



**ROYAL SCHOOL OF FINE ARTS
(RSFA)**

**COURSE STRUCTURE & SYLLABUS
(BASED ON NATIONAL EDUCATION POLICY 2020)**

**FOR
BACHELORS OF FINE ARTS (BFA)
(4 YEARS MAJOR)**

**W.E.F
AY - 2025 – 26**

STRUCTURE OF THE SYLLABUS FOR 4 YEAR BFA PROGRAMME

SCHOOL NAME - Royal School Fine Arts

DEPARTMENT NAME - FINE ARTS

PROGRAMME NAME - BFA

1st SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major (Core)	BFA072M101	Appreciation and Fundamentals of Visual Arts	100	3	2-1-0
Major (Core)	BFA072M112	Drawing and Painting-I	100	3	1-0-4
Minor	BFA072N111	Sculpture-I	100	3	1-0-4
Minor	BFA072N112	Painting-I (For Other Departments)	100		1-0-4
Interdisciplinary (IDC)	IKS992K101	Introduction to Indian Knowledge System-I	100	3	3-0-0
Ability Enhancement course (AEC)	CEN982A101	Communicative English-I (Introduction to Effective Communication)	100	1	1-0-0
Ability Enhancement course (AEC)	BHS982A102	Behavioral Science-I	100	1	1-0-0
Skill Enhancement Course (SEC)	BFA072S111	Applied Art	100	3	1-0-4
Value Added Course (VAC)	VAC992V1416	Introduction to Indian Art: An Appreciation (To choose from a basket of courses)	100	3	3-0-0
TOTAL CREDIT FOR 1st SEMESTER				20	
2nd SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M201	History of Art	100	3	2-1-0
Major	BFA072M212	Drawing and Painting-II	100	3	1-0-4
Minor	BFA072N211	Sculpture-II	100	3	1-0-4
Minor	BFA072N212	Painting-II (For Other departments)	100		1-0-4
IDC	IDC072I211	Introduction to Indian Knowledge System-II	100	3	3-0-0
AEC	CEN982A201	Communicative English II (Approaches to Verbal and Non-Verbal Communication)	100	1	1-0-0

AEC	BHS982A204	Behavioural Science-II	100	1	1-0-0
SEC	BFA072S211	Printmaking	100	3	1-0-4
VAC	VAC992V2407	Modern Indian Art: An Appreciation (To choose from a pool of courses)	100	3	3-0-0
SWAYAM Course		Art Appreciation: An Introduction to Indian Art		2	
TOTAL CREDIT FOR 2nd SEMESTER				22	
3rd SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M301	History of Indian Art-I	200	4	3-1-0
Major	BFA072M312	Pictorial Composition-I (For Painting students)	200	4	1-0-6
Major	BFA072M313	Composition-I (For Sculpture students)	200	4	1-0-6
Minor	BFA072N311	Introduction to Sculpture-I (For Painting Students)	200	4	1-0-6
Minor	BFA072N312	Introduction to Painting -I (For Sculpture Students)	200		1-0-6
Minor	BFA072N313	Painting-III (For other departments)	200		1-0-6
IDC	BFA072I311	Art and Craft (Open Course)	200	3	0-0-3
AEC	CEN982A301	Fundamentals of Business Communication	200	1	1-0-0
AEC	BHS982A304	Behavioural Sciences -III	200	1	1-0-0
SEC	BFA072S311	Basics of Photography	200	3	1-0-4
SWAYAM Course		Study from Still Life		3	
TOTAL CREDIT FOR 3rd SEMESTER				23	
4th SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M401	History of Western Art-I	200	4	3-1-0
Major	BFA072M412	Drawing and Study-I	200	4	1-0-6
Major	BFA072M413	Indian Style of Art	200	4	1-0-6
Minor	BFA072N411	Introduction to Sculpture-II (For Painting students)	200	3	1-0-4

Minor	BFA072N412	Introduction to Painting-II (For Sculpture students)	200		1-0-4
Minor	BFA072N413	Painting-IV (For other departments)	200		1-0-4
Minor	BFA072N414	Folk Art (For departmental and other departments)	200	3	1-0-4
AEC	CEN982A401	Employability and Communication	200	1	2-0-0
AEC	BHS982A404	Behavioural Sciences -IV	200	1	2-0-0
SWAYAM Course		Introducing Modern Western Art: Movements and Artists		1	
TOTAL CREDIT FOR 4th SEMESTER				21	
5th SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M501	History of Western Art-II	300	4	3-1-0
Major	BFA072M502	History of Indian Art-II	300	4	3-1-0
Major	BFA072M513	Creative Composition	300	4	1-0-6
Minor	BFA072N511	Relief Study (For Painting students)	200	4	1-0-6
Minor	BFA072N512	Landscape Painting (For Sculpture students)	200	4	1-0-6
Minor	BFA072N513	Painting-V (Open Course)	200	4	1-0-6
Internship/Project	BFA072M521	Based upon Field visit	300	4	
TOTAL CREDIT FOR 5th SEMESTER				20	
6th SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M601	History of Indian Art-III	300	4	3-1-0
Major	BFA072M602	Indian and Western Aesthetics	300	4	3-1-0
Major	BFA072M613	Experimental Art	300	4	1-0-6
Major	BFA072M614	Mural	300	4	1-0-6
Minor	BFA072N611	Plastic Sculpture (For Painting Students)	200	4	1-0-6
Minor	BFA072N612	Indian Miniature Painting (For Sculpture Students)	200	4	1-0-6
TOTAL CREDIT FOR 6th SEMESTER				20	
7th SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M701	History of Western Art-III	300	4	3-1-0
Major	BFA072M712	Conceptual Art	300	4	1-0-6

Major	BFA072M713	Mixed Media Art	300	4	1-0-6
Major	BFA072M714	Digital Art	300	4	1-0-6
Minor	BFA072N701	Introduction to Western Art (Open Course)	300	4	3-1-0
Minor	BFA072N712	Creative Sculpture-II (For Painting)	300	4	1-0-6
Minor	BFA072N713	Creative Painting -II (For Sculpture Students)	300	4	1-0-6
TOTAL CREDIT FOR 7th SEMESTER				20	
8th SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major	BFA072M811	New Media Art	400	4	1-0-6
Research Methodology	BFA072M802	Research Methodology	300	4	2-1-3
Dissertation	BFA072M821	Research Project	400	12	
TOTAL CREDIT FOR 8th SEMESTER				20	
All Total				166	

Swayam Course

BFA 2nd Semester:

Subject Name : **Art Appreciation: An Introduction to Indian Art**

Subject Mode: Theory

Course Credit :2

Link: https://onlinecourses.swyam2.ac.in/cec25_hs21/preview

BFA 3rd Semester:

Subject Name : **Study from Still Life**

Subject Mode: Practical

Course Credit :3

Link: https://onlinecourses.swyam2.ac.in/nou24_ge08/preview

BFA 4th Semester

Subject: **Introducing Modern Western Art: Movements and Artists**

Subject Mode: Theory

Course Credit :1

Link: https://onlinecourses.nptel.ac.in/noc25_hs37/preview

Semester I

Course: M-1

Title of the Paper: APPRECIATION AND FUNDAMENTALS OF VISUAL ARTS

Subject Code: BFA072M101

Credits: 3

Level of Course: 100

Type of Course: Theory

L-T-P-C: 2-1-0-3

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	late 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 Art or Visual Art (Painting, Sculpture, Applied Art, Graphic art).	15
II	Basic elements of Design, Principles of Art, Colour Theory, Meaning of colour, Perspective	15
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. Some major artists of India and Europe.	15
IV	The art of ancient period of Assam including Painting, Sculpture etc.	15
TOTAL		60

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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*, 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: M-2

Title of the Paper: DRAWING AND PAINTING-I

Subject Code: BFA072M112

Credits: 3

Level of Course: 100

Type of Course: Practical

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

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.	22.5
II	Detailed study of different parts of human body from life model using mediums like pencil, charcoal, pastel, water colour on paper.	22.5
III	Figurative composition with human beings, flora and fauna in realistic approach using mediums like water colour, poster colour or any medium.	22.5
IV	Compositions based on own choice on paper using medium like water colour, poster colour, pencil, charcoal etc.	22.5
TOTAL		90

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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: N-1

Subject: SCULPTURE-I

Subject Code: BFA072N111

Credits:3

Level of Course: 100

Type of Course: Practical

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

Course Objective:

To enable the students to develop the knowledge of three-dimensional concept in different medium.

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

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, and using mediums like pencil, charcoal, pen & ink, water colour.	22.5

II	Study of sculptures from Museum, temple ruins using mediums like pencil, charcoal, water colour etc.	22.5
III	Sculpture with clay and wood in realistic form.	22.5
IV	Relief sculpture with realistic mode medium like terracotta, plaster of paris etc in realistic manner.	22.5
TOTAL		90

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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. 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-Guption, New York, 2008.

Course: N-2

Subject: PAINTING-I

Subject Code: BFA072N112

Credits:3

Level of Course: 100

Type of Course: Practical

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

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.

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

Detailed Syllabus:

Modules	Course Content	Periods
I	Creative sketches using everyday objects to enrich and complete his daily creation exercise that is designed to enhance creativity.	22.5
II	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. detailed study of animal and human using mediums like pencil, charcoal, pastel, water colour on paper.	22.5

III	Landscape Figurative composition with human beings, flora and fauna in realistic approach using mediums like water colour, poster colour or any medium.	22.5
IV	Compositions based on own choice on paper using medium like water colour, poster colour, pencil, charcoal etc.	22.5
TOTAL		64

Books for Reference:

- Chandra, A., *Prehistoric Art of India*, Research India Press, New Delhi, 2012
- Cooke, T., *Facts and Artefacts: Indus Valley Civilisation*, Franklin Watts Ltd, New York, 2018
- Craven, R.C., *Indian Art*, Thames & Hudson, London, 1997
- Gupta, S. P., *The Roots of Indian Art*, B.R. Publishing Corporation, New Delhi, 2011
- Huntington, S.L., *The Art of Ancient India*, Motilal Banarsidass Publishers, Delhi, Second Edition, 2016
- Mathpal, Y., *Prehistoric Rock Paintings of Bhimbetka*, Abhinav Publications, New Delhi, 1984

Paper I/Subject Name: Introduction to Indian Knowledge System - I

Subject Code: IKS992I101

L-T-P-C – 3-0-0-3

Credit Units: 3

Course Level: 100

Course objectives:

This Foundation course is designed to present an overall introduction to all the streams of IKS relevant to the UG programme. It would enable students to explore the most fundamental ideas that have shaped Indian Knowledge Traditions over the centuries.

Course Outcomes:

On completion of this course students will be expected to –

CO	Contents	BT Level
CO ₁	Recall about the natural endowments	BT level 1
CO ₂	Illustrate literature of Indian civilization-the Vedic – Itihasas, languages, mathematics, and Ayurveda.	BT level 2
CO ₃	Explain observation of the motion of celestial bodies in the Vedic corpus	BT level 2

Module	Course Contents	Periods
I	<p><u>Bharatavarsha—A Land of Rare Natural Endowments</u></p> <p>Demographical features of the ancient Bharatvarsha, Largest cultivable area in the world. Protected and nurtured by Himalayas. The Sindhu-Ganga plain and the great coastal plains. The great rivers of India.</p> <p>Climatic changes: Abundant rains, sunshine and warmth, vegetation, animals and mineral wealth. Most populous country in the world. India's prosperity held the world in thrall. Splendid geographical isolation of India and the uniqueness of Indian culture.</p>	10
II	<p><u>Foundational Literature of Indian Civilization:</u></p> <p>The Vedic Corpus. The Itihasas— Ramayana and Mahabharata, and their important regional versions. The Puranas.</p> <p>Foundational Texts of Indian Philosophies, including the Jaina and Bauddha. Foundational Texts of Indian Religious Sampradayas, from the Vedic period to the Bhakti traditions of different regions.</p> <p>i. The Vedangas and Other Streams of Indian Knowledge System: The Vedic Corpus: Introduction to Vedas and synopsis of the four Vedas and Sub-classification of Vedas; Messages in Vedas; Introduction to Vedāngas : Siksha, Vyakarana, Chandas, Nirukta, Jyotisha and Kalpa ; Vedic Life: Distinctive Features. Other streams of Indian Knowledge System such as Ayurveda, Sthapatya, Natyasastra, Dharmasastra, Arthasastra, etc. The Indian way of continuing the evolution of knowledge through commentaries, interpretations and revisions of the foundational texts. The large corpus of literature in Indian languages.</p> <p>ii. Indian Language Sciences: Language Sciences and the preservation of the Vedic corpus. Varnamala of Indian languages based on classification of sounds on the basis of their origin and effort involved. The special feature of the scripts of most Indian languages, that each symbol is associated with a unique sound. Word formation in Sanskrit and Indian languages. Major insights in the Science of Vyakarana as established by Panini. Important texts of Indian Language Sciences —Siksha or phonetics, Nirukta or etymology, Vyakarana or Grammar, Chandas or Prosody. Navyanyaya and Navya-vyakarana in Navadvipa, Varanasi and West and South India.</p> <p>iii. Indian Mathematics: Numbers, fractions and geometry in the Vedas. Decimal nomenclature of numbers in the Vedas. Zero and Infinity. Simple constructions from Sulba-sutras. The development of the decimal place value system which resulted in a simplification of all arithmetical operations. Linguistic representation of numbers. Important texts of Indian mathematics. Brief introduction to the development of algebra,</p>	20

	trigonometry and calculus. How Indian mathematics continued to flourish in the 18/19/20th centuries. Kerala School. Ramanujan.	
III	<p><u>Indian Astronomy:</u></p> <p>Ancient records of the observation of the motion of celestial bodies in the Vedic corpus. Sun, Moon, Nakshatra & Graha. Astronomy as the science of determination of time, place and direction by observing the motion of the celestial bodies. The motion of the Sun and Moon. Motion of equinoxes and solstices. Elements of Indian calendar systems as followed in different regions of India. Important texts of Indian Astronomy. Basic ideas of the planetary model of Aryabhata and its revision by Nilakantha. Astronomical instruments. How Indian astronomy continued to flourish in the 18/19th centuries. Astronomical endeavours of Jaisingh, Sankaravarman, Chandrasekhara Samanta.</p>	15
IV	<p><u>Indian Health Sciences:</u></p> <p>Vedic foundations of Ayurveda. Ayurveda is concerned both with maintenance of good health and treatment of diseases. Basic concepts of Ayurveda. The three Gunas and Three Doshas, Pancha-mahabhuta and Sapta-dhatu. The importance of Agni (digestion). Six Rasas and their relation to Doshas. Ayurvedic view of the cause of diseases. Dinacharya or daily regimen for the maintenance of good health. Ritucharya or seasonal regimen. Important Texts of Ayurveda. Selected extracts from Astāngahrdaya (selections from Sūtrasthāna) and Suśruta-Samhitā (sections on plastic surgery, cataract surgery and anal fistula). The large pharmacopeia of Ayurveda. Charaka and Sushruta on the qualities of a Vaidya. The whole world is a teacher of the good Vaidya. Charaka's description of a hospital. Hospitals in ancient and medieval India. How Ayurveda continued to flourish till 18/19th centuries. Surgical practices, inoculation. Current revival of Ayurveda and Yoga.</p>	15
	Total	60

Textbooks/Reference Books:

1. Baladev Upadhyaya, Samskrta Śāstrom ka Itihās, Chowkhambha, Varanasi, 2010.
2. D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., A Concise History of Science in India, 2nd Ed., Universities Press, Hyderabad, 2010.
3. Astāngahrdaya, Vol. I, Sūtrasthāna and Śārīrasthāna, Translated by K. R. Srikantha Murthy, Vol. I, Krishnadas Academy, Varanasi, 1991.
4. Dharampal, Some Aspects of Earlier Indian Society and Polity and Their Relevance Today, New Quest Publications, Pune, 1987.
5. Dharampal, Indian Science and Technology in the Eighteenth Century: Some Contemporary European Accounts, Dharampal Classics Series, Rashtrottana Sahitya, Bengaluru, 2021
6. Dharampal, The Beautiful Tree: Indian Indigenous Education in the Eighteenth Century, Dharampal Classics Series, Rashtrottana Sahitya, Bengaluru, 2021.
7. J. K. Bajaj and M. D. Srinivas, Indian Economy and Polity in Eighteenth century Chengalpattu, in J. K. Bajaj ed., Indian Economy and Polity, Centre for Policy Studies, Chennai, 1995, pp. 63-84.
8. J. K. Bajaj and M. D. Srinivas, Annam Bahu Kurvita Recollecting the Indian Discipline of Growing and Sharing Food in Plenty, Centre for Policy Studies, Chennai, 1996.

9. J. K. Bajaj and M. D. Srinivas, Timeless India Resurgent India, Centre for Policy Studies, Chennai, 2001.
10. M. D. Srinivas, The methodology of Indian sciences as expounded in the disciplines of Nyāya, Vyākaraṇa, Ganita and Jyotisa, in K. Gopinath and Shailaja D. Sharma (eds.), The Computation Meme: Explorations in Indic Computational Thinking, Indian Institute of Science, Bengaluru, 2022 (in press)

COURSE PROGRAMME: Under Graduate (All courses under RGU) SEMESTER: First

SUBJECT: Communicative English- I: Developing Oral Communication and Listening

Skills

L-T-P-C- 1-0-0-1 Subject Code: CEN992101

Course Objective:

The course primarily aims to develop and enhance the students' oral communication skills in English by engaging them to meaningful discussion and interactive activities.

Detailed Syllabus:

Modules	Course content/ Topics	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, Pitch/Intonation/ Voice/ modulation Proxemics , Haptics, Artifactics, Chronemics</p>	4
II	<p>The Listening Process Types of Listening – Superficial, Appreciative, Focused, Evaluative, Attentive, Emphatic Listening with a Purpose Barriers to Communication, Barriers to Listening</p>	4
III	<p>Focusing 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</p>	4
IV	<p>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. Formal language, Practice</p>	4

Text/Reference Books:

1. Rizvi, M.A. Effective Technical Communication. Tata McGraw Hill. New Delhi., 11 reprint. 2008
2. Kumar, Varinder. Communicative Functional English 1. Kalyani Publishers. New Delhi. 2012
3. Koneru, Aruna. Professional Communication.
4. Pocket guide to public speaking. Dan Ohair. Pub: Mac Higher. 5th edn

Course: VAC**Subject: Introduction to Indian Art: An Appreciation****Subject Code: VAC992V1416****Credits:3****Level of Course: 100****Type of Course: Practical****L-T-P-C: 3-0-0-3**

Course Objectives:

- To enable the students to understand 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	late 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

Detailed Syllabus:

Modules	Course Content	Periods
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I	Ancient Art of India Prehistoric Art: Art of Bhimbetka cave Art of Indus Valley Civilization: Study of pottery, seals, sculptures Art of Mauryan Period	16
II	Paintings of India: Mural Paintings of India (Ajanta Cave Painting) Mughal Miniature Painting Rajput Miniature Painting Folk Paintings of India	16
III	19 th Century Indian Art Kalighat Painting Raja Ravi Varma Abanindranath Tagore Nandalal Bose	16
IV	20 th Century Indian Art Bengal School of Art Shantiniketan School Pre-independence Art of India Post Independence art of India	16
TOTAL		64

Facilitating the Achievement of Course Learning Outcomes

Learning Outcomes	Teaching Learning Process	Course Evaluation
<p>1.The students will be able to communicate their thoughts effectively in verbal as well as written form.</p> <p>2.The students will be able to explain basic knowledge of broad historical art development of India.</p>	<p>1.Lecture 2. Assignment 3. Presentation</p>	<p>1. Semester End Examination:70 marks 2.Internal Assessment:30 marks Continuous Evaluation: (Assignments, Presentation: 15 Mid-term examination: 10 Attendance: 05)</p>

Reference Books:

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

Subject Name: Behavioural Sciences -1 UG 1st semester

Course code: BHS982A102

Credit: 1

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 the course the students will be able to :

CO1: Understand self & process of self exploration

CO2: Learn about strategies for development of a healthy self

esteem CO3: Apply the concepts to build emotional competencies.

Detailed Syllabus:

Modules	Course Contents	Periods
I	Introduction to Behavioral Science Definition and need of Behavioral Science, Self: Definition components, Importance of knowing self, Identity Crisis, Gender and Identity, Peer Pressure, Self image: Self Esteem, Johari Window, Erikson's model.	4

II	Foundations of individual behavior Personality- structure, determinants, types of personalities. Perception: Attribution, Errors in perception. Learning- Theories of learning: Classical, Operant and Social	4
III	Behaviour and communication. Defining Communication, types of communication, barriers to communication, ways to overcome barriers to Communication, Importance of Non-Verbal Communication/Kinesics, Understanding Kinesics, Relation between behaviour and communication.	4
IV	Time and Stress Management Time management: Introduction-the 80:20, sense of time management, Secrets of time management, Effective scheduling. Stress management: effects of stress, kinds of stress-sources of stress, Coping Mechanisms. Relation between Time and Stress.	4
Total		16

Text books

- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 3, Management; Pfeiffer & Company
- Blair J. Kolasa, Introduction to Behavioural Science for Business, John Wiley & Sons Inc
- K.Alex, Soft skills; S.Chand.

Course: S-1

Title of the Paper: APPLIED ART

Subject Code: BFA072S111

Credits:3

Level of Course: 100

Type of Course: Practical

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

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

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Study of two-dimensional space and its organizational possibilities using colour	22.5
II	Study of various types of objects found from surroundings using pencil, colour on paper.	22.5
III	Activation of space through forms and colour-optical illusion/ A coordinated series of basic design problems with aesthetic and analytic approach.	22.5
IV	Jewelry Design: Jewelry design in different medium.	22.5
TOTAL		90

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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.

Semester II

Course: M-1

Title of the Paper: HISTORY OF ART

Subject Code: BFA072M201

Credits:3

Level of Course: 100

Type of Course: Theory

L-T-P-C:2-1-0-3

Course Objectives:

To enable the students to understand the introductory part of Indian art as well as Western 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 explain 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 classic art works across centuries.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	Indian Art (Prehistoric art, Art of Indus Valley Civilization, Indian cave art and architecture/ Art of Modern period)	15
II	Western Art (Cave Art/Greek Art/Roman Art/ Renaissance Art/Modern art)	15
III	Neolithic period (Potteries, Jade, Bronze), Early Imperial China (Shang bronze, Zhou Bronze, Han period), Influence of Buddhism (Calligraphy,	15
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)	15
TOTAL		60

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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-Guption. 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: M-2**Title of the Paper: DRAWING AND PAINTING-II****Subject Code: BFA072M212****Credits: 3****Level of Course: 100****Type of Course: Practical****L-T-P-C: 1-0-4-3****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	Apply the understanding of different types of awareness of relationship of different shapes and forms –relatives’ values.	BT 3

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)
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 composition.	BT 3

COURSE OUTLINE:

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.	22.5
II	Study of Still Life using various objects like vegetables, flowers, leaves, books, pots, bottles, cloths etc, using medium tempera technique	22.5
III	Composition with figures, Landscape composition in transparent technique, tempera or mixed media.	22.5
IV	Creative composition using mediums like pencil, charcoal, water colour on paper.	22.5
TOTAL		90

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: N-1

Title of the Paper: SCULPTURE-II

Subject Code: BFA072N211

Credits: 3

Level of Course: 100

Type of Course: Practical

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

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 sculptures 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.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Relief composition in medium like plaster of paris, fiber etc.	22.5
II	Composition -II (Figurative composition in different medium).	22.5

III	Composition –III (Figurative composition in different medium).	22.5
IV	Composition –IV (Creative composition in different medium)	22.5
TOTAL		90

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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-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: N-1

Title of the Paper: PAINTING-II

Subject Code: BFA072N212

Credits: 3

Level of Course: 100

Type of Course: Practical

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

Course Objectives:

- To enable the students to understand Indian art History and the dynastic rulers and their contribution to the development of Indian art.

Course Objectives:

To enable the students to develop accurate observation and skills of graphic presentation in painting 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	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 composition.	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.	22.5
II	Composition with figures, Landscape composition in transparent technique, tempera or mixed media.	22.5
III	Master copy works using any medium like water color, poster color, acrylic color.	22.5
IV	Creative composition using mediums like pencil, charcoal, water colour on paper.	22.5
TOTAL		64

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.

Paper II/Subject Name: Introduction to Indian Knowledge System - II**Subject Code: IKS992K201****L-T-P-C – 3-0-0-3****Credit Units: 3****Course Level: 100****Course objectives:**

This Foundation course is designed to present an overall introduction to all the streams of IKS relevant to the UG programme. It would enable students to explore the most fundamental ideas that have shaped Indian Knowledge Traditions over the centuries.

Course Outcomes:

On completion of this course students will be expected to –

CO	Contents	BT Level
CO ₁	Recall about classical literature in Sanskrit and other languages	BT level 1
CO ₂	Recall traditional Indian knowledge system and Indian education	BT level 1
CO ₃	Summarize the Indian Art, Architecture, Agriculture, Polity and Economy	BT level 2

Module	Course Contents	Periods
I	<p><u>Classical Literature in Sanskrit and Other Indian Languages:</u> The nature and purpose of Kavya. Drisya and Sravya Kavyas. The ideas of Indian aestheticians on what constitutes the soul of Kavya. Important examples of classical literature in Sanskrit and other Indian languages</p> <p><u>Indian Education:</u> Preservation of culture, tradition and Dharma through education. Svadhyaya, Pravachana. Also continuity of the family and the vamsha, who are the carriers of knowledge, tradition and Dharma. The extent, inclusiveness and the sophistication of indigenous education in early 19th century India.</p> <p><u>The Purpose of Knowledge in India:</u> Para Vidya and Apar Vidya. The corpus connected with Para Vidya. Learning and formalization of concepts associated with Para Vidya also</p>	10

	<p>form part of Aparā. Aparā Vidya. Nature and purpose of sciences, technologies, and all human knowledge concerning the world and the society. The concept of Rita, Dharma. The cycle of mutual dependence of humans and all aspect of creation. Yajna and the inviolable discipline of sharing and caring.</p>	
II	<p><u>Methodology of Indian Knowledge System:</u> Systematization of knowledge fields as Sastra. Each Sastra has a clearly defined purpose in Vyavahara. The means of valid knowledge (Pramanas). Perception (Pratyaksha), Inference (Anumana) and Textual Tradition (Agama), as discussed in the canonical texts of all the disciplines. The importance of Pratyaksha and Agama in relation to Anumana.</p> <p><u>Indian Architecture and Town Planning:</u> The importance of Sthapatya-veda. The ancient cities of the Indus Saraswati region. Town planning and drainage systems. Examples of the significance of architecture and materials in Ramayana and Mahabharata. Public opulence and private austerity in Indian architecture. Why there are many more of Temples than Palaces. Important texts of Architecture and Sculpture. The prevalence of high Indian architecture in almost all parts of India except the Ganga plains. Examples of high Indian architecture from ancient and medieval periods from different parts of India. The building of Jaipur in the 18th century. How temple art and architecture continue to flourish in modern India.</p> <p><u>Indian Fine Arts:</u> The importance of Gandharva-veda. Natyasastra on the nature and purpose of fine arts. Basic concepts of Indian music and dance. Important texts of Indian music, dance and painting. Indian musical instruments. Different schools of music, dance and painting in different regions of India. Important examples of Indian painting in various part of India. Musicology as a science. Harmonising Lakshya and Lakshana (practise and theory). Major developments in the science and practice of music the 17/18/19th centuries. The current revival of music and dance in India.</p>	20
III	<p><u>Indian Agriculture:</u> The significance of agriculture and irrigation as emphasised in the Ramayana, Mahabharata and other texts. Mention of Indian agriculture by the Greek historians and later travellers. Significance of agriculture and irrigation for the kings of Indian tradition. Major water-bodies of the ancient times. The Ery system of south India. Excellence of Indian agricultural technologies as observed by more recent European observers. Productivity of Indian agriculture in medieval Thanjavur and eighteenth century Allahabad, Chengalpattu, etc. Indian attitude towards agriculture, based on Walker and later reports.</p> <p><u>Indian Textiles:</u> India as the ancient home of cotton and silk fabrics. Weaving formed the most significant part of Indian economy after agriculture. Varieties of textiles and dyes developed in different regions of India. India as a leading exporter of textiles in the world in the 17/18/19th centuries.</p> <p><u>Indian Metallurgy:</u> Vedic references to metals and metal working. Mining and manufacture</p>	15

	in India of Zinc, Iron, Copper, Gold, etc., from ancient times. Indian texts which refer to metallurgy. Important specimens of metal workmanship preserved/found in different parts of India. The significance and wide prevalence of ironsmith and other metal workers in the pre-modern era. European observers on the high quality and quantity of Indian iron and steel in the 18/19th centuries.	
IV	<p><u>Indian Polity and Economy:</u> Indian conception of well-organised Polity and flourishing Economy as expounded in the foundational texts. The notion of Bharatavarsha as a Chakravarti-Kshetra and important attributes of Chakravartin. King as the protector of Dharma. King as the strength and support of the weak. King as the protector of Varta. King as the protector of the times. Meaning of Varta: Krishi, Gopalana and Vanijya forming the basis of Varta and the core of economic activity in society. The importance of sharing. Grama as the centre of the polity.</p> <p><u>The Outreach of Indian Knowledge System:</u> The outreach of Indian Knowledge System beyond Indian boundaries forms the ancient times. Outreach to East, Southeast, Central and Southeast Asia of Indian phonetic script, decimal value place system-based arithmetic, algebra, astronomy and calendar, medical pharmacopeia, architecture, methods of making iron and steel, cotton textiles, etc. The transmission of Indian linguistics, knowledge of plants, iron and steel metallurgy, textiles and dyeing, shipbuilding etc., to Europe in 17/18/19th centuries. Current global outreach of Ayurveda, Yoga and Indian Fine Arts.</p>	15
	Total	60

Textbooks/Reference Books:

1. Baladev Upadhyaya, Samskrta Śāstrom ka Itihās, Chowkhambha, Varanasi, 2010.
2. D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., A Concise History of Science in India, 2nd Ed., Universities Press, Hyderabad, 2010.
3. Astāngahrdaya, Vol. I, Sūtrasthāna and Śarīrasthāna, Translated by K. R. Srikantha Murthy, Vol. I, Krishnadas Academy, Varanasi, 1991.
4. Dharampal, Some Aspects of Earlier Indian Society and Polity and Their Relevance Today, New Quest Publications, Pune, 1987.
5. Dharampal, Indian Science and Technology in the Eighteenth Century: Some Contemporary European Accounts, Dharampal Classics Series, Rashtrottana Sahitya, Bengaluru, 2021
6. Dharampal, The Beautiful Tree: Indian Indigenous Education in the Eighteenth Century, Dharampal Classics Series, Rashtrottana Sahitya, Bengaluru, 2021.
7. J. K. Bajaj and M. D. Srinivas, Indian Economy and Polity in Eighteenth century Chengalpattu, in J. K. Bajaj ed., Indian Economy and Polity, Centre for Policy Studies, Chennai, 1995, pp. 63-84.
8. J. K. Bajaj and M. D. Srinivas, Annam Bahu Kurvita Recollecting the Indian Discipline of Growing and Sharing Food in Plenty, Centre for Policy Studies, Chennai, 1996.
9. J. K. Bajaj and M. D. Srinivas, Timeless India Resurgent India, Centre for Policy Studies, Chennai, 2001.
10. M. D. Srinivas, The methodology of Indian sciences as expounded in the disciplines of Nyāya, Vyākaraṇa, Ganita and Jyotisa, in K. Gopinath and Shailaja D. Sharma (eds.), The Computation Meme: Explorations in Indic Computational Thinking, Indian Institute of Science, Bengaluru, 2022 (in press).

COURSE PROGRAMME: Under Graduate (All courses under RGU) SEMESTER: Second

SUBJECT: Communicative English- II: Conversation and Public Speaking

L-T-P-C- 1-0-0-1

Subject Code: CEN982A201

Course Objective:

This course prepares students for a variety of academic and other situations in which formal presentations are required. Topics will include cultural conventions and speech, perceptions of others, and techniques of oral presentation and persuasion. Students will learn how to research, outline, and deliver short, informal presentations as well as longer speeches. This course will give them the opportunity to develop and strengthen skills in preparing and presenting public oral presentations in a variety of situations.

Detailed Syllabus:

Modules	Topics / Course content	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 Introduction 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.	Business Presentation and 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
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Text/Reference Books:

1. Raman Meenakshi and Prakash Singh. Business Communication. Oxford University Press. Page 123 – 165
2. Raman Meenakshi and Sangeeta Sharma. Technical Communication. Oxford University Press. Page 137 – 148
3. Sengupta Sailesh. Business and Managerial Communication. PHILearning Pvt. Ltd. Page 136-153
4. Mehra Payal. Business Communication for Managers. Pearson. Page 75 – 83

Subject Name: Behavioural Sciences -II UG 2nd semester

Course code:BHS982A202

Credit: 1

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 the course the students will be able to:

CO 1: Develop an elementary level of understanding of culture and its implications on personality of people.

CO2: Understand the concept of leadership spirit and to know its impact on performance of employees.

CO3: Understand and apply the concept of Motivation in real life.

Modules	Course Contents	Periods
I	Culture and Personality Culture: Definition, Effect, relation with Personality, 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	4

III	Motivation Definition of motivation with example, Theories of Motivation (Maslow, McClelland's theory & Theory X and Y)	4
IV	Leadership Definition of leadership, Leadership continuum, types of leadership, Importance of Leadership, New age leaderships: Transformational & transactional Leadership, Leaders as role models.	4
Total		16

Text books:

- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 3, Management; Pfeiffer & Company
- Blair J. Kolasa, Introduction to Behavioural Science for Business, John Wiley & Sons Inc.
- Organizational Behaviour by Kavita Singh (Vikas publishers, 3rd Edition).

Course: VAC

Subject: Modern Indian Art: An Appreciation

Subject Code: VAC992V2007

Credits:3

Level of Course: 100

Type of Course: Practical

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

Course Objectives:

- To enable the students to understand 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	late 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 Objectives:

- To enable the students to understand Indian art History and the dynastic rulers and their contribution to the development of Indian art.

Detailed Syllabus:

Modules	Course Content	Periods
I	20th Century Indian Art Pre-independence Art of India Post Independence art of India Progressive Artist Group (Artists and their works) Baroda Group of Artists (Artists and their works) Madras Progressive Artist's Association (Artists and their works) Cholamandal Group, Delhi Shilpi Chakra (Artists and their works)	16
II	Indian Art in 1960's to 1970's Bikash bhattacharajee, Ganesh Pyne Lalu prasad Shaw K Laxma Goud	16
III	20 th century female artists of India Anjali Ela Menon, Arpita Singh, Aparna Kaur, Mithu Sen Nilima Sheikh, Puspamala N.	16
IV	21 st Century Indian Art and Artists Vivan Sundaram, Atual dodiya, Subudh Gupta, Anish Kapoor Nikhil Chopra	16
TOTAL		64

Reference Books:

- Chandra, A., *Prehistoric Art of India*, Research India Press, New Delhi, 2012
- Cooke, T., *Facts and Artefacts: Indus Valley Civilisation*, Franklin Watts Ltd, New York, 2018
- Craven, R.C., *Indian Art*, Thames & Hudson, London, 1997
- Gupta, S. P., *The Roots of Indian Art*, B.R. Publishing Corporation, New Delhi, 2011
- Huntington, S.L., *The Art of Ancient India*, Motilal Banarsidass Publishers, Delhi, Second Edition, 2016
- Mathpal, Y., *Prehistoric Rock Paintings of Bhimbetka*, Abhinav Publications, New Delhi, 1984
- Mitter, P., *Indian Art*, Oxford University Press, New York, 2001
- Mookerjee A., *Arts of India*, Tuttle Publishing, Vermont, 2012
- Pathak, D., *Art and Craft of Indus Valley Civilization*, Shree Publishers & Distributors, New Delhi, 2015
- Ratnagar S., *The Magic in the Image: Women in Clay at Mohenjo-daro and Harappa*, Manohar Publishers, New Delhi, 2018
- Ray, N., *Mauryan and Post-Mauryan Art*, Indian Council of Historical Research, New Delhi, 1975
- Satyawadi, S., *Proto-Historic Pottery of Indus Valley Civilization*, D.K, London, 1996

Course: S-1

Subject: PRINTMAKING

Subject Code: BFA072S211

Credits: 3

Level of Course: 100

Type of Course: Practical

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

Course Objectives:

To develop foundational idea of the art to develop concept and skill in producing three printmaking artwork.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand of the basic principles making prints and ability to apply these principles with aesthetic perception.	BT 2
CO 2	Apply own concept to produce the artworks of woodcut that reflects a personal artistic vision.	BT 3

COURSE OUTLINE:

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.	22.5
II	Layout design for preparing the design of woodcut using medium black poster or ink. Experiment with Woodcut in one colour and multi-colour	22.5
III	Composition in Wood cut	22.5
IV	Experiment with Linocut	22.5
TOTAL		90

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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.

Semester-III

Course: M-1

Title of the Paper: HISTORY OF INDIAN ART-I

Subject Code: BFA072M301

Credits:4

Level of Course: 200

Type of Course: Theory

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

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	Classify 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 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	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) 	16
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) 	16
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) 	16
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. 	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

Books for Reference:

- Chandra, A. *Prehistoric Art of India*, Research India Press, New Delhi, 2012.
- 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: M-2

Subject: PICTORIAL COMPOSITION-I (For Painting Specialization)

Subject Code: BFA072M312

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

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	BT 3

	understanding of the movement of the figure in space.	
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COURSE OUTLINE:

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

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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: M-3

Subject: COMPOSITION-I (For Sculpture Specialization)

Subject Code: BFA072M313

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

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

COURSE OUTLINE:

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

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)

	60	30hrs (Presentation)
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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: N-3

Subject: INTRODUCTION TO SCULPTURE-I (For Painting Specialization)

Subject Code: BFA072N311

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To develop an understanding of basic principles with an emphasis on 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 possibilities and limitations of different mediums used in sculpture.	BT 2
CO 3	Apply own concept to create three-dimensional forms with aesthetic principles.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Study of different objects from flora and fauna with pencils, charcoal etc.	24

II	Still life compositions on clay/POP	24
III	Figurative compositions with mediums like clay, plaster of paris etc.	24
IV	Composition in relief work.	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

Course: N-3

Subject: INTRODUCTION TO PAINTING-I (For Sculpture Specialization)

Subject Code: BFA072N312

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To develop an understanding of basic principles with an emphasis on 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	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

COURSE OUTLINE:

Modules	Course Content	Periods
I	Study of different objects from flora and fauna with pencils, charcoal etc.	24
II	Figurative composition from outdoor in any mediums like water colour, poster colour.	24
III	Composition from nature in mediums like water colour.	24
IV	Creative composition in medium like water colour.	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

Course: N-3**Subject: PAINTING-III (Open Course)****Subject Code: BFA072N313****Credits: 4****Level of Course: 200****Type of Course: Practical****L-T-P-C: 1-0-6-4****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,	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 in water colour.	16
II	Figurative composition in water colour, poster colour etc.	16
III	Non figurative composition with water colour, poster colour etc.	16
IV	Composition in acrylic, oil etc.	16
TOTAL		64

Course: I-I

Subject: ART AND CRAFT

Subject Code: BFA072I311

Credits: 3

Level of Course: 200

Type of Course: Practical

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

Course Objectives:

To develop foundational idea of the art to develop skill in producing two dimensional and three-dimensional artworks.

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 different styles, forms, thematic concerns to interpret their own culture.	BT 1

CO 2	Classify the art form and experiment with the mediums.	BT 2
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	Identify the factors that contribute to creating varied interpretations of art narratives.	BT 3

COURSE OUTLINE:

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.	12
II	Composition in painting using water colour, acrylic colour.	12
III	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. 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)	12
IV	Scrap material craft, Use of found objects or waste materials to prepare a craft object by cutting, joining and pasting.	12
TOTAL		48

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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.

Type of Course: AEC

UG programmes Semester: 3rd Course Code:

CEN982A301

Course Title: CEN III – Fundamentals of Business Communication Total

Credits: 1

Course level: 200

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

Scheme of Evaluation: Theory and Practical

Course Objective: The aim if the course is to develop essential business communication skills, including effective writing, speaking, and interpersonal communication, to enhance professional interactions, collaboration, and successful communication strategies within diverse corporate environments.

Course Outcomes: On successful completion of the course the students will be able to:

SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define and list business documents using appropriate formats and styles, demonstrating proficiency in written communication for various business contexts.	BT 1
CO 2	Demonstrate confident verbal communication skills through persuasive presentations, active listening, and clear articulation to engage and influence diverse stakeholders.	BT 2
CO 3	Apply effective interpersonal communication strategies, including conflict resolution and active teamwork, to foster positive relationships and contribute to successful organizational communication dynamics	BT 3

Detailed Syllabus		
Units	Course Contents	Periods
I	Business Communication: Spoken and Written <ul style="list-style-type: none"> □ The Role of Business Communication □ Classification and Purpose of Business Communication □ The Importance of Communication in Management □ Communication Training for Managers □ Communication Structures in Organizations □ Information to be Communicated at the Workplace □ Writing Business Letters, Notice, Agenda and Minutes 	5
II	Negotiation Skills in Business Communication <ul style="list-style-type: none"> • The Nature and Need for Negotiation <ul style="list-style-type: none"> ○ Situations requiring and not requiring negotiations • Factors Affecting Negotiation <ul style="list-style-type: none"> ○ Location, Timing, Subjective Factors • Stages in the Negotiation Process <ul style="list-style-type: none"> ○ Preparation, Negotiation, Implementation • Negotiation Strategies 	5
III	Ethics in Business Communication <ul style="list-style-type: none"> • Ethical Communication • Values, Ethics and Communication • Ethical Dilemmas Facing Managers • A Strategic Approach to Business Ethics • Ethical Communication on Internet • Ethics in Advertising 	5
IV	Business Etiquettes and Professionalism <ul style="list-style-type: none"> • Introduction to Business Etiquette • Interview Etiquette • Social Etiquette • Workplace Etiquette • Netiquette 	5

Text:

1. *Business Communication* by Shalini Verma

References:

1. *Business Communication* by PD Chaturvedi and Mukesh Chaturvedi
2. *Technical Communication* by Meenakshi Raman and Sangeeta Sharma

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
15 hours	-	10 hours <ul style="list-style-type: none"> - Group Discussion - Presentation - Quiz - Case Study

Subject Name: Behavioural Sciences -III

UG 3rd semester Course code: BHS982A304

Credit: 1

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. To enable the students to understand the process of problem solving and creative thinking.

Course outcomes: On completion of the course the students will be able to: CO1: Understand the process of problem solving and creative thinking.

CO2: Develop and enhance of skills required for decision-making.

Modules	Course Contents	Periods
I	Problem Solving Process Defining problem, the process of problem solving, Barriers to problem solving (Perception, Expression, Emotions, Intellect, surrounding environment)	4
II	Thinking as a tool for Problem Solving What is thinking: The Mind/Brain/Behaviour Critical Thinking and Learning: - Making Predictions and Reasoning. - Memory and Critical Thinking. - Emotions and Critical Thinking.	4
III	Creative Thinking <ul style="list-style-type: none"> - Definition and meaning of creativity, - The nature of creative thinking :Convergent and Divergent thinking, - Idea generation and evaluation (Brain Storming) - Image generation and evaluation. - The six-phase model of Creative Thinking: ICEDIP model 	4

IV	Building Emotional Competence Emotional Intelligence – Meaning, components, Importance and Relevance Positive and Negative emotions Healthy and Unhealthy expression of emotions	4
Total		16

Text books:

1. J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 3, Management; Pfeiffer & Company
2. Blair J. Kolasa, Introduction to Behavioural Science for Business, John Wiley & Sons Inc.

Course: S-I

Subject: BASICS OF PHOTOGRAPHY

Subject Code: BFA072S311

Credits: 3

Level of Course: 200

Type of Course: Practical

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

Course Objectives:

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

Course Outcomes:

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

COURSE OUTLINE:

Modules	Course Content	Periods
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

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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.

Semester-IV

Course: M-1

Title of the Paper: HISTORY OF WESTERN ART-I

Subject Code: BFA072M401

Credits:4

Level of Course: 200

Type of Course: Theory

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

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	Understand 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 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I	<ul style="list-style-type: none">Prehistoric Art (Development of prehistoric art of world)Egyptian artMesopotamia	16
II	<ul style="list-style-type: none">Assyrian artGreek ArtRoman Art	16

III	<ul style="list-style-type: none"> • Early Christian Art (Development of painting, sculpture, architecture from 2nd century AD to 3rd century AD) • 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). 	16
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.) 	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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: M-2

Subject: DRAWING AND STUDY-I

Subject Code: BFA072M412

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To enable the students to develop accurate observation and skills of graphic presentation in free hand drawing exercises with practical work 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 using different mediums.	BT 3

COURSE OUTLINE:

(For Painting Specialization):

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

COURSE OUTLINE:

(For Sculpture Specialization):

Modules	Course Content	Periods
I	Study of Still Life objects using mediums like POP, Cement, Fibre, Terracotta, Wood etc.	24
II	Detailed study of Human figure using the mediums like POP, Cement, Fibre, Terracotta, Wood etc.	24

III	Study of human/animal in mediums like POP, Cement, Fibre, Terracotta, Wood, etc.	24
IV	Study of nature using mediums in different mediums.	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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-Guptill, 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-Guptill, New York, 2008

Course: M-3

Subject: INDIAN STYLE OF ART

Subject Code: BFA072M413

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

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
CO 4	Develop a sense of understanding of various styles of Folk painting.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Introduction of Manuscript Painting, Jain manuscript, Assamese Manuscript, Mughal and Rajasthani art.	16
II	Copy work of Ajanta mural paintings Mediums: Water colour/acrylic colour.	16
III	Copy work of Mughal miniature painting. Copy work of Rajput miniature painting. Copy work of Assam manuscript painting. Medium: Water colour/acrylic colour.	16
IV	Traditional Mask making of North East India.	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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, Edouard, *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.
10. Perard, V., *Anatomy and Drawing*, Dover Publications, New York, 2004
11. Rathus, L. F., *Understanding art*, Cengage Learning, London, 2016
12. Schlam, C., *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: N-1

Subject: INTRODUCTION TO SCULPTURE-II (For Painting Specialization)

Subject Code: BFA072N411

Credits: 3

Level of Course: 200

Type of Course: Practical

L-T-P-C: 0-0-5-3

Course Objectives:

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

COURSE OUTLINE:

Modules	Course Content	Periods
I	Figurative composition (terracotta/POP/Cement etc.)	20

II	Animal composition (terracotta/POP/Cement/ Wood etc.)	20
III	Foliage Composition (Composition in wood/ Cement)	20
IV	Composition with waste materials (plastic, Scrap materials etc.)	20
TOTAL		80

Course: N-2

Subject: INTRODUCTION TO PAINTING-II (For Sculpture Specialization)

Subject Code: BFA072N412

Credits: 3

Level of Course: 200

Type of Course: Practical

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

Course Objectives:

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	Understand geometric and organic forms within a representational context emphasizing colour, perspective, rendering etc.	B 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

COURSE OUTLINE:

Modules	Course Content	Periods
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I	Still life composition from outdoor in any medium like water colour.	16
II	Landscape composition with mediums like water colour.	16
III	Creative composition with mediums like poster colour on mount board.	16
IV	Creative composition with mediums like acrylic colour, oil on canvas.	16
TOTAL		64

Course: N-3

Subject: PAINTING-IV (Open Course)

Subject Code: BFA072N413

Credits: 3

Level of Course: 200

Type of Course: Practical

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

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
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I	Composition from outdoor in any mediums like water colour, mixed media, oil, acrylic on canvas.	20
II	Composition with human figure in mediums like water colour, mixed media, oil, acrylic on canvas.	20
III	Composition using perspective with human figures in mediums water colour, mixed media, oil, acrylic on canvas.	20
IV	Creative painting in any medium.	20
TOTAL		80

Course: N-4

Subject: FOLK ART (For departmental and for other departments)

Subject Code: BFA072N414

Credits: 3

Level of Course: 200

Type of Course: Practical

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

Course Objectives:

To enable the students to develop creativity and inspires to experiments with different materials focusing own indigenous folk culture.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand own indigenous customs and folk culture.	B 2
CO 2	Apply the understanding of the elements, characteristics of the folk culture in the work of art.	BT 3
CO 3	Develop the concept and skill of creating various folk paintings of India.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
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I	Different styles of Mughal miniature paintings.	16
II	Different styles of Rajasthani miniature paintings (Rajput and Pahari paintings).	16
III	Warli paintings/Madhubani paintings/Kalamkari paintings/Kalighat paintings.	16
IV	Manuscript paintings of Assam.	16
TOTAL		64

Type of Course: AEC (w.e.f. 2023-24)UG

programmes Semester: 4th Course Code:

CEN982A401

Course Title: CEN IV – Employability and Communication

Total credits: 1

Course level: 200

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

Scheme of Evaluation: Theory and Practical

Course Objectives: This course is designed to enhance employability and maximize the students' potential by introducing them to the principles that determine personal and professional success, thereby helping them acquire the skills needed to apply these principles in their lives and careers.

Course Outcomes: After the successful completion of the course, the students will be able to

SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Demonstrate understanding the importance of verbal and non-verbal skills while delivering an effective presentation.	BT 2
CO 2	Develop professional documents to meet the objectives of the workplace	BT 3

CO 3	Define and identify different life skills and internet competencies required in personal and professional life.	BT 3
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Detailed Syllabus		
Units	Course Contents	Periods
I	<p>Presentation Skills Importance of presentation skills, Essential characteristics of a good presentation, Stages of a presentation, Visual aids in presentation, Effective delivery of a presentation</p>	5
II	<p>Business Writing Report writing: Importance of reports, Types of reports, Format of reports, Structure of formal reports Proposal writing: Importance of proposal, Types of proposal, structure of formal proposals Technical articles: Types and structure</p>	5
III	<p>Preparing for jobs Employment Communication and its Importance, Knowing the four-step employment process, writing resumes, Guidelines for a good resume, Writing cover letters Interviews: Types of interview, what does a job interview assess, strategies of success at interviews, participating in group discussions.</p>	5
IV	<p>Digital Literacy and Life Skills Digital literacy: Digital skills for the '21st century', College students and technology, information management using Webspaces, Dropbox, directory, and folder renaming conventions. Social Media Technology and Safety, Web 2.0. Life Skills: Overview of Life Skills: Meaning and significance of life skills, Life skills identified by WHO: self-awareness, Empathy, Critical thinking, Creative thinking, Decision making, problem-solving, Effective communication, interpersonal relationship, coping with stress, coping with emotion. Application of life skills: opening and operating bank accounts, applying for pan, passport, online bill payments, ticket booking, gas booking</p>	5

Keywords: Employability, business writing, presentation skills, life skills

Text:

1. *Business Communication* by PD Chaturvedi and Mukesh Chaturvedi

References:

1. *Business Communication* by Shalini Verma
2. *Technical Communication* by Meenakshi Raman and Sangeeta Sharma
- 3.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
15 hours	-	10 hours <ul style="list-style-type: none"> - Movie/ Documentary screening - Field visits - Peer teaching - Seminars - Library visits

Subject Name: Behavioural Sciences -IV

UG 4th semester Course code: BHS982A404

Credit: 1

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 the course the students will be able to:
 CO1: Understand the importance of individual differences

CO2: Develop a better understanding of self in relation to society and nation
 CO3: Facilitation for a meaningful existence and adjustment in society

Module s	Course Contents	Period s
I	Managing Personal Effectiveness Setting goals to maintain focus, Dimensions of personal effectiveness (self disclosure, openness to feedback and perceptiveness), Integration of personal and organizational vision for effectiveness, A healthy balance of work and play, Defining Criticism: Types of Criticism, Destructive vs Constructive Criticism, Handling criticism and interruptions.	4

II	Positive Personal Growth Understanding & Developing positive emotions Positive approach towards future, Impact of positive thinking, Importance of discipline and hard work, Integrity and accountability, Importance of ethics in achieving personal growth.	4
III	Handling Diversity Defining Diversity, Affirmation Action and Managing Diversity, Increasing Diversity in Work Force, Barriers and Challenges in Managing Diversity.	4
IV	Developing Negotiation Skills Meaning and Negotiation approaches (Traditional and Contemporary) Process and strategies of negotiations. Negotiation and interpersonal communication. Rapport Building – NLP.	4
Total		16

Text books:

- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 3, Management; Pfeiffer & Company
- Blair J. Kolasa, Introduction to Behavioural Science for Business, John Wiley & Sons Inc.

Semester-V

Course: M-1

Title of the Paper: HISTORY OF WESTERN ART-II

Subject Code: BFA072M501

Credits:4

Level of Course: 300

Type of Course: Theory

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

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	Course content	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.) 	16
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 	16
III	<ul style="list-style-type: none"> • Art and artists of Impressionism movement • Art and artists of Post Impressionism 	16
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 	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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: M-2

Title of the Paper: HISTORY OF INDIAN ART-II

Subject Code: BFA072M502

Credits:4

Level of Course: 300

Type of Course: Theory

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

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 ancient Indian art.	BT 1
CO 2	Classify the architectural and sculptural development of Indian art.	BT 2
CO 3	Identify the themes and styles of ancient Indian paintings.	BT 3
CO 4	Identify various Folk art style of India and contribution to Indian art.	BT 3

COURSE OUTLINE:

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 	12

	<p>with special reference to Khajuraho</p> <ul style="list-style-type: none"> • Orissan Temple art Konarak 	
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 Paintings of Chitra Bhagavata Paintings of Gita Govinda Paintings of Hastividyarnava 	12
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: M-3

Subject: CREATIVE COMPOSITION

Subject Code: BFA072M513

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To enable the students to emphasize the study of creativity, experience with mediums and aesthetic values in creating of compositions.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand the concept in creating compositions.	BT 2
CO 2	Apply artistic skills and thoughts to bring original creative work.	BT 3
CO 3	Develop creative potentials and ability to do the work independently.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Figurative composition with own concept in acrylic colour on canvas. Basic of composition-relief & three dimensional on clay, concrete, fiber etc.	24
II	Nonfigurative composition in acrylic colour on mount board, canvas. Composition in medium like wood, fiber etc.	24
III	Creative composition in mediums like oil, acrylic on canvas. Creative composition on mixed media.	24
IV	Creative drawings with pen, charcoal etc.	24
TOTAL		96

Credit Distribution

Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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: N-1

Subject: RELIEF STUDY (For Painting students)

Subject Code: BFA072N511

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To develop an understanding of the sculptural form from various directions and perspectives.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand the basic techniques of relief modelling, mould and casting etc.	BT 2
CO 2	Apply artistic skills in handling clay for two-dimensional form.	BT 3
CO 3	Develop creative abilities and capability to do the work independently.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Relief work of Still Life (Plaster of Paris, Cement Casting etc.).	16
II	Relief work of foliage (Plaster of Paris, Cement Casting etc.)	16
III	Anatomy study and Relief Portrait (human figures/animals/ aquatic animals etc.)	16
IV	Creative drawings with pen, charcoal etc.	16
TOTAL		64

Course: N-2**Subject: LANDSCAPE PAINTING (For Sculpture students)****Subject Code: BFA072N512****Credits: 4****Level of Course: 200****Type of Course: Practical****L-T-P-C: 1-0-6-4****Course Objectives:**

To study the features and techniques in a landscape painting.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand the concept of landscape painting and identify how artists visually evoke the feeling of a place.	BT 2
CO 2	Apply different techniques for creating landscape paintings.	BT 3
CO 3	Develop practical skills in capturing landscapes.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
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I	Study of village house, Grassland, trees Using mediums water colour, oil, acrylic etc.	16
II	Detailed study of nature and Outdoor landscape study using the mediums water colour, oil, acrylic etc.	16
III	Detailed study of landscape architecture in mediums like oil, acrylic etc on canvas.	16
IV	Study of Cityscape composition in mediums like oil, acrylic etc. on canvas	16
TOTAL		64

Course: N-3

Subject: PAINTING-V (For other department)

Subject Code: BFA072N513

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To study the features and techniques in a landscape painting.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand the concept of landscape painting and identify how artists visually evoke the feeling of a place.	BT 2
CO 2	Apply different techniques for creating paintings.	BT 3
CO 3	Develop practical skills in capturing landscapes.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
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I	Study of village house, Grassland, trees Using mediums water colour, oil, acrylic etc.	16
II	Detailed study of nature and Outdoor study using the mediums water colour, oil, acrylic etc.	16
III	Detailed study of landscape architecture in mediums like oil, acrylic etc on canvas.	16
IV	Study of Cityscape composition in mediums like oil, acrylic etc. on canvas	16
TOTAL		64

Semester- VI

Course: M-1

Title of the Paper: HISTORY OF INDIAN ART-III

Subject Code: BFA072M601

Credits:4

Level of Course: 300

Type of Course: Theory

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

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	Course Content	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 Bajj etc)	12
II	Progressive Artist Group (Artists and their works), Calcutta Group (Artists and their works)/ Madras Group (Artists 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

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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: M-2

Title of the Paper: INDIAN AND WESTERN AESTHETICS

Subject Code: BFA072M602

Credits:4

Level of Course: 300

Type of Course: Theory

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

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	Course Content	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

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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: M-3

Subject: EXPERIMENTAL ART

Subject Code: BFA072M613

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To provide opportunity of experimenting with different media on 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	Understand concept of experimental art.	BT 2
CO 2	Apply various materials and tools to explore personal interests in a work of art.	BT 3
CO 3	Develop the knowledge of conceptual art.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Creative Composition in mixed media, Creative Drawings on paper	24
II	Experimental Painting/Sculpture using different materials with different mediums.	24
III	Experiment with found objects.	24
IV	Performance art, and Installation art	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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: M-4**Subject: MURAL****Subject Code: BFA072M614****Credits: 4****Level of Course: 300****Type of Course: Practical****L-T-P-C: 1-0-6-4****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

COURSE OUTLINE:

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

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

Course: N-1**Title of the Paper: INTRODUCTION TO INDIAN ART (For Other department)****Subject Code: BFA072N601****Credits:4****Level of Course: 200****Type of Course: Theory**

L-T-P-C: 3-1-0-4**Course Objectives:**

To enable the students to develop an understanding of ancient 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	Classify 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 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	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) 	16
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) 	16
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) 	16

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. 	16
TOTAL		64

Course: N-2

Subject: PLASTIC SCULPTURE (For Painting Students)

Subject Code: BFA072N612

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To enable the students to develop a concept about 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	Understand visual language is the look and feel of an item of design, created by elements such as shape, space proportion.	BT 2
CO 2	Demonstrate visual perception along with verbal analysis of the visual elements such as line, shape, etc.	BT 2
CO 3	Apply the own ideas to create work of art.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Experimenting with sculpture using any medium like wood, clay, plaster of paris, terracotta etc.	16
II	Experimenting with sculpture using any medium.	16
III	Experimenting with relief sculpture using any medium	16

IV	Experimenting with relief sculpture using any medium.	16
TOTAL		64

Course: N-3

Subject: INDIAN MINIATURE PAINTING (For Sculpture Students)

Subject Code: BFA072N613

Credits: 4

Level of Course: 200

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To provide the practical knowledge about Indian classical art expression of the different part 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	Remember the different styles of Indian miniature paintings.	BT 1
CO 2	Understand characteristic features of traditional Indian paintings.	BT 2
CO 3	Apply the understanding of the traditional concept in creating traditional Indian paintings.	BT 3
CO 4	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

COURSE OUTLINE:

Modules	Course Content	Periods
I	Introduction of Manuscript Painting.	16
II	Copy from Indian miniature paintings Mughal Miniature painting (different styles)	16
III	Rajput Miniature Paintings (Different Styles)	16
IV	Manuscript Paintings from North-East India	16

TOTAL	64
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Semester-VII

Course: M-1

Title of the Paper: HISTORY OF WESTERN ART-III

Subject Code: BFA072M701

Credits:4

Level of Course: 300

Type of Course: Theory

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

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 Fauvism to Post Modern 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	Interpret basic knowledge of broad historical art development of sculpture and painting of modern Europe.	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	Topics (if applicable) & Course Contents	Periods
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I	<ul style="list-style-type: none"> • Art and artists of Fauvism movement. • Art and artists of Expressionism movement • Art and artists of German Expressionism movement 	16
II	<ul style="list-style-type: none"> • Art and artists of Cubism • Art and artists of Orphism movement • Art and artists of Purism movement • Art and artists of Futurism movement 	16
III	<ul style="list-style-type: none"> • Abstraction • Dada • Surrealism • Suprematism • De Stijl, Bauhaus • Constructivism • Abstract Expressionism 	16
IV	<ul style="list-style-type: none"> • Pop Art • Op Art • Minimalism • Conceptual Art • Installation Art • Performance Art 	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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: M-2

Subject: CONCEPTUAL ART

Subject Code: BFA072M712

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

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 their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visual principles of conceptual art including space, site, intention.	BT 2
CO 3	Develop skills to respond to set projects, undertake individual research and present a body of individual conceptual artworks	BT 3

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Theoretical Knowledge of Aesthetics in Conceptual Art. Study of Art and Artists of Conceptual Art, Minimalism art. Semiotics theory.	24
II	Diary art: To conceive roughly one's idea. Notion impression and knowledge on experience and exploration use Heterogeneous objects, forms to study minimalistic art, Conceptual art.	24
III	Experiment with found objects, different mediums and techniques (Paintings, sculpture, digital art) Video art, Photography art. Language and Art.	24
IV	Installation art, Site specific Installation art, (outdoor or indoor) Performance art.	24

TOTAL	96
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Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

Reference Books:

1. Cumming, R., *Art: A Visual History*, DK, London, 2020
2. Dixon, A. G., *Art: The Definitive Visual Guide*, DK, London, 2018
3. Hoggett, S., *Beginner's Watercolour*, Collins & Brown, London, 2015
4. Janson, H.W., *A History of Art*, Thames & Hudson, UK, 2001
5. King R., *Artists: Their Lives and Works*, DK, London, 2017
6. Norling, E., *Perspective Made Easy*, Dover Publications, New York, 1999
7. Pomarede, V., *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011
8. Rathus, L. F., *Understanding art*, Cengage Learning, London, 2016
9. Schlam, C., *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: M-3

Subject: MIXED MEDIA ART

Subject Code: BFA072M713

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

Course Objectives:

To provide the knowledge about Mixed media 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 of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works.	BT 2

CO 3	Develop a variety of traditional and contemporary compositional structures and approaches.	BT 3
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DETAILED SYLLABUS

Modules	Course Content	Periods
I	Creative Painting using the mediums like oil, acrylic etc. on canvas	24
II	Creative sculptures using different mediums like cement. POP, fiber etc.	24
III	Experimental work.	24
IV	Experimental work.	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

Reference Books:

1. Cumming, R., *Art: A Visual History*, DK, London, 2020
2. Dixon, A. G., *Art: The Definitive Visual Guide*, DK, London, 2018
3. Hoggett, S., *Beginner's Watercolour*, Collins & Brown, London, 2015
4. Janson, H.W., *A History of Art*, Thames & Hudson, UK, 2001
5. King R., *Artists: Their Lives and Works*, DK, London, 2017
6. Norling, E., *Perspective Made Easy*, Dover Publications, New York, 1999
7. Pomarede, V., *The Louvre: All the Paintings*, Black Dog & Leventhal, 2011
8. Rathus, L. F., *Understanding art*, Cengage Learning, London, 2016
9. Schlam, C., *The Joy of Art: How to Look At, Appreciate, and Talk about Art*, Allworth, New York, 2020

Course: M-4

Subject: DIGITAL ART

Subject Code: BFA072M714

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

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 their thoughts of the concept for artwork.	BT 1
CO 2	Apply the concept to develop visualization through the practice of art works in digital medium.	BT 2
CO 3	Experiment with line, shape, volume, light and shade, colour, texture through digital medium.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Composition 1 (Visual Expression) Adobe illustrator, Adobe photoshop	24
II	Composition 2 (Visual Expression)	24
III	Poster Design (on social problem, child labour etc.)	24
IV	Digital painting	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

Reference Books:

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

Course: N-1

Title of the Paper: INTRODUCTION TO WESTERN ART

Subject Code: BFA072N701

Credits:4

Level of Course: 200

Type of Course: Theory

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

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 Western 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	Exemplify basic knowledge of broad historical art development of sculpture and painting of prehistoric period and modern period.	BT 2
CO 3	Apply the knowledge of art forms to art interpretations. knowledge of broad historical art development of Europe.	BT 3
CO 4	Identify art, cultural, historical and literary nuances of classics artworks across centuries	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	<ul style="list-style-type: none"> Prehistoric Art /Egyptian art/Mesopotamia/ Assyrian art/ Greek Art/ Roman Art 	16

II	<ul style="list-style-type: none"> • Early Christian Art (Development of painting, sculpture, architecture from 2nd century AD to 3rd century AD) • 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) 	16
III	<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.) 	16
IV	<ul style="list-style-type: none"> • Modern Period (From Realism to Post modern art) 	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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: N-2

Subject: CREATIVE SCULPTURE-II (For Painting Specialization)

Subject Code: BFA072N712

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

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	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

COURSE OUTLINE:

Modules	Course Content	Periods
I	Creative 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	Creative drawings	24
TOTAL		96

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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: N-3

Subject: CREATIVE PAINTING-II (For Sculpture Specialization)

Subject Code: BFA072N713

Credits: 4

Level of Course: 300

Type of Course: Practical

L-T-P-C: 1-0-6-4

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	Understand the concept in creating compositions.	BT 2
CO 2	Apply artistic skills and thoughts to bring original creative work.	BT 3
CO 3	Develop creative potentials and ability to do the work independently.	BT 3

COURSE OUTLINE:

Modules	Course Content	Periods
I	Creative 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	Creative Drawings	24
TOTAL		96

Credit Distribution

Lecture/Tutorial	Practical	Experiential Learning (EL)
_____	60	30hrs (Presentation)

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.

Semester-VIII

Course: M-1

Title of the Paper: NEW MEDIA ART

Subject Code: BFA072M811

Credits:4

Level of Course: 400

Type of Course: Practical

L-T-P-C: 1-0-6-4

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	Understand concept of experimental art.	BT 2
CO 2	Apply various materials and tools to explore personal interests in a work of art.	BT 3
CO 3	Develop the knowledge of conceptual art.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
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I	Creative works on Cavas/Water colour.	24
II	Creative works in sculptural forms.	24
III	Mixed Media art	24
IV	Conceptual art	24
TOTAL		92

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

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. Janson, H.W. *A History of Art*, Thames & Hudson, London, 2001.
5. King R. *Artists: Their Lives and Works*, DK, London, 2017.
6. Pomarede, V. *The Louvre: All the Paintings*, Black Dog & Leventhal, New York, 2011.
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: M-2

Title of the Paper: RESEARCH METHODOLOGY

Subject Code: BFA072M812

Credits:4

Level of Course: 300

Type of Course: Theory

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

Course Objectives:

To enable the students to learn the research methodology 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 the term of the research methodology.	BT 1
CO 2	Demonstrate the ability to choose methods appropriate to research area.	BT 2
CO 3	Interpret the research objectives by choosing the research problem.	BT 2
CO 4	Develop a strong foundation for future research work in systematic way with the knowledge of research methodology.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	Introduction to Research Methodology, difference between Method and Methodology, Review of Literature, Research Process.	16
II	Significance of Research, Types of Data collection, Types of Research process,	16
III	Referencing Style, MLA, APA, and Chicago/ Report Writing, Importance of paper publication through research methodology.	16
IV	Research design, Define Interpretation, Importance of interpretation, Role of Computers in Research, Computer Applications, tools of research	16
TOTAL		64

Credit Distribution		
Lecture/Tutorial	Practical	Experiential Learning (EL)
60hrs	_____	30hrs (Assignment, Group discussion)

Books for Reference:

1. Kumar, R. Research Methodology: A Step by Step Guide for Beginners, Pearson Education India, 2005.
2. Kothari, C R, Research Methodology, New Age International Publishers, New Delhi, 2023
3. Joshi, S. C., Visual Arts and Research Methodology, Research India Press, Delhi, 2022

Course: M-3

Title of the Paper: RESEARCH PROJECT

Subject Code: BFA072M821

Credits:12

Level of Course: 400

Type of Course: DISSERTATION

Course Objectives:

To enable the students to learn the research methodology 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 the term of the research methodology.	BT 1
CO 2	Demonstrate the ability to choose methods appropriate to research area.	BT 2
CO 3	Interpret the research objectives by choosing the research problem.	BT 2
CO 4	Develop a strong foundation for future research work in systematic way with the knowledge of research methodology.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents
I	Selection of area, Review of Literature
II	Field visit, Chapter writing
III	Chapter writing
IV	Chapter writing
TOTAL	