



THE ASSAM

ROYAL GLOBAL UNIVERSITY

ROYAL SCHOOL OF FINE ARTS (RSFA)

**Learning Outcomes-based Curriculum Framework (LOCF) for
Undergraduate Programme in BFA
W.E.F 2022-23**

For Batch 2022 (March 2024)

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1. Preamble

The following aspects have been taken into cognizance by faculty members and members of Board of Studies while framing the BFA (Specialization on Painting and Sculpture) syllabus.

i. The learning outcomes of the BFA programme are designed to help students analyze, appreciate, and critically engage with elements of art and language of art in its theoretical, historical and multicultural aspects; in other words, approaching the subject from a wide range of perspectives with a clear understanding of form, colour, composition, idea, conceptual art.

ii. It is significant to note that the BFA syllabus is the point of reference for the LOCF recommendations. It focuses on student centric pedagogy, interdisciplinarity, regional art, art and cultural distinctiveness, inclusive education, and equitable use of technology. To this end, the texts mentioned in this document are indicative. The organization of divisions/themes/genres/periods/areas, etc. is specific to the contexts identified in the course.

iii. The arrangement of courses/papers in the semesters is in accordance with the credit load in each semester and the overall credit. Of course, the selection of subjects and topics is made to ensure preliminary understanding of the subject and to retain courses in the second year that require greater attention and specialization. Courses are incorporated keeping in view the art and cultural distinctiveness of India's north east and the newer trends in the discipline.

iv. The overarching concern of the LOCF framework is to have definite and justifiable outcomes, including and their realization by the end of the programme. This also includes enhancing students' personalities, preparing students for the job market—including media, design house, freelance, academic and corporate sectors.

1.1 Introduction

Outcome based learning is the major objective of academic transactions in higher education system. From the point of view of the discipline of humanities, it is imperative to bring into perspective visual studies in the program at the UG level. At the societal level, higher education must enable the development of an enlightened, socially conscious, knowledgeable, and skilled nation that can find and implement robust solutions to its own problems. The purpose of quality higher education is, therefore, more than the creation of greater opportunities for individual employment. It represents the key to more vibrant, socially engaged, cooperative communities and a happier, cohesive, cultured, productive, innovative, progressive, and prosperous nation.

This policy envisions a complete overhaul and re-energising of the higher education system to overcome these challenges and thereby deliver high-quality higher education, with equity and inclusion-- moving towards a more multidisciplinary undergraduate education, revamping curriculum, pedagogy, assessment, and student support for enhanced student experiences etc. Any creative person and practicing artist need knowledge of past/historical achievements, awareness of present/contemporary challenges, and an inkling of future/unseen possibilities in the realm of art; as well as refinement of taste, building up criteria, and decision about values. It is essential to put in hard work, rigorous practice, and lots of reading/seeing. A dedicatedly professional approach is needed to pursue the arts. All qualities

are incorporated in the curriculum of Fine Arts. A university will mean a multidisciplinary institution of higher learning that offers undergraduate and graduate programmes, with high quality teaching, research, and community engagement. Looking at all these new concepts and progress, the detailed syllabus of BFA course has been designed and decided to be implemented from the academic session 2022-23. BFA (Painting, and Sculpture) 4-year degree programs are designed to make the education of the arts more specific and systematic and on par with professional courses.

1.1 Learning Outcomes-based Approach to Curricular Planning

The fundamental premise underlying the learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Bachelor’s Degree (Hons) programmes are earned and awarded on the basis of (a) demonstrated achievement of outcomes (expressed in terms of knowledge, understanding, skills, attitudes and values) and (b) academic standards expected of graduates of a programme of study. The course of Bachelor of Fine Arts is prepared for the students to expansion sufficient practical knowledge as well as theoretical knowledge of Fine Arts. The student will earn their Bachelor of Fine Arts degree on the basis of the attainment of these outcomes at the end of the programme.

The expected learning outcomes are formulated to help students understand the objectives of the Fine Arts courses at the undergraduate level and they will aware of the contemporary artistic and social needs. Students will be able to understand the philosophy behind their art and master the grammar and techniques of their chosen art form, develop artistic skills that would enhance their expression and communication abilities.

LOCF in Fine Arts is committed to allowing for flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the undergraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes.

The LOCF for undergraduate education is based on specific learning outcomes and academic standards expected to be attained by graduates of a programme of study. However, an outcome-based approach identifies moves way from the emphasis on what is to be taught to focus on what is learnt by way of demonstrable outcomes. This approach provides greater flexibility to the teachers to develop—and the students to accept and adopt—different learning and teaching pedagogy in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. HEIs, on their turn, shall address to the situations of their students by identifying relevant and common outcomes and by developing such outcomes that not only match the specific needs of the students but also expands their outlook and values.

1.2.1 Nature and Extent of Bachelor’s Degree Programme in Fine Arts

A bachelor’s degree in Fine Arts with research is a 4- year degree course divided into 8 semesters.

Sl No.	Year	Mandatory Credits to be secured for the Award
1	1 st	48
2	2 nd	48

3	3 rd	52
4	4 th	57
Total Credits		180

- i. A student pursuing 4 years undergraduate programme with research in a specific discipline shall be awarded an appropriate Degree in that discipline on completion of 8th Semester if he/she secures 180 Credits. Similarly, for certificate, diploma and degree, a student needs to fulfil the associated credits. An illustration of credits requirements in relation to the type of award is illustrated below:
- ii. Bachelor's Degree (Specialization) is a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills, and values that a student intends to acquire to look for professional avenues or move to higher education at the postgraduate level.
- iii. Bachelor's Degree (Specialization) programmes attract entrants from the secondary level or equivalent, often with subject knowledge that may or may not be directly relevant to the field of study/profession. Thus, BFA Course aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.

1.2.2 Aims of Bachelor's Degree Programme in Fine Arts:

The overall objectives of the Learning Outcomes-based Curriculum Framework (LOCF) for BFA course are-

- To develop students' own visual language to manifest and express their own creative ideas.
- To provide students a knowledge-based learning and experience of the art practices and method of fine arts.
- To prepare the students to be well experienced in practical as well as theory field.
- To prepare the students to become an artist in professional way.
- To impart more multi-disciplinary and holistic course curriculum.
- To provide a research-based knowledge in the theoretical aspects of Fine arts.
- To prepare the students for employment possibility through the knowledge of Fine arts.

1.3 Graduate Attributes (GA)

GA 1: Disciplinary knowledge and Understanding:

Capable of demonstrating comprehensive knowledge and understanding of one or more disciplines that form a part of BFA programme. It will provide basic knowledge of every important aspect in practical field of Fine arts. Course of Fine arts also provides knowledge of the theory which includes history of art. The core subjects of Fine arts will provide in depth knowledge in number of disciplines learnt through devoted and constant practice.

Along with the core papers, **it** gives much more emphasis on broader coverage of generic electives. A student of BFA programme can choose any discipline from a

wide range of basket as his/her generic electives, which facilitate the student better understanding of the core courses. Moreover, a wide range of Skilled based papers are designed to improve the skill of the students.

GA2: Critical thinking:

A student will be capable of using analytic thought to a body of knowledge and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence. Faculty members organize Group Discussion, Power Point presentation, Debate, Quiz, seminars, lecture series etc regularly to develop this quality among the students.

GA 3: Problem solving:

This course is designed to develop capacity to extrapolate from what a student has learned and apply their competencies to solve different kinds of non-familiar problems, and apply one's learning to real life situations.

GA 4: Analytical skill:

Analytical skills to create good art . Students need to be able to analyze the interplay of light and shadow, scale and proportion, colour balance and mixing, historical and symbolic significance, and social relevance.

GA 5: Research-related skills:

The Fine Arts is research-based subject. Students are asked prepare project report choosing an area of research with the help of analysis and critical thinking skills.

GA 6: Cooperation/Team work:

Capable of working effectively in diverse teams in both classroom and field-based situations.

GA 7: Information/digital literacy:

Capable of using computers in a variety of learning situations, demonstrate ability to access, evaluate, and use a variety of relevant information sources and use appropriate software for analysis of data.

GA:8 Communication Skills:

Ability to express thoughts and ideas effectively in writing and orally is very essential for a student. The Assam Royal Global University at undergraduate level has made Communicative English compulsory for all students in all semesters. A student at UG level will study six papers of Communicative English as Ability Enhancement Compulsory course (AECC) with a view to improve communication skills of the students.

GA 9: Moral and ethical awareness/reasoning:

Capable of conducting their work with honesty and precision thus avoiding unethical behaviour such as fabrication, falsification or misrepresentation of data or committing plagiarism, and appreciating environmental and sustainability issues.

GA 10: Lifelong learning:

Capable of self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/re-skilling.

1.4 Qualification Descriptors for a Bachelor's Degree Programme in Fine Arts

The qualification descriptors for a Bachelor's Degree programme in Fine Arts may include the following:

- Demonstrate a coherent and systematic knowledge and understanding of the developments in theory and practice in the fine arts.
- Identify, analyse, interpret, compare, evaluate, speak and write about the content and form of genres, artistic *isms* (Eg: realism, surrealism), schools (Eg: *gharanas*, *pahari* school, etc), periods, movements as well as to perform in various modes and styles, exploring a range of subjects and expressing in a variety of forms.
- Understand the role of fine arts in a changing world from the disciplinary perspective, as well as with its professional and everyday use.
- Think and perform clearly about one's role as a practitioner through a critical understanding of the texts and visual traditions.
- Communicate ideas, opinions, and values—both art and life.
- Recognize and explore the scope of the Fine Arts in terms of career opportunities, employment/self-employment, and lifelong engagement.

1.5 Programme Learning Outcomes relating to BA Honours degree programme in Fine Arts

Students graduating with the degree BFA will be able to achieve the following:

PO 1: Knowledge of Fine Arts

- Ability to attain knowledge and understanding of the origin and development in theory and practice in the Fine Arts.

PO 2: Critical Thinking

- Ability to verify critically master artists' works as well as contemporary artists' works in theoretically as well as in practical.

PO 3: Problem Solving

- Ability to classify areas of concern in visual aspects and literary discourses and identify sources to explore answers for the same.

PO 4: Analytical Reasoning

- Ability to analyze and interpret both familiar and unfamiliar practical works and literary texts
- Ability to evaluate theories and assess their arguments to create new frameworks

PO 5: Research-Related Skills

- Ability to identify research gaps, formulate research questions and ascertain relevant sources to find substantive explanations.

PO 6: Cooperation/Teamwork

- Ability to participate, contribute and provide constructive criticism in Fine Arts oriented interactions.

PO 7: Digital Literacy and Self-Directing Learning

- Ability to use digital sources for critical reading and presentations.

- Ability to work independently and carry out personal research, postulate questions and search for answers.

PO 8: Communication skills and Leadership Readiness

- Ability to speak and write clearly in standard, academic English
- Ability to listen to and read carefully various viewpoints and engage with them.
- Ability to use critical concepts and categories with clarity
- Ability to lead group discussions.
- Ability to retain, build and transfer critical reading skills

PO 9: Values: Moral, Ethical, Literary

- Ability to interrogate one’s own ethical values, and to be aware of ethical issues
- Ability to read values inherited in literary texts and criticism *vis a vis* the environment, religion, and spirituality, as also structures of power.

PO 10: Life-long Learning

- Ability to transfer such skills to other domains of one’s life and work.
- Ability to retain and build on critical reading skills related to Art history.
- Ability to transfer such skills to other domains of one’s life and work and pave way for life long learning.

1.6 BFA Programme Specific Outcomes:

PSO 1: Understand and describe the various aspects of Fine Arts including theory and practical.

PSO 2: Ability to critically appreciate theory and analyze varied interpretations.

PSO 3: Ability to gather skill and knowledge through studio practice in different mediums of Fine Arts including painting, sculpture photography, digital art etc.

PSO 4: Ability to demonstrate communicative competence, interpersonal skills and creative acumen through effective classroom practices like group discussions and presentation sessions.

1.7 Teaching-Learning Process:

Teaching and learning in this programme involve studio practices, classroom lectures as well tutorials.

It allows-

- Lectures
- Understanding New Material and Methods
- Exhibitions and Workshops
- Study tours
- Continuous Sketching & Drawings
- Tutorials
- Assignments – Projects – Dissertations-Portfolio submissions
- PPT Presentations, Seminars, Interactive sessions. 1.Lecture
- Studio Practice
- Outdoor Study
- Assignment

1.8 Assessment Methods:

Methods	Weightage
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Semester End Examination	70%
Internal Assessment	30%
Total	100%

Internal assessment is based on – Mid-semester Examination, Class test, Assignment, Project, Viva-voce, attendance of the student, seminar, group discussion, field work, display etc.

Theory

	Component of Evaluation	Marks	Frequency	Code	Weightage (%)
A	Continuous Evaluation				
I	Analysis/Class test	Combination of any three from (i) to (v) with 5 marks each	1-3	C	25%
Ii	Home Assignment		1-3	H	
Iii	Project		1	P	
Iv	Seminar		1-2	S	
V	Viva-Voce/Presentation		1-2	V	
Vi	MSE	MSE shall be of 10 marks	1-3	Q/CT	
Vii	Attendance	Attendance shall be of 5 marks	100%	A	5%
B	Semester End Examination		1	SEE	70%
	Project				100%

Studio Papers

	Component of Evaluation	Marks	Frequency	Code	Weightage (%)
A	Continuous Evaluation				
I	Portfolio	Combination of any three from (i) to (v) with 5 marks each	1-3	C	25%
Ii	Home Assignment		1-3	H	
Iii	Project		1	P	
Iv	Seminar		1-2	S	
V	Viva-Voce/Presentation		1-2	V	
vi	MSE		MSE shall be of 10 marks	1-3	
vii	Attendance	Attendance shall be of 5 marks	100%	A	5%
B	Semester End Examination (Presentation: 10, Viva: 10, Portfolio: 50)		1	SEE	70%
	Project				100%

BFA SYLLABUS (Painting-Sculpture) 2022-23

Programme Structure

BFA 1st Semester (Foundation)							
Sl.No.	Subject Code	Names of subjects	L	T	P/S	C	TCP
Core Subjects							
1	BFA072C101	Appreciation and Fundamentals of Visual Arts	3	1	0	4	4
2	BFA072C112	Drawing and Painting	0	0	8	4	6
3	BFA072C113	Sculpture	0	0	8	4	6
Skill Enhancement Courses (SEC)							
4	BFA072S111	Sketching		0	4	2	4
Value Added Courses (VAC)							
5		Students will select one subject from a basket courses.	0	0	2	2	2
Generic Elective (GE 1)							
6	BFA072G111	Applied Art	0	0	6	3	5
Generic Elective (GE 2)							
7		(Offered by the Department) Open Electives	3	0	0	3	3
Ability Enhancement Compulsory Courses (AECC)							
8	CEN982A101	Communicative English – I	1	0	0	1	1
9	BHS982A102	Behavioural Science – I	1	0	0	1	1
Total			Total credits			24	32
BFA 2nd Semester (Foundation)							
Sl.No.	Subject Code	Names of subjects	L	T	P/S	C	TCP
Core Subjects							
1	BFA072C201	History of Art	3	1	0	4	4
2	BFA072C212	Drawing and Study-I	0	0	8	4	6
3	BFA072C213	Painting	0	0	8	4	6
Skill Enhancement Courses (SEC)							
4	BFA072S211	Art and Craft	0	0	4	2	4
Value Added Courses (VAC)							
5		(jewellery Design) Students will select one subject from Basket courses.	0	0	2	2	2
Generic Elective (GE 1)							
6	BFA072G211	Printmaking	0	0	6	3	5
Generic Elective (GE 2)							
7		(Offered by the Department) Open Electives	3	0	0	3	3
Ability Enhancement Compulsory Courses (AECC)							
8	CEN982A201	Communicative English – II	1	0	0	1	1
9	BHS982A202	Behavioural Science – II	1	0	0	1	1
Total			Total credits			24	32

BFA 3rd Semester (painting and Sculpture)							
Sl.No.	Subject Code	Names of subjects	L	T	P/S	C	TCP
Core Subjects							
1	BFA072C301	History of Indian Art-I	3	1	0	4	4
2	BFA072C312	Portrait Study (for Painting & Sculpture students)	0	0	8	4	6
Discipline Specific (DSE-1) (Select any one)							
3	BFA072D311	Pictorial Composition-I (for students of Painting Specialization)	0	0	8	4	6
	BFA072D312	Composition-I (for Sculpture Students of Specialization)	0	0	8		
Generic Elective (GE 1)							
4	BFA072G311	Indian Style of Art	0	0	6	3	6
Generic Elective (GE 2)							
5		(Offered by the Department) Open Electives	3	0	0	3	3
Internship/Field Study							
6	BFA072C321	4 weeks internship/In-Plant Training/Project after 2nd sem exam/Field Visit	0	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
7	CEN982A301	Communicative English – III	1	0	0	1	1
8	BHS982A302	Behavioural Science – III	1	0	0	1	1
Total			Total credits			24	31

BFA 4th Semester (Painting and Sculpture)							
Sl.No.	Subject Code	Names of subjects	L	T	P/S	C	TCP
Core Subjects							
1	BFA072C401	History of Western Art-I	3	1	0	4	4
2	BFA072C412	Drawing and Study-II	0	0	8	4	6
Discipline Specific (DSE-1) (Select any one)							
3	BFA072D411	Pictorial Composition-II (for Painting Specialization)	0	0	8	4	6
	BFA072D412	Composition-II (for Sculpture Specialization)	0	0	8		
Skill Enhancement Courses (SEC)							
4	BFA072S411	Basics of Photography	0	0	4	2	4
Value Added Courses (VAC)							
5		Students will select one subject from Basket courses.	0	0	4	2	4
Generic Elective (GE 1)							
6	BFA072G411	Plastic Art	0	0	6	3	6
Generic Elective (GE 2)							
7		(Offered by the Department) Open Electives	3	0	0	3	3
Ability Enhancement Compulsory Courses (AECC)							
8	CEN982A401	Communicative English – IV	1	0	0	1	1
9	BHS982A402	Behavioural Science-IV	1	0	0	1	1
	Total		Total credits			24	35

BFA 5th Semester (Painting and Sculpture)							
Sl.No.	Subject Code	Names of subjects	L	T	P/S	C	TCP
Core Subjects							
1	BFA072C501	History of Western Art-II	3	1	0	4	4
2	BFA072C502	History of Indian Art-II	3	1	0	4	4
Discipline Specific (DSE-3/ DSE-4) (Select any Two)							
3	BFA072D511	Drawing and Study-III	0	0	6	4	6
4	BFA072D512	Assemblage Art	0	0	6	4	6
5	BFA072D513	Mural	0	0	6	4	6
Value Added Courses (VAC)							
6		Students will select one subject from Basket courses.	0	0	4	2	4
Ability Enhancement Compulsory Courses (AECC)							
7	CEN982A501	Communicative English-5	1	0	0	1	1
8		Environmental Studies & Sustainable Development I	1	0	0	1	1
Internship							

9	BFA072C523	Mandatory 6 weeks internship after 4 th sem exam/Field Visit	0	0	0	6	0
Total			Total credits			26	26

BFA 6th Semester (Painting and Sculpture)							
Sl.No.	Subject Code	Names of subjects	L	T	P/S	C	TCP
Core Subjects							
1	BFA072C601	History of Indian Art-III	3	1	0	4	4
2	BFA072C602	Indian and Western Aesthetics	3	1	0	4	4
Discipline Specific (DSE-5/ DSE-6/ DSE-7) (Select any Three)							
3	BFA072D601	Methods and Materials in Art	0	0	8	4	6
4	BFA072D612	Creative Painting	0	0	8	4	6
5	BFA072D613	Creative Sculpture					
6	BFA072D614	Installation Art	0	0	8	4	6
7	BFA072D615	Conceptual Art-I	0	0	8	4	6
8	BFA072D616	Experimental Art	0	0	8	4	6
Skill Enhancement Courses (SEC-4)							
9	BFA072S611	Digital Art	0	0	4	2	4
Value Added Courses (VAC)							
10		Students will select one subject from Basket courses.	0	0	4	2	4
Ability Enhancement Compulsory Courses (AECC)							
11	CEN982A601	Communicative English-VI	1	0	0	1	1
12		Environmental Studies & Sustainable Development II	1	0	0	1	1
Total			Total credits			26	36

Level: Semester I

Course: C-1

Title of the Paper: APPRECIATION AND FUNDAMENTALS OF VISUAL ARTS

Subject Code: BFA072C101

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives

To enable the students to understand the fundamentals of visual arts. To introduce the basic theoretical concept of art enlarging the students' thoughts and ideas on art.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the ideas of terms, pomposity, and prosody in the interpretation of art. Students will define the role art in society.	BT 1
CO 2	Explain terminology and a theoretical understanding of how visual art is defined.	BT 2
CO 3	Apply the knowledge in works of art regarding elements, principles, colour theory etc.	BT 3
CO 4	Develop new interpretations of contemporary art ideas based on an understanding of art history.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I.	Definition of Work of Art, Classification of Art, Different Branches of Fine Arts or Visual Arts (Painting, Sculpture, Applied Art, Graphic art).	12
II	Basic elements of Design, Principles of Art, Colour Theory, Meaning of colour, Perspective.	12
III	Methods and Materials: A prose description of the different methods, different material of different branches of Fine Arts such as painting, sculpture, applied art, printmaking etc	12
IV	The art of ancient period of Assam including Painting, Sculpture etc.	12
TOTAL		48

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012
2. Goswami, M. & Deka, M. *Temple Sculptures of Assam*, Aayu Publications, New Delhi, 2017
3. Gupta, R. D. *Eastern Indian Manuscript Painting*, D.B. Taraporevala Sons, Bombay, 1972
4. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001
5. King R. *Artists: Their Lives and Works*, DK, London, 2017
6. Nandagopal, R.D.C. *Manuscript Paintings of Assam*, Assam State Museum, Guwahati, 1998
7. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011
8. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016
9. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guptill, New York, 1999
10. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: C-2**Title of the Paper: DRAWING AND PAINTING****Subject Code: BFA072C112****Marks/ Credits: 100/4****L-T-P-C: 0-0-8-4****Total credits: 4****Course Objectives**

To enable the students to study accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective. To enable the students to study proportion, line, colour, form, tone, texture. To enable the students to develop a concept of new ways of thinking, seeing and creating.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate to the understanding of the art works to relate relationship of different shapes and forms –relatives' values.	BT 1
CO 2	Demonstrate the understanding of drawing and painting with the period in the sense of observation and the capacity to retain and recall images and their coordination.	BT 2
CO 3	Identify the art form in the light of art theories.	BT 3
CO 4	Develop the aspects of drawing technique of anatomy, volume, chiaroscuro and color.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc. using mediums like pencil, charcoal, pen & ink, water colour etc.	24
II	Detailed study of different parts of human body from life model using mediums like pencil, charcoal, pastel, water colour on paper.	24
III	Figurative composition with human beings, flora and fauna in realistic approach using mediums like water colour, poster colour or any medium.	24
IV	Compositions based on own choice on paper using medium like water colour, poster colour, pencil, charcoal etc.	24
TOTAL		96

Books for Reference:

1. Bellamy, D. *Complete Guide to Watercolour Painting*, Search Press, UK, 2011.
2. Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.
3. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
4. Cumming, R. *Art: A Visual History*, DK, London, 2020.
5. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
6. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
7. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
8. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
9. Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999.
10. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
11. Perard, V. *Anatomy & Drawing*, Grace Prakashan, Maharashtra, 2006.
12. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011.
13. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
14. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guptill, New York, 1999.
15. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
16. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
17. Winslow, V.L. *Classic Human Anatomy*, Watson-Guptill, New York, 2008.

Course: C-3

Subject: SCULPTURE

Subject Code: BFA072C113

Marks/ Credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objective:

To apply the knowledge of History of English literature and language to establish a comprehensive understanding of the texts and contexts over the ages.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate to the understanding of the drawing skill by studying the different still life subjects.	BT 1
CO 2	Demonstrate the understanding of sense of three-dimensional form by studying the archaeological elements.	BT 2
CO 3	Identify the three-dimensional art form in the light of art theories.	BT 3
CO 4	Develop the aspects of Clay modelling technique of able to demonstrate three dimensional forms in mediums like terracotta, plaster of paris etc.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I.	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc, and using mediums like pencil, charcoal, pen & ink, water colour.	24
II	Study of sculptures from Museum, temple ruins using mediums like pencil, charcoal, water colour etc.	24
III	Sculpture with clay and wood in realistic form.	24
IV	Relief sculpture with realistic mode medium like terracotta, plaster of paris etc in realistic manner.	24
TOTAL		96

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.

2. Cumming, R. *Art: A Visual History*, DK, London, 2020.
3. Dixon, Andrew Graham, *Art: The Definitive Visual Guide*, DK, London, 2018.
4. Garrould, A. *Henry Moore: Complete Drawings 1977-81*, Lund Humphries, London, 1994.
5. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
6. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Meilach, D. Z. *Direct Metal Sculpture; Creative Techniques and Appreciation*, Schiffer Publishing, Pennsylvania, 2000.
8. Moore, H. *Henry Moore; Complete Sculpture, 1949-54*, Lund Humphries, London, 1986.
9. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
10. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
11. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
12. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
13. Winslow, V.L. *Classic Human Anatomy*, Watson-Guptill, New York, 2008.

Course: S-1

Title of the Paper: SKETCHING

Subject Code: BFA072S111

Marks/ Credits: 100/2

L-T-P-C: 0-0-4-2

Total credits: 2

Course Objectives:

To enable the students to develop the knowledge of form, motion, appearance line.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Bloom's Taxonomy Level
CO 1	Relate to the understanding of the drawing skill by studying the different illustrate sketch from the surroundings.	BT 1

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Sketches of different objects from Nature.	12
II	Sketches of animal figure with pencil, charcoal etc.	12
III	Sketches of human figures from outdoor study.	12
IV	Sketches of different parts of human body.	12
TOTAL		48

Books for Reference:

1. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
2. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
3. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
4. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.

Course: G-1**Title of the Paper: APPLIED ART****Subject Code: BFA072G111****Marks/ Credits: 100/3****L-T-P-C: 0-0-6-3****Total credits: 3****Course Objectives**

To enable the students to develop the knowledge of visual design and composition principles, terms and practice through successful creative visual designs.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	The students will develop visual perception along with verbal analysis of the visual elements such as line, shape, colour etc.	BT 3
CO 2	The students will be able to identify principles of design in a work of art.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Study of two-dimensional space and its organizational possibilities using colour.	24
II	Study of various types of objects found from surroundings using pencil, colour on paper.	24
III	Activation of space through forms and colour-optical illusion/ A coordinated series of basic design problems with aesthetic and analytic approach.	24
IV	Surface and textural study using pencil, colour on paper/ Colour theory.	24
TOTAL		96

Books for Reference:

1. Rege, G.M. *Advertising Art and Ideas*, Ashutosh Prakashan, Mumbai, Second Edition, 1984.
2. Jhanji, R. *Communicating and the Arts*, Ajanta Publications, New Delhi, First Edition, 1987.
3. Scott, R.G. *Design Fundamentals*, McGraw-Hill, New York, First Edition, 1951.
4. Itten J. *Elements of Colour*, John Wiley & Sons, US, First Edition, 1970.

AECC - 1 (1ST SEMESTER)

Paper IV
AECC-1/Subject Name: Communicative English- I: Developing Oral Communication and Listening Skills
Subject Code: CEN982A101
L-T-P-C – 1-0-0-1
Credit Units: 1
Scheme of Evaluation: Theory + Viva-Voce + Extempore Speech
Continuous Evaluation: 30 Marks
Semester End Examination:
Component A – Written Examination = 30 Marks
Component B +C – Viva-Voce + Extempore speech = 40 Marks

Course Objective:

The objective of the course is to introduce students to oral communication skills in English by engaging them to meaningful discussion and interactive activities.

Course Outcomes: On completion of this course students will be expected to -

- Have a knowledge of Communication process, verbal, and non-verbal communication
- Improve the skill of listening processes
- Develop a life skill on oral group communication- group discussion leadership skills, team management.
- Have a basic idea of language styles – oral and written communication.

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I	<p>Basics of Communication- Introduction Communication - definition – meaning – elements - basics of communication - communication process - importance of communication Components of Communication Types/forms of Communication (Oral-written, Formal- Informal (Grapevine), Interpersonal-Intrapersonal, Mass- Group, Verbal-Non Verbal External communication, Organizational Communication- Upward, Downward, horizontal, Diagonal) Non-verbal Communication - Introduction; Body language- Personal Appearance, Postures, Gestures, Eye Contact, Facial expressions Paralinguistic Features-Rate, Pause, Volume,</p>	4

	Pitch/Intonation/ Voice/ modulation Proxemics , Haptics, Artifactics, Chronemics	
II	The Listening Process Types of Listening – Superficial, Appreciative, Focused, Evaluative, Attentive, Emphatic, Listening with a Purpose , Barriers to Communication, Barriers to Listening	4
III	Focus on Oral Group Communication Nature of group communication, Characteristics of successful Group Communication Selection of group discussion-subject knowledge, leadership skills, team management Group Discussion Strategies	4
IV	Language Styles- Oral and Written Communication Technical Style, ABC of technical communication- accuracy, using exact words and phrases, brevity, clarity, Objectivity of Technical Writing - Impersonal language, Objectivity in professional speaking.	4
TOTAL		16

Textbooks:

Rizvi, M. Ashraf. (2008). *Effective Technical Communication* (11 reprint). New Delhi: Tata McGraw Hill.

Reference Books:

- Koneru, Aruna.(2017) *Professional Communication*. New Delhi: Tata McGraw Hill
ISBN-13: 978-0070660021
- Hair, Dan O., Rubenstein, Hannah and Stewart, Rob. (2015). *A Pocket Guide to Public Speaking*. (5th edition). St. Martin's. ISBN-13:978-1457670404

AECC – 2 (1st Semester)

Paper V
AECC-2/Subject Name: Behavioural Science – I
Subject Code: BHS982A102
L-T-P-C – 1-0-0-1
Credit Units: 1
Scheme of Evaluation: Theory + Viva-Voce + Extempore Speech
Continuous Evaluation: 30 Marks
Semester End Examination:
Component A – Written Examination = 30 Marks
Component B +C – Viva-Voce + Extempore speech = 40 Marks

Course objectives: To increase one's ability to draw conclusions and develop inferences about attitudes and behaviour, when confronted with different situations that are common in modern organizations

Course Outcomes: On completion of this course students will be expected to -

- Understand self-identity and identity crisis

- Understand self-esteem.
- Have in depth knowledge of foundation of individual behaviour.
- Develop a life skill on Time management
- Have an idea on barriers of communication.

Modules	Course Contents	Periods
I	Understanding Self Understanding of Self ,What is self?, Components of Self-self identity, Identity crisis, Definition self confidence, self image, Johari Window, Self Esteem, High and Low Self-esteem, Erikson's model.	4
II	Foundations of individual behavior Personality- structure, determinants, personality traits, Perception- Perceptual Process, Attribution, Errors in perception, Stereotyping, Racial Profiling, Learning- Theories of learning.	4
III	Managing self Time management: Introduction-the 80:20, sense of time management, Three secrets of time management, Effective scheduling, Stress management, effects of stress, kinds of stress-sources of stress, Signs of stress, Stress management tips.	4
IV	Behaviour and communication. Behaviour as a barrier to Communication , ways to overcome the barriers, Non-verbal communication-body language (voluntary and involuntary body language) forms of body language, Interpreting body language	4
		16

Text books

- Soft skills by Dr.K.Alex, S.Chand.
- Organisational behaviour by S.P Robbins, Judge , Vohra 18th Ed.

Level: Semester II

Course: C-1

Title of the Paper: HISTORY OF ART

Subject Code: BFA072C201

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To enable the students to understand the introductory part of Indian art, Western art and Far Eastern art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	The students will be able to define their thoughts effectively in verbal as well as written form.	BT 1
CO 2	The students will be able to exemplify basic knowledge of broad historical art development of India and Western art.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations	BT 3
CO 4	Identify art, cultural, historical and literary nuances of classics art works across centuries.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Indian Art (Prehistoric art, Art of Indus Valley Civilization, Indian sculptures and painting).	12
II	Western Art (Cave Art/Greek Art/Roman Art/ Renaissance Art/Modern art).	12
III	Neolithic period (Potteries, Jade, Bronze), Early Imperial China (Shang bronze, Zhou Bronze, Han period), Influence of Buddhism.	12
IV	Art of Japan (Prehistoric period 11 th mil. BCE-6 th c. CE), (Asuka and Nara (552-794). Art of Japan (Heian (794-1185), (Kamakura and Muromachi (1185-1573).	12
TOTAL		48

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
2. Chesterman, M. *Making Woodblock Prints*, The Crowood Press Ltd., Marlborough 2015.
3. Covey, S. *Modern Printmaking: A Guide to Traditional and Digital Techniques*,

- Watson-Guptill. New York, 2016.
4. Cumming, R. *Art: A Visual History*, DK, London, 2020.
 5. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
 6. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997.
 7. Paine R.T. *Art and Architecture of Japan*, Yale University Press, 1992.
 8. Lee, S. *Far Eastern Art*, Prentice Hall, New Jersey, 1994.
 9. Baker, J. S. *Japanese Art*, Thames & Hudson, London, 2014.
 10. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001.
 11. Mookerjee, A. *Arts of India*, Tuttle Publishing, Vermont, 2012.
 12. Pathak, D. *Art and Craft of Indus Valley Civilization*, Shree Publishers & Distributors, New Delhi, 2015.
 13. Ratnagar, S. *The Magic in the Image: Women in Clay at Mohenjo-daro and Harappa*, Manohar Publishers, New Delhi, 2018.
 14. Ray, N. *Mauryan and Post-Mauryan Art*, Indian Council of Historical Research, New Delhi, 1975.
 15. Satyawadi, S. *Proto-Historic Pottery of Indus Valley Civilization*, D.K, London, 1996.
 16. Sharma, M. *Mauryan Art and Architecture*, Kaveri Books, New Delhi, 2019.
 17. Sivaramamurti, C. *The Art of India*, Harry N. Abrams, Inc., New York, 1977.

Course: C-2

Title of the Paper: DRAWING AND STUDY-I

Subject Code: BFA072C212

Marks/ Credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to develop accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the different art medium of the art.	BT 1
CO 2	Apply the understanding of different types of awareness of relationship of different shapes and forms –relatives' values.	BT 3

CO 3	Develop the sense of observation and the capacity to retain and recall images and their coordination and figure drawing skill and an understanding of the movement of the figure in space.	BT 3
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DETAILED SYLLABUS

Modules	Course Content	Periods
I	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc, using mediums like pencil, charcoal, pen & ink, water colour etc.	24
II	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc, using medium tempera technique	24
III	Detailed study of Foliage/ Landscape in transparent technique, tempera or mixed media.	24
IV	Detailed study of human, animal using mediums like pencil, charcoal, water colour on paper.	24
TOTAL		96

Books for Reference:

1. Bellamy, D. *Complete Guide to Watercolour Painting*, Search Press, UK, 2011.
2. Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.
3. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
4. Cumming, R. *Art: A Visual History*, DK, London, 2020.
5. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
6. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
7. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
8. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
9. Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999.
10. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
11. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
12. Rathus, L. F. *Understanding Art*, Cengage Learning, London, 2016.
13. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
14. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guption, New York, 1999.
15. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
16. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
17. Winslow, V.L. *Classic Human Anatomy*, Watson-Guption, New York, 2008.

Course: C-3

Title of the Paper: PAINTING

Subject Code: BFA072C213

Marks/ Credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives

The objective of the course is to provide a fundamental understanding of the linguistic inquiry and the branches of linguistics in order to develop the student's ability to solve linguistic problems.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Demonstrate the understanding of different mediums of paintings in response to contemporary and historical context.	BT 2
CO 2	Illustrate the different composition of art.	BT 2
CO 3	Apply the technical art knowledge in anatomy, volume, chiaroscuro, composition and colour.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Composition-I (Figurative composition in realistic manner from outdoor view using medium water colour on paper).	24
II	Composition -II (Figurative composition in realistic manner from imagination using medium in water colour).	24
III	Composition –III (Composition from indoor view using medium like water colour).	24
IV	Composition –IV (Composition from nature using medium like water colour on paper).	24
TOTAL		96

Books for Reference:

- Bellamy, D. *Complete Guide to Watercolour Painting*, Search Press, UK, 2011.
- Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.

- Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
- Cumming, R. *Art: A Visual History*, DK, London, 2020.
- Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
- Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
- Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
- King, R. *Artists: Their Lives and Works*, DK, London, 2017.
- Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999.
- Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
- Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
- Rathus, L. F. *Understanding Art*, Cengage Learning, London, 2016.
- Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
- Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guption, New York, 1999.
- Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
- Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
- Winslow, V.L. *Classic Human Anatomy*, Watson-Guption, New York, 2008.

Course: S-1

Subject: ART AND CRAFT

Subject Code: BFA072S211

Total marks/ credits: 100 /2

L-T-P-C: 0-0-4-2

Total credits: 2

Course Objectives:

To develop foundational idea of the art to develop skill in producing three-dimensional artwork.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Outline the different styles, forms, thematic concerns to interpret their own culture.	BT 2
CO 2	Identify the art form and experiment with the mediums.	BT 3

CO 3	understand of the growth their self-confidence in the use of visual and tactile elements and things. The students will be able to demonstrate craft skill.	BT 2
CO 4	Analyse the factors that contribute to creating varied interpretations of art narratives.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Drawing and sketching, using pencil, charcoal, oil pastel, pen and ink to create basic concepts of drawings and designs of craft objects.	16
II	Paper craft, Use of different types of tint papers to make origami objects, kinetic paper craft or to prepare a composition by using paper cutting, pasting or joining etc.	16
III	Pot design, Use of distinct medium of pots like terracotta, fibre, or paper mache to create a traditional or modern designs on pots by applying plastic colours(acrylic colours, fabric colours etc)	16
IV	Scrap material craft, Use of found objects or waste materials to prepare a craft objects by cutting, joining and pasting.	16
TOTAL		64

Books for Reference:

1. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
2. Cumming, R. *Art: A Visual History*, DK, London, 2020.
3. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
4. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
5. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
6. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999.
8. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
9. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
10. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
11. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.

Course: G-1

Subject: PRINTMAKING

Subject Code: BFA072G211

Total marks/ credits:100/3

L-T-P-C: 0-0-4-3

Total credits: 3

Course Objectives:

To enable the students to develop the knowledge of printmaking.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Identify of the basic principles making prints and ability to apply these principles with aesthetic perception.	BT 2
CO 2	Illustrate the artworks of woodcut that reflects a personal artistic vision.	BT 2

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Introduction of Printmaking or graphic art. Different types and process Printmaking- Intaglio Printmaking. An intaglio print is one where the image is printed from a recessed design incised or etched into the surface of a plate Relief Printmaking, Lithography, Serigraphy (Screen Printing), Monotype.	16
II	Layout design for preparing the design of woodcut using medium black poster or ink. Experiment with Woodcut in one colour and multi-colour	16
III	Composition in Wood cut	16
IV	Experiment with Linocut	16
TOTAL		64

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London,2012.
2. Chesterman, M. *Making Woodblock Prints*, The Crowood Press Ltd., Marlborough 2015.
3. Covey, S. *Modern Printmaking: A Guide to Traditional and Digital Techniques*, Watson-Guptill. New York, 2016.
4. Cumming, R. *Art: A Visual History*, DK, London, 2020.
5. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
6. Fick, B. & Grabowski, B. *Printmaking: A Complete Guide to Materials & Process*, Laurence King Publishing, London, 2015.

7. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
8. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
9. Martin, J. *The Encyclopedia of Printmaking Techniques*, Search Press, 2018.
10. Rathus, L. F. *Understanding Art*, Cengage Learning, London, 2016.
11. Ross, J. *The Complete Printmaker*, Free Press, New York, 1991.
12. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.

AECC – 3 (2ND SEMESTER)

Paper IV
AECC-3/Subject Name: Communicative English- II: Conversation and Public Speaking
Subject Code: CEN982A201
L-T-P-C – 1-0-0-1
Credit Units: 1
Scheme of Evaluation: Theory + Viva-Voce + Extempore Speech
Continuous Evaluation: 30 Marks
Semester End Examination:
Component A = Written Examination = 30 Marks
Component B + C = Viva-Voce + Extempore speech = 40 Marks

Course Objective: The objective of the course is to give students a platform to enhance their speaking and conversational skills in English by engaging them in meaningful discussions and interactive activities.

Course Outcomes: On completion of this course students will be expected to -

- Improve speaking skill.
- Develop a life skill on conversation.
- Improve the skill of public speaking.

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I.	Speaking Skills Speaking – The Art of Speaking, Goals, Speaking Styles, The Speaking Process Importance of Oral Communication, Choosing the form of Communication, Principles & Guidelines of Successful Oral Communication, Barriers to Effective Oral Communication Three aspects of Oral Communication – Conversing, Listening and Body Language Intercultural Oral Communication	4
II.	Conversational Skills : Listening and Persuasive Speaking Conversation – Types of Conversation, Strategies for Effectiveness, Conversation Practice, Persuasive Functions in Conversation, Telephonic Conversation and Etiquette Dialogue Writing, Conversation Control	4

III.	Transactional Analysis The Role of Intonation , Strokes, Psychological Characteristics of Ego States (The Parent, The Adult, The Child), Structure and Aspects of Human Personality Analysing Transactions – Complementary Transactions, Crossed Transactions, Duplex or Ulterior Transactions, How to Identify the Ego States of Interacting Individuals, How to Manage Conversations, Structural Analysis, Certain Habits of Ineffective Conversationalists	4
IV	Public Speaking Business Presentation and Speeches – Difference Elements of a Good Speech – Planning, Occasion, Audience, Purpose, Thesis, Material Organising and Outlining a Speech Outline, Types of Delivery Guidelines for Delivery – Verbal Elements, Non-Verbal Elements, Vocal Elements, Visual Elements, Controlling Nervousness and Stage Fright	4
TOTAL		16

Text/Reference Books:

- Mehra, Payal. (2012). *Business Communication for Managers*: Dorling Kindersley (India) Pvt. Ltd. Page 75 – 83. ISBN 978-81-317-5865-6
- Raman, Meenakshi and Singh, Prakash.(2012). *Business Communication* (2nd Edition): Oxford University Press. Page 123 – 165.ISBN-13:978-0-19-807705-03
- Raman, Meenakshi and Sharma, Sangeeta. (2011). *Technical Communication: Principles and Practice* (2nd Edition): Oxford University Press. Page 137 – 148 ISBN-13:978-0-19-806529-6
- Sengupta, Sailesh.(2011) *Business and Managerial Communication*. New Delhi : PHI Learning Pvt. Ltd. Page 136-153.ISBN-978-81-203-4435-8

AECC-4 (2nd Semester)

Paper V
AECC-4/Subject Name: Behavioural Science – II
Subject Code: BHS982A202
L-T-P-C – 1-0-0-1
Credit Units: 1
Scheme of Evaluation: Theory + Viva-Voce + Extempore Speech
Continuous Evaluation: 30 Marks
Semester End Examination:
Component A – Written Examination = 30 Marks
Component B +C – Viva-Voce + Extempore speech = 40 Marks

Course objectives: To increase one’s ability to draw conclusions and develop inferences about attitudes and behaviour, when confronted with different situations that are common in modern organizations

Course Outcomes: On completion of this course students will be expected to -

- Understand culture and personality

- Understand Value.
- Demonstrate leadership.
- Develop a life skill on motivation

Modules	Course Contents	Periods
I	Culture and Personality Relation Between Culture and Personality with Relevant Examples, Cultural Iceberg, Overview of Hofstede's Framework, Discussion of the four dimensions of Hofstede's Framework.	4
II	Attitudes and Values Attitude's definition: changing our own attitudes, Process of cognitive dissonance Types of Values, Value conflicts, Merging personal and Organisational values, changes of values with time, male & female values differences.	4
III	Leadership Definition of leadership, types of leadership, Leadership Continuum Transformational & transactional Leadership, Ethical Leadership.	4
IV	Motivation Definition of motivation with example, Theories of Motivation (Maslow & X and Y) Applications of motivation.	4
		16

Text books:

- Organizational Behaviour by Kavita Singh (Vikas publishers, 3rd Edition).
- Organisational behaviour by S.P Robbins, Judge , Vohra 18th Ed.

Level: Semester III

Course: C 1

Subject: HISTORY OF INDIAN ART-I

Subject Code: BFA072C301

Marks/credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To enable the students to develop an understanding of Indian art History and the dynastic rulers and their contribution to the development of Indian art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts effectively in verbal as well as written form.	BT 1
CO 2	The students will be able to exemplify basic knowledge of broad historical art development of India art.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations. knowledge of broad historical art development of India.	BT 3
CO 4	Identify art ,cultural, historical and literary nuances of classics art works across centuries.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	<ul style="list-style-type: none">• Prehistoric art of India (Art of Bhimbetka cave), Art of Indus Valley Civilization (Study of pottery, seals, sculptures)• Art of Maurya Period (Ashokan Lion capital, Yakshi from Didarganj, Yakshas from Patna, Parkham Lomas Rishi cave)	12
II	<ul style="list-style-type: none">• Art of Sunga Period (Chaityas, viharas, stupa, sculptures).• Andhra Period (Development of Stupa, study of style, characteristic features and aesthetics of the sculptures of Sanchi Stupa and Amaravati Stupa)	12
III	<ul style="list-style-type: none">• Kushana Period (Development of art of Gandhara and Mathura)• Gupta Period (Development of Buddha image from Mathura, Sarnath, Sultanganj, Images of Vishnu and Ganga) (Development of Paintings and Sculptures during Gupta period special reference to Ajanta Cave)	12

IV	<ul style="list-style-type: none"> • Chalukya (Development of art of Chalukya dynasty during 540 AD to 757 AD with special reference to Badami, Aihhole, Pattadakal). • Art of Rashtrakuta dynasty special reference to Ellora, Kailasanatha Temple, Elephanta cave temple. 	12
TOTAL		48

Books for Reference:

1. Chandra, A. *Prehistoric Art of India*, Research India Press, New Delhi, 2012.
2. Cooke, T. *Facts and Artefacts: Indus Valley Civilisation*, Franklin Watts Ltd, New York, 2018.
3. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997.
4. Gupta, S. P. *The Roots of Indian Art*, B.R. Publishing Corporation, New Delhi, 2011.
5. Huntington, S.L. *The Art of Ancient India*, Motilal Banarsidass Publishers, Delhi, Second Edition, 2016.
6. Mathpal, Y. *Prehistoric Rock Paintings of Bhimbetka*, Abhinav Publications, New Delhi, 1984.
7. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001.
8. Mookerjee, A. *Arts of India*, Tuttle Publishing, Vermont, 2012.
9. Pathak, D. *Art and Craft of Indus Valley Civilization*, Shree Publishers & Distributors, New Delhi, 2015.
10. Ratnagar, S. *The Magic in the Image: Women in Clay at Mohenjo-daro and Harappa*, Manohar Publishers, New Delhi, 2018.
11. Ray, N. *Mauryan and Post-Mauryan Art*, Indian Council of Historical Research, New Delhi, 1975.
12. Satyawadi, S. *Proto-Historic Pottery of Indus Valley Civilization*, D.K, London, 1996.
13. Sharma, M. *Mauryan Art and Architecture*, Kaveri Books, New Delhi, 2019.
14. Sivaramamurti, C. *The Art of India*, Harry N. Abrams, Inc., New York, 1977.
15. Tripathi, K. K. *Recent Perspectives on Prehistoric Art in India*, Aryan Books International, New Delhi, 1966.

Course: C-2

Subject: PORTRAIT STUDY

Subject Code: BFA072C312

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to study accurate observation and skills of graphic presentation in free hand drawing exercises from model study. To enable the students to study on proportion, perspective of the portrait of human figure

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the different art medium of the art. basic concept of self-portrait study in different mediums.	BT 1
CO 2	Understand about the importance of light and shade from different perspectives.	
CO 3	Apply the understanding of the expression, emotions with different mediums in the representation of portrait from observation.	BT 3
CO 4	Develop the sense of observation and the capacity to retain and recall images and their coordination and figure drawing skill and an understanding of the movement of the figure in space.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Drawings of portrait from life model in different mediums like water colour, pastel, conte, charcoal (Study of gesture, expression etc.)	24
II	Self-Portrait (canvas, oil, acrylic colour -for Painting/ POP, Cement, Terracotta- for Sculpture).	24
III	Portrait from Life model (canvas, oil, acrylic colour -for Painting/ POP, Cement, Terracotta- for Sculpture).	24

IV	Creative portrait (canvas, oil, acrylic colour -for Painting/ POP, Cement, Terracotta- for Sculpture).	24
TOTAL		96

Books for Reference:

1. Bellamy, D. *Complete Guide to Watercolour Painting*, Search Press, UK, 2011.
2. Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.
3. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
4. Cumming, R. *Art: A Visual History*, DK, London, 2020.
5. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
6. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
7. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
8. King R. *Artists: Their Lives and Works*, DK, London, 2017.
9. Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999.
10. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
11. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
12. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
13. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
14. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guption, New York, 1999.
15. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
16. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
17. Winslow, V.L. *Classic Human Anatomy*, Watson-Guption, New York, 2008.

Course: D-1

Subject: PICTORIAL COMPOSITION-I for (Painting)

Subject Code: BFA072D311

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to develop compositional sense through creativity by studying objects, natural elements and human action in different mediums.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level

CO 1	Understand geometric and organic forms within a representational context emphasizing colour, perspective, rendering etc.	BT 2
CO 2	Apply the understanding of the traditional concept in creating traditional Indian paintings.	BT 3
CO 3	Develop the sense of observation and the capacity to retain and recall images and their coordination and folk drawing skill and an understanding of the movement of the figure in space.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Figurative composition from outdoor in any mediums like oil, acrylic on canvas.	24
II	Realistic composition with human figure in mediums like oil, acrylic on canvas.	24
III	Realistic composition using perspective with human figures in mediums like oil, acrylic on canvas.	24
IV	Indian style of painting composition (Study Indian miniature painting) in any medium.	24
TOTAL		96

Books for Reference:

1. Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.
2. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
3. Cumming, R. *Art: A Visual History*, DK, London, 2020.
4. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
5. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
6. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
7. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
8. Norling, E., *Perspective Made Easy*, Dover Publications, New York, 1999.
9. Perard, V. *Anatomy & Drawing*, Grace Prakashan, Maharashtra, 2006.
10. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
11. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
12. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
13. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guption, New York.

Course: D-2

Subject: COMPOSITION-I for (Sculpture)

Subject Code: BFA072D312

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To develop the compositional concept by observing varied elements in nature or man-made in three dimensional forms.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Remember the visual language created by elements such as shape, space proportion and texture.	BT 1
CO 2	Understand the basic design principles with an emphasis on three-dimensional art.	BT 2
CO 3	Apply the design principles with the proper aesthetic taste on the work of art.	BT 3

Detailed Syllabus:

Modules	Course content	Periods
I	Basic of composition-relief & three dimensional	24
II	Figurative compositions with different mediums	24
III	Still life composition	24
IV	Composition in clay & terracotta	24
TOTAL		96

Books for Reference:

1. Garrould A. *Henry Moore: Complete Drawings 1977-81.*, Lund Humphries, London, First Edition, 1994.
2. Moore H. *Henry Moore; Complete Sculpture, 1949-54*, Lund Humphries, London, First Edition, 1986.

3. Meilach D. Z. *Direct Metal Sculpture; Creative Techniques and Appreciation*, Schiffer Publishing, Pennsylvania, Second Edition, 2000.

Course: G-1

Subject: INDIAN STYLE OF ART

Subject Code: BFA072G311

Marks/credits: 100/3

L-T-P-C: 0-0-6-3

Total credits: 3

Course Objectives:

To enable the students to study the traditional art practices of India.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the different art medium of theory of Indian paintings by applying practical methodology.	BT 1
CO 2	Apply the understanding of the traditional concept in creating traditional Indian paintings.	BT 3
CO 3	Develop the sense of observation and the capacity to retain and recall images and their coordination and folk drawing skill and an understanding of the movement of the figure in space.	BT 3
CO4	Develop a sense of understanding of various styles of Folk painting.	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Introduction of Manuscript Painting. Jain manuscript, Assamese Manuscript. Artworks and artist of Mugal and Rajasthani art.	24
II	Preparation of paper surface using rice paper, glue cloth etc. Color application. Copy work of Ajanta mural paintings in water colour/acrylic colour.	24
III	Study work of Mughal miniature painting in water colour/acrylic colour. Study work of Rajput miniature painting in water colour/acrylic colour.	24

IV	Copy work of Folk paintings of India, Manuscript Painting of Assam (Chitra Bhagavata, Hastividyanarva, Gita Govinda etc.) in water colour/acrylic colour. Traditional Mask making of Majuli.	24
TOTAL		96

Books for Reference:

1. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997.
2. Cummins, J. *Indian Paintings: From Cave Temples to the Colonial Period*, Museum of Fine Arts, Boston, 2007.
3. Dallapiccola, A. L. *Indian Paintings: The Lesser-Known Traditions*, Niyogi Books, New Delhi, 2011.
4. Dallapiccola, A. L. *Kalamakari Temple Hangings*, Mapin Publishing, Ahmedabad, 2015.
5. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001.
6. Seth, M. *Indian Painting: The Great Mural Tradition*, Harry N. Abrams, New York, 2006.
7. Gupta, R. D. *Eastern Indian Manuscript Painting*, D.B. Taraporevala Sons, Bombay, First Edition, 1972.
8. Nandagopal, R. D. C. *Manuscript Paintings of Assam*, State Museum, Guwahati, First Edition, 1998.

Level: Semester IV

Course: C-1

Subject: HISTORY OF WESTERN ART-I

Subject Code: BFA072C401

Marks/credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To enable the students to learn the artistic language rationally and critically to appraise artistic output throughout history and its manifestations in different cultures. To enable the students to develop an understanding of Prehistoric Art to Renaissance Art of Europe.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define their thoughts effectively in verbal as well as written form.	BT 1
CO 2	Exemplify basic knowledge of broad historical art development of sculpture and painting of Prehistoric period, Egyptian, Mesopotamia, Assyrian, Greek art and Roman art, Early Christian Art, Byzantine Art, Gothic Art, Early Renaissance Art, High Renaissance art.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations. knowledge of broad historical art development of India.	BT 3
CO 4	Identify art ,cultural, historical and literary nuances of classics art works across centuries.	BT 4

Detailed Syllabus:

Modules	Course Content	Periods
I	<ul style="list-style-type: none">• Prehistoric Art (Development of prehistoric art of world)• Egyptian art• Mesopotamia	12
II	<ul style="list-style-type: none">• Assyrian art• Greek Art• Roman Art	12
III	<ul style="list-style-type: none">• Early Christian Art (Development of painting, sculpture, architecture from 2nd century AD to 3rd)	12

	century AD) <ul style="list-style-type: none"> • Byzantine Art (Art of Byzantine era from 330 AD to 1453 AD regarding religious paintings, mosaics, buildings, icon etc.) • Gothic Art (Development of Gothic Art like painting, sculpture, architecture etc. from the mid 12th Century to as late as the end of the 16th century AD). 	
IV	<ul style="list-style-type: none"> • Early Renaissance Art (Development of Italian Renaissance painting and sculpture from 1400 AD to 1475 AD) • High Renaissance Art (Analysis of the art works of Leonardo Da Vinci, Michel Angelo, Raphael, Titian etc.) 	12
TOTAL		48

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
2. Boardman, J. *Greek Art*, Thames and Hudson, London, 2016.
3. Cumming, R. *Art: A Visual History*, DK, London, 2020.
4. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
5. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
6. King R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Manley, B. *Egyptian Art*, Thames and Hudson, London, 2018.
8. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
9. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
10. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
11. Wheeler, M. *Roman Art and Architecture*, Thames and Hudson, London, 1985.

Course: C-2

Subject: DRAWING AND STUDY-II

Subject Code: BFA072C412

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to develop accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture.

Course Outcomes:

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the different art medium of the art.	BT 1
CO 2	Apply the understanding of different types of awareness of relationship of different shapes and forms –relatives' values.	BT 3
CO 3	Develop the sense of observation and the capacity to retain and recall images and their coordination and figure drawing skill and an understanding of the movement of the figure in space.	BT 3

Detailed Syllabus:

Modules	Course Content	Periods
I	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc, using mediums like pencil, charcoal, pen & ink, water colour etc.	24
II	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc, using medium tempera technique	24
III	Detailed study of Foliage/ Landscape in transparent technique, tempera or mixed media.	24
IV	Detailed study of human, animal using mediums like pencil, charcoal, water colour on paper.	24
TOTAL		96

Books for Reference:

- Bellamy, D. *Complete Guide to Watercolour Painting*, Search Press, UK, 2011.
- Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.
- Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
- Cumming, R. *Art: A Visual History*, DK, London, 2020.
- Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
- Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
- Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
- King R. *Artists: Their Lives and Works*, DK, London, 2017.
- Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999.
- Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004.
- Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
- Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
- Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
- Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guptill, New York, 1999.
- Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.

16. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993.
17. Winslow, V.L. *Classic Human Anatomy*, Watson-Guptill, New York, 2008.

Course: D-1

Subject: PICTORIAL COMPOSITION-II for Painting

Subject Code: BFA072D411

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to develop compositional sense through creativity by studying objects, natural elements and human action in different mediums

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand geometric and organic forms within a representational context emphasizing colour, perspective, rendering etc.	BT 2
CO 2	Apply the understanding of the traditional concept in creating traditional Indian paintings.	BT 3
CO 3	Develop the sense of observation and the capacity to retain and recall images and their coordination and folk drawing skill and an understanding of the movement of the figure in space.	BT 3

Detailed Syllabus:

Modules	Course content	Periods
I	Figurative composition from outdoor in any mediums like oil, acrylic on canvas.	24
II	Realistic composition with human figure in mediums like oil, acrylic on canvas.	24
III	Realistic composition using perspective with human figures in mediums like oil, acrylic on canvas.	24
IV	Indian style of painting composition (Study Indian miniature painting) in any medium.	24
TOTAL		96

Books for Reference:

1. Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010.
2. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016.
3. Cumming, R. *Art: A Visual History*, DK, London, 2020.
4. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
5. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015.
6. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
7. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
8. Norling, E., *Perspective Made Easy*, Dover Publications, New York, 1999.
9. Perard, V. *Anatomy & Drawing*, Grace Prakashan, Maharashtra, 2006.
10. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
11. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
12. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013.
13. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guptill, New York.

Course: D-2**Subject: COMPOSITION-II for Sculpture****Subject Code: BFA072D412****Marks/credits: 100/4****L-T-P-C: 0-0-8-4****Total credits: 4****Course Outcomes:**

To enable the students to develop creativity by studying objects, natural elements and human action in different mediums. To enable the students to develop conceptual, imaginative and thematic practices in varied composition of different mediums.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Remember the visual language created by elements such as shape, space proportion and texture.	BT 1
CO 2	Understand the basic design principles with an emphasis on three-dimensional art.	BT 2
CO 3	Apply the design principles with the proper aesthetic taste on the work of art.	BT 3

Detailed Syllabus:

Modules	Course content	Periods
I	Figurative composition (terracotta/POP/Cement etc.)	24
II	Animal composition (terracotta/POP/Cement/ Wood etc.)	24
III	Foliage Composition (Composition in wood/ Cement)	24
IV	Composition with waste materials (plastic, Scrap materials etc.)	24
TOTAL		96

Books for Reference:

1. Moore H. *Complete Sculpture, 1949-54*, Lund Humphries, London, First Edition, 1986.
2. Meilach D. Z. *Direct Metal Sculpture; Creative Techniques and Appreciation*, Schiffer Publishing, Pennsylvania, Second Edition, 2000.

Course: S-1

Subject: BASICS OF PHOTOGRAPHY

Subject Code: BFA072S411

Marks/credits: 100/2

L-T-P-C: 0-0-4-2

Total credits: 2

Course Objectives:

To enable the students to develop the concept of creation of photographic imagery following the practice of visualization, analysis, production and assessment.

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Remember visual perception through Camera.	BT 1
CO 2	Understand photography theories, principles into conceptualization and expansion of effective photographs.	BT 2
CO 3	Apply the knowledge to produce photographic images of different subject matter	BT 3

Detailed Syllabus:

Modules	Course content	Periods
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I	Camera Handling. Functions of ISO, Shutter Speed, Focus-Automatic/Manual, Storage System.	16
II	Lighting, Use of Natural and artificial lighting setup.	16
III	Photography of Still life	16
IV	Photography of Indoor Composition	16
TOTAL		64

Books for Reference:

1. Barnbaum, B. *The Art of Photography: A Personal Approach to Artistic Expression*, Rocky Nook, 2010.
2. Barnbaum, B. *The Essence of Photography: Seeing and Creativity*, Rocky Nook, 2014.
3. Galer, M. *Introduction to Photography*, Focal Press, London, 2015.
4. Kelby S. *The Digital Photography*, Peachpit Press, San Francisco, 2013.

Course: G-1

Subject: PLASTIC ART

Subject Code: BFA072G431

Marks/credits: 100/3

L-T-P-C: 1-0-4-3

Total credits: 3

Course Objectives:

To enable the students to develop a concept in different mediums. To enable the students to develop creativity by studying objects, natural elements and human action in different mediums.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand visual language is the look and feel of an item of design, created by elements such as shape, space proportion and texture.	BT 2
CO 2	Identify visual perception along with verbal analysis of the visual elements such as line, shape, etc.	BT 3

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Detailed Syllabus:

Modules	Course content	Periods
I	Introduction to methods and materials of Plastic art. Different Types of Plastic art. Study of artists of Plastic art and Indian and Western. Study of Cubist artists and Neo Dada Artists.	16
II	Experimenting with sculpture using any medium like wood, clay, plaster of paris, terracotta etc. Experimenting with sculpture using any medium.	16
III	Landscape composition from outdoor in any medium.composition with human figure in any medium.	16
IV	Creative composition using any medium of oil and acrylic paint on canvas.	16
	TOTAL	64

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
2. Cumming, R. *Art: A Visual History*, DK, London, 2020.
3. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
4. Garrould A. *Henry Moore: Complete Drawings 1977-81.*, Lund Humphries, London, 1994.
5. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001.
6. King R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Lanteri, E. *Modelling and Sculpting the Human Figure*, Dover Publications, 1986.
8. Meilach D. Z. *Direct Metal Sculpture; Creative Techniques and Appreciation*, Schiffer Publishing, Pennsylvania, 2000.
9. Moore H. *Henry Moore; Complete Sculpture, 1949-54*, Lund Humphries, London, 1986.

Course: C-3

Subject: Internship

Subject Code: BFA072G411

Marks/credits: 100/4

L-T-P-C: 0-0-0-4

Total credits: 4

Course Objectives:

To achieve knowledge and skill about various aspects of industrial organization.

Course Outcomes:

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand the roles and responsibilities of a particular job career.	BT 2
CO 2	Develop communication skill and personality.	BT 3

Level: Semester-V

Course: C-1

Title of the Paper: HISTORY OF WESTERN ART-II

Subject Code: BFA072C501

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives

To introduce students to emergence and development of art traditions since Baroque period to Symbolism art movement.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	The student will be able to define chronological period, geographical origin, historical, religious aspect, cultural context of works of art.	BT 1
CO 2	The students will be able to explain the subject matter, meaning and significance of the works of art of great artists of Europe.	BT 2
CO 3	The students will demonstrate an effective knowledge of Western art and assess the qualities of works of painting, sculpture and architecture in the historical and cultural settings.	BT 2
CO 4	Analyze the concept of different art developments of Europe.	BT 4

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	<ul style="list-style-type: none">• Baroque Period (Analysis of the Art works of Bernini, Rubens, Rembrandt etc.)• Neoclassicism (Analysis of the art works of Ingers, Jacques etc.)	12
II	<ul style="list-style-type: none">• Romanticism (Analysis of the art works of Delacroix, Goya, Constable, Turner etc.)• Art and artists of Realism movement	12

III	<ul style="list-style-type: none"> • Art and artists of Impressionism movement • Art and artists of Post Impressionism 	12
IV	<ul style="list-style-type: none"> • Art and Artists of Neo Impressionism movement • Art and artists of Pointillism movement • Art and artist of Symbolism movement 	12
TOTAL		48

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
2. Boardman, J. *Greek Art*, Thames and Hudson, London, 2016.
3. Cumming, R. *Art: A Visual History*, DK, London, 2020.
4. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
5. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
6. King R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Manley, B. *Egyptian Art*, Thames and Hudson, London, 2018.
8. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
9. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
10. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.
11. Wheeler, M. *Roman Art and Architecture*, Thames and Hudson, London, 1985.

Course: C-2

Subject: HISTORY OF INDIAN ART-II

Subject Code: BFA072C502

Marks/credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To enable the students to develop an understanding of different stages of Indian art.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Remember individual artistic styles of the artists of Baroque and Neo Classicism period.	BT 1
CO 2	Classify the major artistic styles and genres of Western art from Romanticism to Realism art movement.	BT 2

CO 3	Identify the themes and contents and styles of the Western major artists through the artistic development like Neo Impressionism, Pointillism and Symbolism.	BT 3
CO 4	Identify various Folk art style of India and contribution to Indian art.	BT 3

Detailed Syllabus:

Modules	Course Content	Periods
I	<ul style="list-style-type: none"> • Pallavas, Rathas, Decent of Ganges, Durga slaying Buffalo Demon, Shore Temple, • Chola Bronzes • Chandelas Dynasty Development of Art and architecture of Chandelas dynasty with special reference to Khajuraho • Orissan Temple art Konarak 	12
II	<ul style="list-style-type: none"> • Mural Paintings of India Paintings of Ajanta Cave Paintings of Bagh Cave Mughal Miniature Painting Development of Painting under Akbar Development of Painting under Jahangir Development of Painting under Shahjahan 	12
III	<ul style="list-style-type: none"> • Rajput Miniature Painting Paintings of Mewar, Bundi, Kotah, Amber-Jaipur, Marwar, Bikaner, Kishangarh • Pahari Miniature Painting Paintings of Basohli, Jammu, Guler, Kangra, Chamba, Kulu, Mandi, Garhwal 	12
IV	<ul style="list-style-type: none"> • Folk paintings of India Madhubani Painting Warli Painting Kalamakari Painting Pattachitra Art Kalighat Painting • Manuscript Painting of Assam 	12

	Paintings of Chitra Bhagavata Paintings of Gita Govinda Paintings of Hastividya Paintings of Hastividya	
TOTAL		48

Books for Reference:

1. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997
2. Cummins, J. *Indian Paintings: From Cave Temples to the Colonial Period*, Museum of Fine Arts, Boston, 2007
3. Dallapiccola, A.L. *Indian Paintings: The Lesser Known Traditions*, Niyogi Books, New Delhi, 2011
4. Dallapiccola, A.L. *Kalamakari Temple Hangings*, Mapin Publishing, Ahmedabad, 2015
5. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001
6. Satyawadi, S. *Unique Art of Warli Paintings*, D.K. Print World Ltd, London, 2010
7. Seth, M. *Indian Painting: The Great Mural Tradition*, Harry N. Abrams, New York, 2006
8. Sivaramamurti, C. *The Art of India*, Harry N. Abrams, Inc., New York, 1977

Course: D-1

Subject: DRAWING AND STUDY-III

Subject Code: BFA072D511

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to provide a study of accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective.

Course Outcomes:

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the observation of nature and own concept.	BT 1
CO 2	Illustrate the anatomical drawing with different postures using the mediums like painting and sculpture.	BT 2
CO 3	Develop perception to study from life model.	BT 3

CO 4	Identify the different mediums to explore own concept as well as from the observation from nature.	BT 3
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Detailed Syllabus:

Modules	Course Content	Periods
I	Study of Still Life objects using mediums (water colour, oil, acrylic etc-For Painting)/(POP, Cement, Fibre, Terracotta, Wood etc.-For Sculpture)	24
II	Detailed study of Human figure using the mediums (water colour, oil, acrylic etc-For Painting)/(POP, Cement, Fibre, Terracotta, Wood etc.-For Sculpture).	24
III	Study of human/animal in mediums like (oil, acrylic etc. on canvas-For Painting/ POP, Cement, Fibre, Terracotta, Wood, etc.-For Sculpture).	24
IV	Study of nature using mediums in different mediums.	24
TOTAL		96

Books for Reference:

1. Bellamy, D. *Complete Guide to Watercolour Painting*, Search Press, UK, 2011
2. Civardi, G. *Drawing: A Complete Guide*, Search Press, UK, 2010
3. Civardi, G. *Figure Drawing: A Complete Guide*, Search Press, UK, 2016
4. Cumming, R. *Art: A Visual History*, DK, London, 2020
5. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018
6. Hoggett, S. *Beginner's Watercolour*, Collins & Brown, London, 2015
7. Janson, H.W. *A History of Art*, Thames & Hudson, UK, 2001
8. King R. *Artists: Their Lives and Works*, DK, London, 2017
9. Norling, E. *Perspective Made Easy*, Dover Publications, New York, 1999
10. Perard, V. *Anatomy and Drawing*, Dover Publications, New York, 2004
11. Perard, V. *Anatomy & Drawing*, Grace Prakashan, Maharashtra, 2006
12. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011
13. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016
14. Robertson, S. *How to Draw: Drawing and Sketching Objects and Environments*, Design studio press, Los Angeles, 2013
15. Ryder, A. *The Artist's Complete Guide to Figure Drawing*, Watson-Guption, New York, 1999
16. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

17. Watson, E. W. *Creative Perspective for Artists and Illustrators*, Dover Publications, New York, 1993
18. Winslow, V.L. *Classic Human Anatomy*, Watson-Guption, New York, 2008

Course: D-2

Subject: MURAL

Subject Code: BFA072D512

Marks/credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives:

To enable the students to develop concepts regarding the preparation of mural design (interior/exterior).

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the concept of mural tradition of Indian art.	BT 1
CO 2	Classify the different methods and materials of mural tradition.	BT 2
CO 3	Demonstrate the technical ability and workmanship of the mural work.	BT 2
CO 4	Apply the ideas from base preparation to final product installation of mural art.	BT 3

Detailed Syllabus:

Modules	Course Content	Periods
I	Introduction of Mural and History	24
II	Preparation of base /frame, layout design and selection of materials.	24
III	Cutting/Joinery/welding/Painting/Application on the Surface	24

IV	Fixing, Finishing and installation of the Final Product.	24
TOTAL		96

Books for Reference:

1. Seth, M., *Indian Painting: The Great Mural Tradition*, Harry N. Abrams, New York, 2006.
2. Cummins, J., *Indian Paintings: From Cave Temples to the Colonial Period*, Museum of Fine Arts, Boston, 2007.

Course: C-3

Subject: INTERNSHIP

Subject Code: BFA072C521

Marks/credits: 100/6

L-T-P-C: 0-0-0-6

Total credits: 6

Course Objectives:

To achieve knowledge and skill about various aspects of industrial organization.

Course Outcomes:

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand the roles and responsibilities of a particular job career.	BT 2
CO 2	Develop communication skill and personality.	BT 3

Level: Semester VI

Course: C-1

Title of the Paper: HISTORY OF INDIAN ART-III

Subject Code: BFA072C601

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives

To enable the students to understand the conception of Modern Indian art.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define different stages of development of Indian modern art and its stylistic changes.	BT 1
CO 2	Explain the growth of different artist groups in 20 th century AD.	BT 2
CO 3	Analyse the artworks of individual artists of 20 th century Indian art.	BT 4
CO 4	Analyse the artists and their artworks belonging to 20 th century Indian art.	BT 4

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I.	Company School, British Art Schools, Kalighat Paintings, Raja Ravi Verma/ Art of the Pre-Independence period (Abanindranath Tagore, Nandalal Bose, Gogendranath Tagore, Jamini Roy, Amrita Sher Gil, Kshitindranath Majumdar, Rabinandranath Tagore, Benode Behari Mukharjee, Ramkinkar Baij etc)	12
II	Progressive Artist Group (Artists and their works), Calcutta Group (Artists and their works)/ Madras Group (Artsists and their works), Cholamandal Group, Delhi Shilpi Chakra (Artists and their works), Baroda Group (Artists and their works)	12

III	Works of V.S. Gaitonde, M.F. Hussain, K.C.S. Paniker, B.C. Sanyal, Pradosh Das Gupta, F.N. Souza, k.k.Hebbar, Satish Gujral, S. H. Raja, Jogen Choudhury/ Works of Dhan Raj Bhagat, Bikash Bhattacharjee, G. R. Santosh, Biren De, Ganesh Pyne, Anjolee Ela Menon, Rameshwar Broota, Arpita Singh etc	12
IV	Works of Sanat Kar, Krishna Reddy, Ram Kumar, A. Ramachandra, Gulam Mohd. Sheikh, Jatin Das, Vivan Sundaram, Arpana Kaur/ Contemporary Art scenario of Assam	12
TOTAL		48

Books for Reference:

1. Craven, R.C. *Indian Art*, Thames & Hudson, London, 1997.
2. Dallapiccola, A.L. *Indian Paintings: The Lesser-Known Traditions*, Niyogi Books, New Delhi, 2011.
3. Jhaveri, A. *A Guide to 101 Modern and Contemporary Indian Artists*, Indian Book House, Chennai, 2005.
4. Mitter, P. *Indian Art*, Oxford University Press, New York, 2001.
5. Mitter, P. *The Triumph of Modernism*, Oxford University Press, Oxford, 2007.
6. Sivaramamurti, C. *The Art of India*, Harry N. Abrams, Inc., New York, 1977.
7. Yashodhara, D. *Contemporary Indian Art*, The Marg Foundation, Mumbai, 2002.

Course: C-2

Title of the Paper: INDIAN AND WESTERN AESTHETICS

Subject Code: BFA072C602

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives

To enable the students to understand the various philosophical traditions, to present philosophical analysis of the work of art.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the philosophical aspects of Indian aesthetics.	BT 1

CO 2	Explain the aesthetic theories of A. k. Coomaraswamy, Abanindranath Tagore, Rabindranath Tagore on Art, E. B. Havell, Stella Kramrisch.	BT 2
CO 3	Identify the philosophical aspects of western philosophers like Plato, Aristotle, Immanuel Kant etc.	BT 3
CO 4	Analyze the aesthetic theories of Herbert Read, George Hegel, Sigmund, Freud, Michel Foucault etc.	BT 4

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Indian Aesthetics, Scope and nature of Aesthetics, Concept of Beauty, Rasa Theory, relevance to work of Art.	12
II	Evolution of Indian Aesthetic concepts, Aesthetic theory of A. k. Coomaraswamy, Abanindranath Tagore, Rabindranath Tagore on Art, E. B. Havell, Stella Kramrisch.	12
III	Western Aesthetics: Aesthetic Theory of Plato, Aristotle, Immanuel Kant etc.	12
IV	Aesthetic theory of Herbert Read, George Hegel, Sigmund, Freud, Michel Foucault etc.	12
TOTAL		48

Books for Reference:

1. Coomaraswamy, A.K. *The transformation of nature in art*, Coronet Books Inc., Philadelphia, 1994.
2. Cooper D. *A Companion to Aesthetics*, Wiley Blackwell, Oxford, 2009.
3. Dickie, G. *Art and Value*, Wiley Blackwell, 2001.
4. Gupta, S. *Art, Beauty and Creativity; Indian and Western Aesthetics*, D. K. Print World Ltd, Delhi, 1999.
5. Ossowski, S. *The Foundations of Indian Aesthetics*, Springer, Germany, 1978.
6. Read, H. *The Meaning of Art*, Faber and Faber, London, 1974.

Course: D-1

Title of the Paper: METHODS AND MATERIALS IN ART

Subject Code: BFA072D601

Marks/ Credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives

To enable the students to understand the various methods and materials used in Fine arts.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define fundamental concept of the artworks.	BT 1
CO 2	Explain the techniques and concepts used in the works.	BT 2
CO 3	Identify the aspects of Fine arts.	BT 3
CO 4	Analyze the artworks of great masters.	BT 4

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Painting: Different methods and materials in painting, renowned painters of India and World.	24
II	Applied Art: Different methods and materials in Applied art.	24
III	Sculpture: Types of Sculpture, different materials of Sculpture, renowned western sculptor Michel Angelo, Henry Moore, renowned Indian Sculptors Ramkinkar Bajj, D P Roy Chowdhury	24
IV	Printmaking: Types of printmaking, materials of printmaking, renowned artist Albert Durer, Rembrandt, Raja Ravi Varma.	24
TOTAL		96

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012
2. Cumming, R. *Art: A Visual History*, DK, London, 2020
3. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018

4. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016
5. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020
6. Waldman, D. *Collage, Assemblage and the Found Object*, Harry N. Abrams, Inc., New York, 1992

Course: D-4

Title of the Paper: CREATIVE PAINTING

Subject Code: BFA072D612

Marks/ Credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives

To enable the students to understand the visual language through their consistent art practices.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Recall the compositions from earlier practices of artworks.	BT 1
CO 2	Demonstrate own concept and style reflected in artworks.	BT 2
CO 3	Apply individualistic style through continues practices of art works.	BT 3
CO 4	Develop a technical expertise in the artworks.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Figurative composition following the contemporary thought. Oil or Acrylic on Canvas.	24
II	Non-Figurative Composition following the contemporary thought. Oil or Acrylic on Canvas.	24

III	Creative Composition in individual style using mediums like oil, acrylic or mixed media.	24
IV	Painting in Individual style using any medium. Scrap Book: To conceive roughly one's idea. Notion impression and knowledge on experience and exploration	24
TOTAL		96

Books for Reference:

1. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
2. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
3. Levey, M. *A History of Western Art*, Frederick A. Praeger, 1968.
4. Godfrey, T. *Conceptual Art*, Phaidon Press, Canada, 1998.
5. Osborne, P. *Conceptual Art*, Phaidon Press, Canada, 2011.

Course: D-5

Title of the Paper: CREATIVE SCULPTURE

Subject Code: BFA072D613

Marks/ Credits: 100/4

L-T-P-C: 0-0-8-4

Total credits: 4

Course Objectives

To enable the students to understand the visual language through their consistent art practices.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Recall the compositions from earlier practices of artworks.	BT 1
CO 2	Demonstrate own concept and style reflected in artworks.	
CO 3	Apply individualistic style through continues practices of art works.	BT 3
CO 4	Develop a technical expertise in the artworks.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Figurative composition following the contemporary thought using any medium.	24
II	Creative Composition following the contemporary thought using any medium.	24
III	Creative Composition in individual style using any medium.	24
IV	Scrap Book: To conceive roughly one's idea. Notion impression and knowledge on experience and exploration	24
TOTAL		96

Books for Reference:

1. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
2. Arnason, H. H. *A History of Modern Art*, Pearson, London, 2012.
3. Levey, M. *A History of Western Art*, Frederick A. Praeger, 1968.
4. Godfrey, T. *Conceptual Art*, Phaidon Press, Canada, 1998.
5. Osborne, P. *Conceptual Art*, Phaidon Press, Canada, 2011.

Course: D-6**Title of the Paper: INSTALLATION ART****Subject Code: BFA072D614****Marks/ Credits: 100/4****L-T-P-C: 0-0-8-4****Total credits: 4****Course Objectives**

To provide the knowledge about new media of art.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define concept effectively in creative expression.	BT 1
CO 2	Understand mediums, forms and concept in contemporary art practices.	BT 2

CO 3	Experiment with found objects with the subject of socio-political issue.	BT 3
CO 4	Examine the new media with concept.	BT 4

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Introduction of Installation art.	24
II	Installation art using any materials.	24
III	Video installation Art (Learn to use various electronic presentation devices such as projection hardware).	24
IV	Drawing Installation art (Sketches of Installation art in any media on paper, board.) Experimental installation.	24
TOTAL		96

Books for Reference:

1. Arnason, H.H. *A History of Modern Art*, Pearson, London, 2012.
2. Cumming, R. *Art: A Visual History*, DK, London, 2020.
3. Dixon, A. G. *Art: The Definitive Visual Guide*, DK, London, 2018.
4. Elderfield, J. *Essay on Assemblage (Studies in Modern Art)*, Museum of Modern Art, New York, 1992.
5. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
6. King, R. *Artists: Their Lives and Works*, DK, London, 2017.
7. Rathus, L. F. *Understanding art*, Cengage Learning, London, 2016.
8. Schlam, C. *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020.

Course: S-7

Title of the Paper: DIGITAL ART

Subject Code: BFA072S611

Marks/ Credits: 100/2

L-T-P-C: 0-0-4-2

Total credits: 2

Course Objectives:

To enable the students to develop new ways of thinking, seeing and creating design, painting through computer application.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define basic concept of Digital art.	BT 1
CO 2	Understand to handle a variety of image making software and image capturing tools to produce artworks.	BT 2
CO 3	Understand to use the formal elements and principles like line, shape, volume, light and shade, colour, texture through digital medium.	BT 2
CO 4	Apply own understanding of the technology skill in digital work.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Composition 1 (Visual Expression) Adobe illustrator, Adobe photoshop.	16
II	Composition 2 (Visual Expression)	16
III	Poster Design (on social problem, child labour etc.)	16
IV	Digital painting	16
TOTAL		64

Books for Reference:

1. Aleksander, N. *Beginners Guide to Digital Painting in Photoshop*, Volume I, 3DTotal Publishing, 2012.
2. Stenning, D. *Beginners Guide to Digital Painting*, 3DTotal Publishing, 2015.