphasis shall be given on the deploying the indigenous style of Folk and Tribal Arts form chosen. Student must understand the compositional values and representation of aspects of form and techniques of the Folk and Tribal art. This Paper helps the students to understand the Folk and Tribal culture of India.	CLO52 CLO53 CLO54 CLO55 CLO56

	<ul style="list-style-type: none"> • Practical exercises based on the application of skills and aesthetic or formal paradigms of miniature traditions. • Practices based on the integration and fusion to evolve an innovative and independent artwork. <p>Submission: 04 Work of Art Size: 10X12 inches, 12x14 inches</p>	
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Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments , discussion on display artworks and Portfolio.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.525- Creative Composition-I (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO57: Develop personal approach to visualization, conceptualization, and art creation.

CLO58: Skilled to explore diversity of conceptual and aesthetic approaches, styles, and techniques

CLO59: Build and synthesis the connection between process and concept of art making.

CLO60: Proficient through hands on practices with different methods and traditions of representation of space, form and colour in reference to history and visual culture.

CLO61: Construct own concepts to build up art of work.

Course Contents:

Hours	Content	Mapping with CLOs
90 Hour	<p>The student will compose a creative composition in his own style choosing any medium with any subject matters. In such creative composition student must gone through with continuity of experiments so that could be able to handle the elements of art and mediums in aesthetic point of view.</p> <p>Students give emphasis to evaluation of form, creative use of space and proper relationship between the form and space.</p> <p>Submissions: 4 works Canvas Size- 3'x 4' (minimum)</p>	<p>CLO57 CLO58 CLO59 CLO60 CLO61 CLO62</p>

Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop, Discussion on Display submissions ,Art exhibitions, assignments and Portfolios.

Scheme of examination: Evaluation shall be conducted through Practical examination and by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.526- Research and Field Study (Folk) (Practical)

L	T	P	CR
2	0	0	2

Total Hours: 30

Course Learning Outcomes:

The students will be able to-

CLO52: Identify, choose, and summarize the topic for research.

CLO53: Construct Folk art and tribal art forms.

CLO54: Use of research methodology for final document.

CLO55: Apply knowledge of primary and secondary resources, framing of language, report writing, mind mapping and follow research ethics for effective results.

CLO56: Determine the conclusion of the research topic.

Course Contents:

Hours	Content	Mapping with CLOs
90 Hour	<p>Student shall submit a written/typed document consisting of not less than 2000 words along with visual documents on any Folk/Regional art form by doing field work including interviews, photography, videography, etc.</p> <p>The document file must contain:</p> <ul style="list-style-type: none"> — Area of Research work — Historical background — Contemporary status — Aesthetical aspects of the art form — Technical aspects of the chosen art form like usage of tools, materials and way of working, etc — Construct any two artworks (Size: not less than 12X14inches) — Improvisation done for the survival — The method adopting for the marketing of their artworks ,if any — Future possibilities — Suggestions for improving, maintenance, conservations, etc — Conclusion 	<p>CLO52 CLO53 CLO54 CLO55 CLO56</p>

Transaction Mode

Photography, Videography, interview, Filed visits, observations, visualizations, dialogue, assignment based learning visits, Interactive sessions ,Power point presentations, Art documentaries, peer group discussion, workshop ,assignments.

Scheme of examination: Evaluation shall be conducted by exhibiting the research work and viva-voice of the same shall be done by examiner appointed by University. Viva-Voice conducted on report submitted and PowerPoint Presentations (PPTs) as well.

FAP.527-Study of Visual Arts

(For Competitive Exams)

L	T	P	CR
2	0	0	2

Total Hours: 30**Learning Outcomes:**

The students will be able to-

CLO57: Understand all the art techniques, methods, and mediums.**CLO58:** Analyze and compare Indian art and Western art with their artist.**CLO59:** Summarize all the art movements and monuments chronologically.**CLO60:** Gain knowledge about Applied Arts in detail**CLO61:** Analyze Art philosophies and Aesthetics.**CLO62:** Proficient to clear competitive exams.**Course Contents:**

Unit/Hours	Content*	Mapping with CLOs
UNIT I/6 Hour	Art, Techniques, and methods	CLO57
UNIT II/6 Hour	Indian art and Western art with their artist.	CLO58 CLO59
UNIT III/6 Hour	Introduction to Applied Arts	CLO60
UNIT IV/6 Hour	Art philosophies and Aesthetics	CLO61
UNIT V/6 Hour	Monuments and famous architecture	CLO62

*All National eligibility Test syllabus for 'Visual Arts' for the subject paper prescribed by UGC.

Transaction Mode

Lectures, dialogue, self-study, Power point presentations, Art documentaries, quiz, peer group discussion, workshop ,assignments.

Suggested Readings:

- A History of Indian Philosophy, Surendranath Dasgupta, Motilal Banarsidass, 1975
- The Indian Theogony: A Comparative Study of Indian Mythology from the Vedas to the Purānas, Sukumari Bhattacharji, Cambridge University press, 1970
- Indian Aesthetics : V.S. Seturaman

- Rasa in Aesthetics : Priyadarshi Patnaik
- Comparative Aesthetics -Indian & Western Aesthetics (Vol 1 & 2) : Prof. Dr. Kanti Chandra Pandey
- The Art and architecture of Indian Sub-continent: J.C. Harle
- Gupta art: A study from Aesthetics and colonial Norms: padmasudhi
- Elements of Indian Art: Swaraj Prakash Gupta
- The Ajanta Caves: Early Buddhist paintings from India
- Mago,Pran Nath.Contemporary Art in India (2001).
- Parimoo, Ratan. Historical Development of Contemporary Indian Art 1880-1947 (2008).
- The Art of India : Kramrisch, Stella
- Janson's History of Art: The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Tapan K. Panda, Product and Brand management, Oxford University Press
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- Jack Z. Scissors, roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017
- S. A. Chunawalla, Compendium of Brand Management, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundation of Advertising-Theory & Practices, Himalaya Publishing House,Ninth Edition
- C. L. Tyagi, Arun Kumar,Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition.

FAP.528- Entrepreneurship

L	T	P	CR
1	0	0	1

Total Hours: 15

Course Learning Outcomes:

The students will be able to-

CLO63: Understand the basic concepts of entrepreneur, entrepreneurship and its importance.

CLO64: Develop thought process for innovations in the field of designs.

CLO65:Aware of the issues, challenges and opportunities in entrepreneurship.

CLO66: Develop capabilities of preparing proposals for starting small businesses.

CLO67: Proficient in establishing of new set-ups related to specialization.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT I/2 Hour	Introduction to entrepreneur and entrepreneurship; Characteristics of an entrepreneur; Characteristics of entrepreneurship.	CLO63
UNIT II/2 Hour	Promotion of a venture – Why to start a small business; How to start a small business; opportunity analysis, external environmental analysis, legal requirements for establishing a new unit, raising of funds, and establishing the venture	CLO66
UNIT III/4 Hour	New trends in contemporary art	CLO64
UNIT IV/4Hour	Visual artists and Entrepreneurship	CLO63 CLO65
UNIT V/3 Hour	Plan for startups and creations	CLO66 CLO67

Transaction Mode

Lecture, Brain-storming, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments.

Suggested Readings:

- Arora, Renu (2008). Entrepreneurship and Small Business, Dhanpat Rai & Sons Publications.
- Chandra, Prasaaan (2018). Project Preparation, Appraisal, Implementation, Tata Mc-Graw Hills.

- Desai, Vasant (2019). Management of a Small Scale Industry, Himalaya Publishing House.
- Jain, P. C. (2015). Handbook of New Entrepreneurs, Oxford University Press.
- Srivastava, S. B. (2009). A Practical Guide to Industrial Entrepreneurs, Sultan Chand & Sons.

FAP.504-Water Colour Painting

(Value Added Course offered by the Department)

L	T	P	CR
2	0	0	2

Total Hours: 30

Learning Outcomes:

The students will be able to

CLO68: Understand and practice on handling of tools, brush and water colours.

CLO69: Build knowledge for setting up a painting workspace.

CLO70: Articulate method for sketch and drawing to apply diluting paints in it.

CLO71: Construct a design and applying technique on a painting surface with water Colours.

CLO72: Explore Water colour on varied surfaces for commercial works.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT I/2 Hour	Introduction to Water Colour Painting	CLO69
UNIT II/2 Hour	Tools and materials used in Water Colour Painting	CLO68
UNIT III/2 Hour	Sketching and Drawing for Water Colour Painting	CLO70
UNIT IV/4 Hour	Process of Water Colour Painting	CLO71
UNIT V/20Hour	Students shall understand all the necessary skills needed to paint with watercolor paints.	CLO71 CLO72

	<p>Course focuses on how to mix Water Colours and apply in the drawings. Students shall develop the commercial skills of proper handling and treatment of medium.</p> <p>Submission: 2 Work of Art in Water /Poster Colour</p> <p>Size: 10X12 inches</p>	
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Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments and Portfolios.

Scheme of Examination: Evaluation shall be conducted through examination and by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

SEMESTER-III

FAP.551- Western Modern Art (Theory)

L	T	P	CR
4	0	0	4

Total Hours: 45

Course Learning Outcomes:

The students will be able to-

CLO73: Trace the development of Western Modern art from 1400-1780

CLO74: Develop an understanding of various art movements and its artists(1750-1900).

CLO75: Get an understanding of various mediums, techniques and skills while reading the art works of various artists and can utilize the knowledge gained in their respective art works(1865-1910).

CLO76: Build a critical understanding of History of Western Art and its relevance and impact on art(1900-1914).

CLO77: Examine and build knowledge to compare art movements with each other(1916-1960)

CLO78: Evaluate the role of art in the development of society, culture, environment and more.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT I/ 9 Hour	Art Movement: Renaissance. Mannerism , Baroque , Rococo	CLO73
UNIT II/ 9 Hour	Art Movement: Neo Classicism, Romanticism, Realism, Barbizon School	CLO74 CLO78
UNIT III/ 9 Hour	Art Movement: Impressionism, Neo Impressionism ,Post Impressionism	CLO 75
UNIT IV/ 9 Hour	Art Movement: Fauvism, Expressionism: De Brucke and Der Blaue Reiter, Cubism,Futurism	CLO76
UNIT V/ 9Hour	Art Movement: Dadaism, Surrealism, Constructivism,Abstract expressionism,Kinetic Art, Pop Art ,Op Art,Arte Povera,Minimalism,Conceptual Art,Post Modernism and Contemporary art.	CLO77 CLO78

Transaction Mode

Lecture, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments.

Suggested Readings:

- Janson's History of Art: The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Impressionism: The Hasso Plattner Collection : Ortrud Westheider
- Impressionism : John Russell Taylor
- Neo-Classicism (Style and Civilization) : Hugh Honour
- David and Neo-Classicism : Sophie Monneret
- The Story Of Art,E.H.Gombrich, Phaidon,1950
- Impressionism Art Leisure And Parisian Society,Robert L.Herbrt,Yale University Press,1998
- Realism,Movements Inn Modern Art,James Malpas,Cambridge University Press,1997
- The Complete Letters Of Vincent Van Gogh,Penguin Classics,1914
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon& Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The “Wild Beasts”: Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- RenataNegri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- GaetonPicon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijsenbeck, Piet Mondrian, Studio Vista Ltd., 1969

- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981
- ART: A History of Painting, Sculpture, Architecture-Frederick Hartt
- Mainstreams of Modern Art- John Canaday
- A Concise History of Modern Painting /Sculpture-Herbert Read

FAP.552- Contemporary Indian Art (Theory)

L	T	P	CR
4	0	0	4

Total Hours: 45

Course Learning Outcomes:

The students will be able to-

CLO79: Develop a creative eye to appreciate Indian Modern art in 19th century considering its subject, style and techniques.

CLO80: Identify the idea of modernism in Indian context.

CLO81: Assess the relationship between effects and techniques in a range of art works done by Modern Indian artists group.

CLO82: Understand and learn the significance of context in informing the interpretation of art works.

CLO83: Build analytic and critical skills and an artistic sensitivity and able to contemplate and interpret a work of Indian artists.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
UNIT I/ 9 Hour	Company School (Patna School), Kalighat Artists with individual styles: Raja Ravi Varma, Amrita Shergil, Jamini Roy	CLO79
UNIT II/ 9 Hour	Bengal School, Delhi Shilpi Chakra, Calcutta Group and Madras School, Bombay Progressive Group	CLO79 CLO81
UNIT III/ 9 Hour	K.G. Subramayan, Shankho Chaudhary, Bikash Bhattacharjee, Ganesh Pyne, Jogen Chaudhury, Bhupen Kakkar, Pandurang Vinayak Karmarkar, Vivan Sundaram, Mahendra Pandya, P.V. Janakiram ,N.S Bendre	CLO81

UNIT IV/ 9 Hour	Piloo Puchkanwala, Somnath Hore, Ghulam Mohd. Sheikh, Raghav Kanoria, Balbir Singh Katt, A Ramachandran, Anjolie Ela Menon, Manjit Bawa	CLO82 CLO80
UNIT V/ 9 Hour	Ramgopal Vijayvergiya, Devkinandan Sharma, Kripal Singh Shekhawat, Govardhanlal Joshi, B.C. Gui, P.N. Choyal, Dwarka Prasad Sharma.	CLO83

Transaction Mode

Lectures, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments.

Suggested Readings:

- The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 : Partha Mitter
- Mago,Pran Nath.Contemporary Art in India (2001).
- Parimoo, Ratan. Historical Development of Contemporary Indian Art 1880-1947 (2008).
- The Art of India : Kramrisch, Stella
- Bartholomew,R.L. Nandlal Bose Cenetenary Volume,Lalit Kala Academi,New Delhi(1983).
- Bhatnagar,R.K. Gaganendranath Tagore:Contemporary Indian Art Series ,Lalit Kala Academi,New Delhi(1986).
- Prasad,Devi.Ramkinkar Vaij Sculptures .Tulika Books,New Delhi(2007)
- Indian art an overview,ed.Gayatri Sinha,Rupa and co.,2003
- Contemporary Indian art,Other realities,ed.Gayatri Sinha,2003
- Art of modern India:Balraj Khanna and Aziz Kurtha,Thames and Hudson ltd.,1998
- R. Siva Kumar, The Last Harvest:Paintings of Rabindranath Tagore, Mapin Publishing, 2011
- Benodebehari Mukherjee, Chitrakar: The artist Benodebehari Mukherjee, Seagull Books, 2006
- Bartholomew,R.L. Nandlal Bose Cenetenary Volume,Lalit Kala Academi,New Delhi(1983).
- Bhatnagar,R.K. Gaganendranath Tagore:Contemporary Indian Art Series ,Lalit Kala Academi,New Delhi(1986).
- Prasad,Devi.Ramkinkar Vaij Sculptures .Tulika Books,New Delhi(2007)
- Vivan Sundaram (Ed.), Amrita Sher-Gil – A self portrait in letters and writings, Tulika Books, 2010.

- Yashodhara Dalmia, Amrita Sher-Gil: Art and Life: A Reader, Oxford University Press, 2014
- Vivan Sundaram, Geeta Kapur, G M Sheikh, K G Subramanyan, Amrita Sher-Gil, Marg Publications, 1972
- Sona Dutta, Urban Patua – The art of Jamini Roy, Marg Publications, 2010 Partha Mitter, The Triumph of Modernism, Reaktion Books, 2007
- Partha Mitter, Art and Nationalism in Colonial India 1850 – 1922, Cambridge University Press, 1994

FAP.553- Advanced Drawing (Composition) (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO85:Ability to synthesize the use of drawing in creative skills and innovative ideas in creating of composition.

CLO86: explore the actual physicality of making a drawing-based composition.

CLO86: Emphasize the study of creativity, exploration of media and aesthetic values in general.

CLO87: Command of technique and materials, both traditional and experimental.

CLO88:Proficient in the construction of complicated forms.

Course Contents:

Hours	Content	Mapping with CLOs
90Hour	<p>Student will prepare a drawing-based composition in his own style in black and white or colour.</p> <p>Explore individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art.</p> <p>Exercise of different drawing techniques of traditional and contemporary masters Exercise</p>	<p>CLO85 CLO86 CLO87 CLO88</p>

	on application of different mediums both traditional and contemporary as a drawing tool Medium: pencil, charcoal, pastel, pen and ink, water color Acrylic and oil, impression, etc. Submissions: 5 Art Works Size: 2'x 3' (minimum)	
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Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, exhibitions, workshop ,assignments and portfolios.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.553- Figurative Composition (Practical)

L	T	P	CR
0	0	6	3

Total Hours:90

Course Learning Outcomes:

The students will be able to-

CLO89: Knowledge of figure drawings, anatomy, proportion.

CLO90: Develop observation and understanding of the human structure.

CLO91: Proficient in capturing mood of seated model and transfer it in the form of composition.

CLO92: Apply emphasis on the drawing, study and experimentation of medium.

CLO93: Construct compositional sense in their own style.

Course Contents:

Hours	Content	Mapping with CLOs
90Hour	The student will compose a composition based on human figures in his own style choosing any medium. Study of human figures from different angles, light and measurements are to be exercised to develop compositional sense. The student is free to develop her own style in any medium. Submissions: 5 Artworks, Canvas Size: 3'x 4' (minimum)	CLO89 CLO90 CLO91 CLO92 CLO93

Transaction Mode

Brain-storming ,Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.554- Miniature Painting (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO94: Understand traditional Indian miniature painting and their techniques and materials.

CLO95: Analyze and examine historical significance and theoretical knowledge of miniature traditions with their art practice.

CLO96: Skilled and construct miniature paintings in systematic manner.

CLO97: Critically evaluate fusion between the old and declining traditions and the contemporary mode of art practice.

CLO98: Experiment and manipulate miniature painting forms and innovate new form of art.

Course Contents:

Hours	Content	Mapping with CLOs
90Hour	Candidates select any one form of art from the following artforms: Pal school,Jain School, Mughal school, Rajasthan school, Orissa school, Pahari school, Deccan school of paintings. Student must understand the compositional values and representation of aspects of form and techniques of miniature paintings. This Paper helps the students to understand the miniature paintings and contemporary era.	CLO94 CLO95 CLO96 CLO97 CLO98

	<p>#Practical exercises based on the application of skills and aesthetic or formal paradigms of miniature traditions.</p> <p>#Practices based on the integration and fusion to evolve an innovative and independent artwork.</p> <p>Submission: 2 Artworks (Size: Not less than 12x18 inches) 10 layouts</p>	
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Transaction Mode

Lecture cum demonstrations, tutorials, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop, exhibitions, assignments and Portfolios.

Scheme of Exam: Evaluation shall be conducted by exhibiting the practical work and viva-voce of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.555- Creative Composition-II (Practical)

L	T	P	CR
0	0	6	3

Total Hours: 90

Course Learning Outcomes:

The students will be able to-

CLO99: Progress towards developing a consistent, personal style in creating compositions.

CLO100: Construct creative potential.

CLO101: Proficient in applying technique and materials, both traditional and experimental.

CLO102: Demonstrate and explore conceptual artworks .

CLO103: Build ability to work independently in the world-wide.

Course Contents:

Hours	Content	Mapping with CLOs
90Hour	The student will compose a creative composition in his own style choosing any medium, topic, style and develop it with potential. Student is free to choose to develop her own style and individuality. She can select cultural, religious, political awareness-based	CLO99 CLO100 CLO101 CLO102 CLO103

	subject, landscape, abstract or realistic concept of art. Submission: 2 works on canvas (size: not less than 2X3 Feet) 10 Layouts of composition	
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Transaction Mode

Brain-storming, Lecture cum demonstrations, tutorials, observations, experimentations on new media, Hands-on practices, dialogue, Power point presentations, Art documentaries, peer group discussion, exhibition, workshop, assignments and Portfolios.

Scheme of Examination: Evaluation shall be conducted through Practical examination and by exhibiting the practical work and viva-voice of the same at the end of each Semester and Evaluation of the practical paper shall be done by examiner appointed by University.

FAP.600-Dissertation-I (Practical)

L	T	P	CR
2	0	0	2

Total Hours: 30

Course Learning Outcomes:

The students will be able to-

CLO104: Identify, understand and choose the relevant topic about real-world issues

CLO105: Improve oral and written communication skills

CLO106: Explore an interdisciplinary, interactive art practice in reference to the temporary/real time experience of site-specific art and also develop the proposals/synopsis for art projects/research.

CLO107: Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions, and conclude the topic.

Course Contents:

Hours	Content	Mapping with CLOs
30Hour	The student will prepare a synopsis on a topic of their choice related to Fine Arts and approve for the dissertation (next semester). Also learn how to write a research paper and articles.	CLO104 CLO105 CLO106 CLO107

	<p>Note: They must follow methodology to analyze, reflect and contextualize. Emphasis on empirical data, personal understanding and presentation of acritical and theoretical analysis on the subject. The students will have to submit the word document file and PPT of synopsis containing all essential contents in the dissertation at the end of this semester. The viva will be taken by the examiners.</p>	
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Transaction Mode

Photography, videography, interviews, surveys, visualizations, dialogue, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments.

Suggested Readings:

- Vicki Krohn Amorose – Art Write: The Writing Guide for Visual Artists
- Martin Gay ford and Karen Wright – The Grove Book of Art Writing
- Barnet Sylvan, A Short Guide to Writing about – Art, 7th ed., 2003, Longman, US.
- Sayre Henry M., Writing About Art, 4th ed., 2002, Prentice Hall, Upper Saddle River, New Jersey 07458
- Hughes Robert, Nothing if Not Critical – Selected Essays on Art and Artists, 1990, Penguin Bookss, US
- Chris Murray, Key Writings on Art: The Twentieth Century.

SEMESTER-IV

FAP 601: Dissertation-II (Practical)

L	T	P	CR
20	0	0	20

Course Learning Outcomes (CLO's):

The students will be able to-

CLO108: Evaluate the chosen area through collecting primary and secondary data. Effectively apply knowledge of research methodology in writing the research

CLO109: Develop visual literacy about art world.

CLO110: Critically Analyse and evaluate the knowledge and understanding in relation to the selected area of study and will improve critical writing skill.

CLO111: Develop critical and analytical understanding of fine arts.

CLO112: Ability to apply critical thought, organize data applying analysis and draw conclusion.

CLO113: Critically evaluate current research and propose possible alternate directions for life-long practices.

Course Contents:

Hours	Content	Mapping with CLOs
30Hour	<p>The dissertation will be a thesis/report based on (chosen topic in previous semester) research work done by the students to be prepared under the supervision. Preparation and presentation of a written document which is regarded as a major subject. It is meant to reflect an understanding of the critical, historical and philosophical issues from the past or present. The students will have to submit dissertation in a kind of thesis. The thesis itself can take the form of a series of chapters or a set of integrated articles. The viva will be taken by the examiners.</p> <p>Student will be required to publish paper of the findings under the dissertation in the form of Research papers in journals listed in UGC-CARE list and submit a reprint of the same at the time of final submission.</p>	<p>CLO108 CLO109 CLO110 CLO111 CLO112 CLO113</p>

	<p>Note:</p> <ol style="list-style-type: none"> 1. The student will decide topics in the semester -3 and a broad outline of research in their own subject. 2. The students will have to submit the final Dissertation after checking plagiarism, authenticity, and social benefits in the field she has chosen, in four copies along with a soft copy in CD with the practical submission. Also prepare Power point presentation of the same. 	
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Transaction Mode

Surveys, Photography, Videography, Visualization, interviews, questionnaires, Hands-on practices, dialogue, Thesis, Power point presentations, Art documentaries, peer group discussion, workshop ,assignments and documentation .

Suggested Readings:

- Research Methoology: Methods and Techniques by C.R.Kothari, New Age International, New Delhi, 1985
- Conducting educational research by Bruce Tuckman , Rowman & Littlefield Publishers; 6th Edition (February 9, 2012)
- Writing successful reports and dissertations, Lucinda Becker, Sage publication ltd., 2015
- How to design, write and present a successful dissertation proposal, Elizabeth A Wentz, Sage publication limited, 2014
- D'Alleva, Anne. Methods and Theories of Art History. London: Laurence King Publishing, 2005.
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