

**IIS (deemed to be UNIVERSITY), Jaipur**  
**Department Of Fine Arts**  
**Programme- Bachelor Of Fine Arts**  
**(Applied Arts) Outcomes - Academic**  
**Year- 2020-21**

**Programme Outcomes (POs)**

<b>PO1</b>	Develops the ability to observe, analyze and understand the visual information received from the world around.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics, Marketing & Advertising, Photography and Copywriting with the roots, culture and heritage through works done in different eras.
<b>PO3</b>	Program enables the students to identify and explore medium, techniques and progression of drawing, ad design, photography and its importance in visualization through analyzing the basic elements, principles and six limbs of art to develop visual reality of artworks and design for specific purpose and target.
<b>PO4</b>	Acquire analytical skills to construct, design and develop a critical understanding of social, political, economical and cultural scenarios, to explore concepts, develop ideas and skills through visual illustration effectively in order to connect between the local, regional and global.
<b>PO5</b>	Understand, create, construct and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO6</b>	Apply contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated with the different fine arts practices.
<b>PO7</b>	Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well.
<b>PO8</b>	Apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek a positive impact to their profession, com
<b>PO9</b>	Gain confidence and develop skills to pursue a practice in a group or individual of creating original pieces of artwork that reflect their identity.
<b>PO10</b>	Understand, design and write useful reports to effectively communicate the development and changes that occurred in different fields of art & design in the community
<b>PO11</b>	Understand and Demonstrate knowledge of the art skills and advance technologies and implement in one's own work.

<b>PO12</b>	Analyze, capture, design, print and create two dimensional and three dimensional artworks competently as per the specialization (applied arts, painting and sculpture) and able to engage in self-determining, concern and experiments throughout the life.
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**Programme Specific Learning Outcomes (PSOs)  
Bachelor Of Fine Arts (Applied Arts)**

<b>PSO1</b>	Recognize, explain and analyze the roles, functions and tools of marketing, marketing research, advertising, photography, Various Computer softwares, copywriting, packaging and their impact on society
<b>PSO2</b>	Infer the fundamental principles and elements of design and photography and Computer softwares to create brand identity, novelties, packaging, illustrations, copywriting and advertisements
<b>PSO3</b>	Identify, translate and apply actionable insights from day to day conversations to create advertising campaigns using varied appeals, photography, illustrations, copywriting and communicate them through effective advertising media
<b>PSO4</b>	Utilize compelling color schemes, relevant tools, technology and a thoughtful application of typography, photography, illustrations and different softwares in creation, reproduction, and distribution of visual messages and designs.
<b>PSO5</b>	Demonstrate cognitive and creative skills to exercise critical thinking and judgment in identifying and solving design problems
<b>PSO6</b>	Gain the knowledge of various art, artists worldwide and understand the aesthetic value of these in developing society, environment, culture and heritage. Analyze the trends and themes in history that have influenced the society and current practices of advertising, advertising media and photography
<b>PSO7</b>	Identify, determine and modify the needs of the target audience to construct an effective message strategy by applying the developed personal style
<b>PSO8</b>	Exhibit their creative and expressive abilities to create unique designs and present themselves in a professional manner appropriate to their field of study.



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	<b>CO19</b>		*		*															
	<b>CO20</b>		*					*	*											
VAF 202	<b>CO21</b>		*		*															
	<b>CO22</b>				*															
	<b>CO23</b>	*			*															
	<b>CO24</b>					*														
VAF 203	<b>CO25</b>					*														
	<b>CO26</b>		*	*																
	<b>CO27</b>					*				*										
	<b>CO28</b>				*					*										
VAF 204	<b>CO29</b>			*																
	<b>CO30</b>							*												
	<b>CO31</b>					*														
	<b>CO32</b>	*				*			*											
VAA 301	CO33							*						*						
	CO34	*	*														*			
	CO35	*											*			*				
	CO36	*																*		
	CO37				*			*					*					*		

VAA 302	CO38		*			*			*									*		
	CO39		*						*									*		
	CO40								*		*							*		
	CO41																	*		
	CO42		*															*		
	CO43		*								*							*		
VAA 303	CO44	*	*	*	*	*	*	*		*		*	*	*						
	CO45	*	*	*	*	*					*						*	*		
	CO46			*		*						*					*			*
	CO47			*									*				*	*		*
VAA 304	CO48			*		*				*		*								*
	CO49			*		*											*			
	CO50	*		*		*				*								*		
VAA 305	CO51		*	*									*	*	*	*	*			*
	CO52	*		*		*				*		*		*		*				
	CO53		*			*	*	*	*	*		*	*		*	*	*	*		*
	CO54		*		*	*	*	*	*		*	*		*		*	*		*	*
	CO55	*	*	*	*	*					*							*		*
	CO56	*	*	*		*		*	*	*		*	*		*		*			
VAA	CO57			*							*	*	*			*				

306	CO58				*	*			*				*		*	*	*		*	*
	CO59			*	*	*								*	*	*	*		*	*
	CO60			*	*	*								*	*	*	*		*	*
VAA 401	CO61	*	*					*	*				*							
	CO62	*	*								*							*		
	CO63	*	*		*			*						*		*				
	CO64	*	*											*		*				
	CO65	*									*	*	*							
	CO66	*		*										*						
	CO67	*	*					*			*								*	
VAA 402	CO68	*	*			*													*	
	CO69										*	*							*	
	CO70		*																*	
	CO71	*	*																*	
VAA 403	CO72	*	*	*	*	*	*	*	*	*		*	*	*	*	*	*	*	*	*
	CO73	*	*	*	*	*						*						*		*
	CO74	*	*	*	*	*	*	*	*	*		*	*		*	*	*	*	*	*
	CO75		*								*					*		*		
VAA 404	CO76	*	*	*	*	*	*	*	*	*		*	*		*	*				
	CO77			*		*				*		*	*				*			



503	CO98			*										*							
	CO99	*	*		*	*	*	*	*	*		*	*		*	*	*	*		*	*
	CO100	*	*		*			*		*					*						
	CO101	*	*	*	*	*	*	*	*	*	*	*				*	*	*			
	CO102	*	*		*											*		*			
	CO103	*										*	*		*	*	*	*		*	*
VAA 504	CO104	*		*		*			*		*	*				*					
	CO105								*		*									*	
	CO106					*			*		*	*				*			*		
	CO107	*			*									*							
VAA 505	CO108			*	*									*					*		
	CO109	*	*	*				*	*			*		*				*			
	CO110	*		*		*					*	*	*	*	*	*	*		*	*	
VAA 506	CO111			*							*	*	*			*					
	CO112			*	*						*	*		*	*	*	*		*	*	
	CO113										*		*		*						



	CO11 4				*	*									*	*	*	*		*	*
VAA 601	CO11 5	*	*										*		*						
	CO11 6	*	*		*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	CO11 7	*	*										*								
	CO11 8	*			*						*								*		*
	CO11 9	*	*		*								*	*					*		
VAA 602	CO12 0		*																*		
	CO12 1		*																*		
	CO12 2		*																*		
	CO12 3							*											*		
VAA 603	CO12 4	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	CO12 5	*	*		*										*		*		*	*	*
	CO12 6	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*				*
	CO12 7	*	*	*	*		*	*	*		*								*		*
VAA 604	CO12 8	*	*		*									*	*	*	*	*	*	*	



	CO14 4	*	*	*	*	*	*	*	*					*							
	CO14 5	*	*	*	*	*	*	*	*	*	*	*	*	*					*	*	
VAA 702	CO14 6							*										*			
	CO14 7																	*			
	CO14 8						*											*			
	CO14 9		*			*		*				*						*			
	CO15 0																	*			
VAA 703	CO15 1	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	CO15 1	*	*	*	*	*	*	*	*	*	*	*		*	*		*		*	*	
	CO15 3	*	*		*			*		*				*							
	CO15 4		*							*					*	*	*	*	*	*	
	CO15 5	*	*	*	*	*	*	*	*	*	*	*			*						
	CO15 6	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	CO15 7	*	*	*	*								*								
VAA 704	CO15 8	*		*		*										*					



	CO17 4	*	*	*	*	*	*	*	*	*		*			*						
	CO17 5	*	*									*	*		*			*			
	CO17 6	*	*									*	*		*						
VAA 802	CO17 7		*																*		
	CO17 8								*										*		
	CO17 9																		*		
	CO18 0							*	*										*		
VAA 803	CO18 1	*	*		*	*								*	*	*	*	*	*	*	*
	CO18 2	*	*	*	*	*	*	*	*	*	*	*	*			*		*		*	
	CO18 3	*	*	*	*	*	*	*	*		*			*					*		
	CO18 4	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
VAA 804	CO18 5	*	*	*	*	*	*	*	*	*					*	*	*	*		*	*
	CO18 6	*	*	*	*	*	*	*	*	*	*	*	*		*		*		*	*	*
	CO18 7			*		*				*		*									*
	CO18 8	*	*	*	*	*	*	*	*	*	*	*	*		*	*	*		*	*	*

VAA 805	CO18 9	*	*		*			*					*					*	*	*	
	CO19 0	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	CO19 1										*							*	*		*
	CO19 2									*								*			*
VAA 806	CO19 3			*							*	*	*			*					
	CO19 4			*	*	*	*			*		*	*	*		*	*	*		*	*
	CO19 5	*	*		*		*				*	*						*			
	CO19 6						*	*			*	*						*	*	*	*
	CO19 7	*	*		*			*			*	*						*			

**Bachelor Of Fine Arts (BFA)  
Applied Arts (2020-21)  
Course Outcomes SEMESTER -I  
PAPER CODE: VAF 101  
Fundamentals of Visual art (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

This course will enable the students to-

1. An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent.
2. Gain an understanding of the historical origins of art history.

**COURSE OUTCOMES (COS):**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAF 101</b>	<b>Fundamentals of Visual art (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> Interpret and exemplify on art given by Indian and Western Scholars.</p> <p><b>CO2:</b> Understand about the methods and techniques of Painting, Applied art, Sculpture and Printmaking.</p> <p><b>CO3:</b> Classify and compare various elements of art: Line, Color, Tone, Texture and Space and classify principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective.</p> <p><b>CO4:</b> understand and apply Shadanga, six limbs of Indian painting in her work.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials,</p> <p>Assignments, Presentation, Individual and group projects, regular submission.</p>

**COURSE CONTENT:**

**Unit I:**

**6 Hrs**

What is Art- Definitions of art given by Indian scholars (Rabindranath Tagore, Ananda K. Coomaraswamy, Kapila Vatsyayan) and Western thinkers (Plato, Aristotle, Tolstoy, Croce, Hegel, Kant, Freud, Herbert Read)

**Unit II:**

**6 Hrs**

Classification of Art: Painting, Applied Art, Sculpture, Printmaking (Techniques and methods and material)

**Unit III:** **6 Hrs**  
 Elements of Art: Line, Form, Colour, Tone, Texture and Space

**Unit IV:** **6 Hrs**  
 Principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective

**Unit V:** **6 Hrs**  
 Shadanga - Six Limbs of Indian Art

**BOOKS RECOMMENDED**

- Art Fundamentals : Theory and Practice – Ocvirk, Stinson, Wigg, Bone, Cayton (Available in pdf)
- The Artist’s Handbook – A complete professional guide to materials and techniques – Pip Seymour
- The Book of Art Vol 10 How To look at art (Index section)
- Art – The Definitive Visual Guide - DK Publications
- Elements of Indian Art – Including Temple Architecture, Iconography & Iconography - S.P. Gupta Shashi Prabha Asthana (Only for Unit 5)
- Creative Painting Series – Line - Barron’s
- Creative Painting Series – Form – Barron’s
- Creative Painting Series – Color – Barron’s
- Creative Painting Series – Space - Barron’s
- Perspective Drawing Step by Step - Konemann
- An Artist’s Handbook Materials and Technique – Margaret Krug
- The Fundamentals of Drawing Still Life – Barrington Barber

**PAPER CODE: VAF 102**  
**Still-Life Study (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Exercise and demonstrate use and mastery of the elements of art.
2. Develop visual literacy.
3. Analyze, interpret and evaluate the form, light and shade of works of art.
4. Identify use materials ,tools and processes from a variety of media
5. Create original objects of art in a specific medium.
6. Plan and select appropriate media relative to concepts and forms of art.
7. Exemplifying and exploring mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colors, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 102	Still Life (Practical)	The students will be able to-	Approach in teaching:	Semester end examinations,



		<p><b>C05:</b> Observe and create object study by transforming into three-dimensional form making on two – dimensional surfaces with focus on observation (denotative form), shape and proportion through hands training and on practices.</p> <p><b>C06:</b> Knowledge and skills in the use of basic elements and principles of art.</p> <p><b>C07:</b> Implement observation and analysis of object form, material, texture etc. and execute detail drawing of still-life objects along drapery from different angles in different mediums.</p> <p><b>C08:</b> Understand varied mediums and techniques to explore its possibility in art practices.</p>	<p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>
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### **COURSE CONTENT:**

Learn to indicate simple form with one side light source using shadow and cast shadow with surface values. Emphasize on refining composition with space relationship and composing maximum 3 Objects with drapery.

**Medium:** Pencil, charcoal, pastel (dry/oil), pencil color

**Submission:** 4 works of Still Life in B/W  
3 Home Assignments of Still life  
5 sketches of study per day

**PAPER CODE: VAF 103**  
**Composition (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

### **COURSE OBJECTIVES**

**This course will enable the students to-**

1. Explore the basic elements and principles of art in a composition.
2. To illustrate tempera technique and its application on Vasli (handmade) sheets.
3. Acquisition of the basics of drawings from surrounding through sustained observation of various studies which includes deep observation and keen examination of objects through measurement, contour, mass, volume and rendering illumination through value.
4. Construct well balanced composition.
5. Exemplify and explore mediums – Poster colors, Mineral /stone colors, Water color, etc.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 103	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO9:</b> Introduction to elements and principles of art, their characteristics, actions and visual attributes.</p> <p><b>CO10:</b> Discuss and demonstrate the representation of visual elements (denotative form) through various practical exercises/ layouts of composition.</p> <p><b>CO11:</b> Demonstrate the technique of tempera and its application of colors step by step on Vasli sheet.</p> <p><b>CO12:</b>Inculcate aesthetic issues and emotional attachment towards nature and society.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**COURSE CONTENT:**

Compositional exercise based on various objects with a view to transform them into 2D/ 3D pictorial images on a sheet. Developing an awareness of the pictorial space, division of space and form.

**Submission:** 2 works in Vasli & 2 in other medium+ 15 Layouts

1 work in home assignment

5 sketches of study per day

**PAPER CODE: VAF 104****Basic Design (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Translate a 3D into 2D design through various compositions
2. Respond to problems in a creative and expressive manner
3. Develop designs utilizing the knowledge of colors, elements and principles of design.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 104	Basic Design (Practical)	<p><b>The students will be able to- CO13:</b> Demonstrate ability in drawing: perception, translation of 3-D into 2-D space, composition through geometrical shapes and forms- composition in contrast, black and white, positive and negative space, tessellation.</p> <p><b>CO14:</b> Demonstrate problem solving</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions,</p>	Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

		<p>thinking in systematic, conceptual and expressive manner</p> <p><b>CO15:</b> Interpret and apply fundamental elements and principles of visual organization in solving visual problems.</p> <p><b>CO16:</b> Demonstrates knowledge of technical and aesthetic issues in their discipline.</p>	<p>presentation, Giving tasks.</p>	
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**COURSE CONTENT:**

To develop an understanding of the elements and principles of design through various practical exercises. Study of two-dimensional space and its organizational possibilities; behavior of force and energy contained in line, form, color and texture; knowledge of primary, secondary, tertiary and complementary colors and their relationships. Introduction to the technical terms related to color theory. Introduction to the art of beautiful handwriting i.e. Calligraphy (Italic). Study of letterforms, basic types, study of their formal aspects, proportion, weight and inter relationship of positive and negative space. Study of Gothic and Roman and Devanagari.

**Submission:** 2 assignments (Exercises with basic shapes and texture in relation to space)  
6 assignments (Gothic and Roman and Devanagari)  
2 assignments (Compositions based on studies from nature)

**Course Outcomes Semester –II**  
**PAPER CODE: VAF 201**  
**Introduction to Ancient Art (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**The course will enable the students to:**

1. Gain an understanding of ancient art history.
2. State the difference between Prehistoric caves of India and Europe.
3. Read and Analyze prehistoric art of India, Europe and Egypt.
4. Ability to interpret the Prehistoric culture in the present day context.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 201	Introduction to Ancient Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO17:</b> Reflect an understanding on art terminology.</p> <p><b>CO18:</b> Develop knowledge to recognize, distinguish and describe art done in the ancient period.</p> <p><b>CO19:</b> Develop skills to place ancient art chronologically.</p> <p><b>CO20:</b> Enhance knowledge and critically analyze the development of art with respect to artistic skills, cultural, ethical and societal perspective.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**COURSE CONTENT:**

**Unit I:** **6 Hrs**  
Introduction to Prehistoric Art of India– Bhimbhetka, Mirzapur, Singhanpur, Panchmadi, Hoshangabad (Subject matter, Style and Techniques)

**Unit II:** **6 Hrs**  
The Indus Valley Civilization- Mohenjodaro and Harappa (Town planning, sculptures and seals)

**Unit III:** **6 Hrs**  
Introduction to the Prehistoric art of Europe- Caves of France: Lascaux, Trois Freres, Font de Gaume, Tuc-da-Audoubert

**Unit IV:** **6 Hrs**  
Introduction to the Prehistoric art of Europe- Cave of Spain: Altamira, La Pileta, El Castillo, La Pasiega, Tito Bustillo

**Unit V:** **6 Hrs**  
Egyptian Art: Introduction (Old, Middle and New Kingdom)  
Relief- Hierakonpolis, Palette of king Narmer  
Pyramids of Giza, Great Sphinx, Portraits

**Book Recommended**

- Art and Archeology of India : B.S. Harishankar
- Prehistoric Rock Art of India: Ervin Neumayer
- Prehistoric Rock art in Europe : Nancy Sandars
- The Cave Painters: Greg Curtis
- The Art of Ancient Egypt: Gay Robins
- Ancient Egyptian Art And architecture: Christina Riggs
- The Indus Civilization:D.P. Agarwal
- Prehistory and Harappan Civilisation: Raj pruthi

**PAPER CODE: VAF 202**  
**Nature Study (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES**

Student will be able to –

1. Observe, analyse, interpret a variety of subjects.
2. To interpret the basic knowledge of drawing skills.
3. To implement the knowledge of tint, shade, form and texture.
4. Construct Denotative type of images.
5. Implement varied media and methods in nature study.
6. Exemplifying and exploring mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colors, Water color,etc.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 202	Nature Study (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO21:</b> Fundamentals theories and Principles of Art as well as hands on guidance and practices.</p> <p><b>CO22:</b> To interpret the basic knowledge of drawing skills.</p> <p><b>CO23:</b> Observe, analyse, interpret a variety of subjects in denotative forms.</p> <p><b>CO24:</b> Implement varied media, techniques and methods in Nature Study.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field work, handling of various media and tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts,, Viva-Voice on display of artworks, layouts, sketches ,Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.

**COURSE CONTENT:**

To study a plant with one side light source using shadow and cast shadow. Emphasis is placed on refining composition with cropping, overlapping and placement in the picture plane.

**Medium:** Pencil, charcoal, pastel (dry/oil), pencil color

**Submission:** 5 works of Nature study in B/W / Colour  
5 sketches of study per day  
3 home Assignments of Nature study

**PAPER CODE: VAF 203  
3D (Clay Modeling) (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES**

**Student will be able to –**

1. Observe, analyse, interpret a variety of subjects.
2. Develop a sense of structure in clay.
3. Summarize principles of composition to hold the clay structure.
4. Exemplifying and exploring materials and mediums – Charcoal, Clay , Pencil, Terracotta, etc.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 203	3D (Clay Modeling) (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO25:</b> Understand handling of clay and its techniques: pinching, coiling, rolling etc.</p> <p><b>CO26:</b> Fundamentals theories and Principles of Art as well as hands on guidance and practices.</p> <p><b>CO27:</b> Develop a sense of 3D structure.</p> <p><b>CO28:</b> Demonstrate understanding of sculpture tools and its application on 3D structure.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of clay and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**COURSE CONTENT:**

Introduction to 3 Dimensional forms, observation of natural and manmade objects. To develop a sense of structure, principles of composition and the study of the principles that holds the structure.

**Submission:** 4 works in Clay (not less than 10”) in size  
20 layouts and 5 sketches Per Day



**PAPER CODE: VAF 204**  
**Printmaking (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES**

**Student will be able to –**

1. Understand the elements and principles of Printmaking
2. Understand and apply basic principles of relief printmaking.
3. Achieve knowledge and materials, preparation of matrix for various textures.
4. Learn how to execute the steps in a relief printmaking technique (linoleum block, cardboard relief, or woodcut)

**COURSE OUTCOMES**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAF 204	Printmaking (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO29:</b> To learn that relief prints reverse the image from the block to the print.</p> <p><b>CO30:</b> Develop artistic ability to use negative, as well as positive shapes, effectively in their prints.</p> <p><b>CO31:</b> Develop an understanding of printing of blocks and determine registration for printing of editions.</p> <p><b>CO32:</b> Demonstrate an understanding of tools and technology including their</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay out of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

		roles in the creation, reproduction and distribution of visual messages to society.		
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**COURSE CONTENT:**

Introduction of Relief Printmaking (Lino/ MDF/ Wood/ Sun board)

**Submission:** 3 works in B/W, 1 work in

Colour Size: 8"x10" to 12"x18"

20 layouts and 5 sketches Per Day

**Course Outcomes Semester –III**  
**PAPER CODE: VAA 301**  
**Fundamentals Of Advertising -I (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Identify, explain, and summarize the advertising environment.
2. Interpret what advertising is and its role in brand promotion and the economic effects of advertising.
3. Explain how advertising evolved over the period of time
4. Distinguish various promotional tools and apply the appropriate tool to achieve the organisational goals.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 301	Fundamentals Of Advertising - I (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 33:</b> Recognize Roles And Functions Of Advertising</p> <p><b>CO 34:</b> Explain Advertising And Promotional Mix</p> <p><b>CO 35:</b> Exemplify Promotional Tools In Context Of The Market</p> <p><b>CO 36:</b> Summarize Knowledge Of Advertising History</p> <p><b>CO 37:</b> Infer The Impact Of Advertising On Society</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

**Unit I: Introduction to advertising**

**7 Hrs**

- Definition and Characteristics of advertising
- Advertising as a powerful tool of communication
- Elements of Advertising Communication
- Advertising as a marketing tool
- The Marketing Communication Process
- Active participants in advertising(The advertiser, the advertising agency, audience, media and vendor)

**Unit II: Origin and growth of advertising**

**6 Hrs**

- Historical background and Future of Indian advertising

- Changing trends of Indian Advertising

**Unit III: Roles and functions of advertising**

**6 Hrs**

- Communication, Persuasion, Education, Expansion of market, Employment
- Economic growth, Stimulation of competition, Raises standard of living, freedom to press etc.

**Unit IV: The economic aspects of advertising**

**5 Hrs**

- Effects on consumer choices
- Effects on competition
- Advertising and Distribution cost
- Advertising and Production cost

**Unit V: Tools of promotional mix**

**6 Hrs**

- Advertising, Publicity, Sales promotion, Personal Selling and Public Relation
- Differences between Advertising & Personal Selling
- Advertising & Sales Promotion
- Advertising & Publicity
- Advertising & Public Relation

**BOOKS RECOMMENDED**

- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- M. N. Mishra, Sales Promotion and Advertising Management, Himalaya Publishing House
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Jaishri Jethwaney, Shruti Jain, Advertising management, Oxford University Press
- Virendra S. Poonia, Advertising Management, Gennext Publication
- P. K. Bhargav, Advertising Management, Murli Lal & Sons

**PAPER CODE: VAA 302**

**History Of Western Art (Ancient-early Medieval) (Theory)**

**Credits: 2**

**Maximum marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**COURSE OBJECTIVES**

**The course will enable the students to:**

1. Gain an understanding of the historical origins of indian art history.
2. Read and analyze paintings, sculptures and architecture.
3. Study indian art period from maurya to late gupta.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 302	History Of Western Art	The Students Will Be	Approach In	Semester End

	<b>(Ancient-early Medieval) (Theory)</b>	<p><b>Able To-</b>  <b>CO38:</b> Develop A Creative Eye To Appreciate Western Art Considering Its Subject, Style And Techniques.  <b>CO39:</b> Demonstrate Understanding To Get Hold On Various Art Periods Of Western Art And Identify The Effects Of Art Works.  <b>CO40:</b> To Understand The Significance Of Context In Informing The Interpretation Of Art Works.  <b>CO41:</b> Assess The Relationship Between Effects And Techniques In A Range Of Art Works Done By Western Artists.  <b>CO42:</b> Understand Major Monuments, Artists, Methods And Theories And To Assess The Qualities Of Work Of Art In Their Historical And Cultural Settings.  <b>CO43:</b> Trace The Origin Of Ancient Indian Art And Its Evolution.</p>	<p><b>Teaching:</b>  Interactive Lectures, Discussion, Tutorials, Reading Assignments, Demonstration.  <b>Learning Activities For The Students:</b>  Self-learning Assignments, Effective Questions, Presentation, Giving Tasks.</p>	Examinations, Continuous Assessment Test, Sketching, Layouts Class Test, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects, Regular Submission.
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## COURSE CONTENTS

### Unit I:

Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery  
Archaic Period: Red and black figurine vases  
Sculptures (Kouros and Kore)

**6 Hrs**

### Unit II:

Greek Art: Classical Period Architecture (Orders- Doric, Ionic and Corinthian)  
Classical Period Sculpture Kritios Boy and Sculptor Polykleitos  
Classical Painting

**6 Hrs**

### Unit III:

Greek Art: Hellenistic Sculptors: Praxiteles, Scopas and Lysippus  
Sculptures: Dying Gaul, Barberini Faun, Altar at Pergamon, Nike of Samothrace, Laocoon

**6 Hrs**

### Unit IV:

Roman Art: Architecture of Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna Primigenia, Colosseum, Ara Pacis, Arch of Titus, Column of Trajan and Arch of Constantine

**6 Hrs**

### Unit V:

**6 Hrs**

Early Christian Art: Painting, Mosaic, Catacombs, Sculptures

**BOOKS RECOMMENDED**

- Medieval Architecture in Western Europe: From A.D. 300 to 1500: Robert G. Calkins
- History of Mediaeval Art : Franz Von Reber; Joseph Thacher Clarke
- Egyptian art by Cyril Aldred
- Greek Art: John Boardman
- Greek art and Archeology: John Griffiths
- Archaic and Classical Greek Art : Robin Osborne
- Roman Art: Romulus To Constantine: Nancy H. Ramage, Andrew Ramage
- A Concise History Of Art : Bazin, Germain , Thames and Hudson, 1958
- A World of Art : Sayre, Henry M. 1994
- History of Art: Jacques Thuillier Flammarion, 2003
- History of Art : H.W. Janson Thames & Hudson, 1991 Revised reprint
- Werner Keller, The Etruscans, Albert L. Knopf, Inc., 1974
- The art of the Etruscans: Mario Moretti & Guglielmo Maetzke
- Roman art : Francesco Abbate (Ed.)
- Heinz Kahler : Rome & her Empire
- Moses Haddas : Imperial Rome
- Michael Vickers, The Roman world
- Encyclopaedia of Byzantine and Medieval art : Rene Huyghe, Larousse
- Jean Lassus
- The Early Christian and Byzantine world, Paul Hamlyn, 1966

**PAPER CODE: VAA 303**  
**Communication Design (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Analyse the company's objective and accordingly create suitable brand identity
2. Express and critique their creative thinking
3. Organise and apply various design elements and principles to the design

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 303	Communication Design (Practical)	The Students Will Be Able To-  C044:Construct Brand	Approach In Teaching:  Discussion, Tutorials,	Semester End Practical Examinations, Daily Assignments,

		<p>Identity</p> <p><b>CO45:</b>Compute Creative Thinking</p> <p><b>CO46:</b>Exhibit A Thoughtful Application Of Color And Typographic Design</p> <p><b>CO47:</b>Apply The Fundamental Principles And Elements Of Design To Their Projects</p>	<p>Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Observation, Student Teacher Interaction And Final Submissions</p>
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### COURSE CONTENT:

Students are expected to use creative thinking to solve communication problems. Introduction to the concepts of logos, monograms & symbols. Terminology of Typography. Different typographical exercises.

- Logo design : 2
- Tag design : 2
- Stationery design : 1
- Shopping Bag
- Folder

**Submission:** Min. 7 assignments (One from each topic)

### PAPER CODE: VAA 304 Head Study (Practical)

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### COURSE OBJECTIVES

**This course will enable the students to-**

1. Demonstrate visualizing skills
2. Compose a proportional portrait on a given space
3. Sketch and construct an identical character

### COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 304	Head Study (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO48:</b>Create Identical Character</p>	<p><b>Approach In Teaching:</b></p> <p>Tutorials, Demonstration, Guided Exploration,</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student</p>

		<b>CO49:</b> Apply Knowledge Of Tint,Tone & Shade  <b>CO50:</b> Demonstrate Creative Skills	Guided Activity  <b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn	Teacher Interaction And Final Submissions
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### COURSE CONTENTS:

Sustained study of portrait from life, delineation of the structure, character of head, study of features, study of light and shade, (pencil/ pen/charcoal, oil pastels, poster colours & pencil colours)

**Submission:** 5 Plates (1/2 imperial)  
50 sketches of head study

### PAPER CODE: VAA 305 Photography (Practical)

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

### COURSE OBJECTIVES

**This course will enable the students to-**

1. Develop composition sense
2. Demonstrate proficiency in capturing a view
3. Compare the usage of various filters and apply it effectively
4. Identify the main subject in a frame and
5. Discriminate the functions of a camera according to the ambience.

### COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
		<b>The Students Will Be Able To-</b> <b>CO51:</b> Identify Camera And Its Parts  <b>CO52:</b> Apply Knowledge Of Light And Shadow	<b>Approach In Teaching:</b> Tutorials, Ideation, Selection, Development, Debriefing	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions



<b>VAA 305</b>	<b>Photography (Practical)</b>	<p><b>CO53:</b>Demonstrate Sense Of Composition And Perspective</p> <p><b>CO54:</b>Summarize Importance Of Photography For Advertising Purpose</p> <p><b>CO55:</b>Compute Creative Thinking</p> <p><b>CO56:</b>Operate Different Lenses And Filters</p>	<p><b>Learning Activities For The Students:</b> Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	
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### **COURSE CONTENTS:**

1. Introduction to camera.
2. An understanding of light and its properties.
3. Understanding common features like shutter Speed, Aperture, ISO, White Balance, Focal Length, Depth of Field, Exposure Compensation.
4. Understanding the role of composition in photography. or An aesthetic approach - dynamic and color composition theories and new theories practiced in the present context.
5. A study of various lens options and their use for specific applications.
6. Indoor and Outdoor photography.
7. The importance of accessories like reflective mediums, corrective and creative filters and camera supports like tripods.
8. Familiarity with common errors and ways to avoid or correct them.
9. Being conversant with Photoshop tools and applying them for purposes of image enhancement. The proper perspective, reproduce true color tones and highlight textural and other effects which are the special characteristics of the particular work of art.
10. Understanding digital corrections like sharpening, histograms, saturation and contrast control.
11. File formats and sizing.
12. Table Top.

**Submission:** 5 Plates exercise, 5 Plates Tabletop

**PAPER CODE: VAA 306  
Computer Graphics –I (CorelDraw)**

**Credits: 4**

**Maximum marks: 100**

**Contact Hrs/Week: 4**

**Total Hrs: 22**

### **COURSE OBJECTIVES**

**This course will enable the students to-**

1. Solve the communication problem by creating designs
2. Enhance the designing skills
3. Build cognitive and interpersonal skills

## COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 306	Computer Graphics –I (CorelDraw) (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO57:</b>Identify tools of CorelDraw and demonstrate knowledge of their functions.</p> <p><b>CO58 :</b>Select and Use appropriate tools to create a design to solve communication problems and create brand identity.</p> <p><b>CO59:</b>Compose various elements and Apply principles of design to create a desired work</p> <p><b>CO60:</b>Illustrate layouts and Modify the designs as per the need of the client</p>	<p><b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

## COURSE CONTENTS:

Exercises based on vector Graphics

1. Getting Started with CorelDraw X7
2. Drawing Shapes in CorelDraw X7
3. Managing Objects in CorelDraw X7
4. Pen tool and other drawing tools
5. Colours and Bitmaps
6. Working with Text
7. Using Layers/ Clipping mask
8. Brushes, Object Styles, and Special Effects, Borders, gradient
9. Printing and Exporting a Drawing
10. Understanding the Viewing Options
11. Understanding other controls (Layers and Tables)
12. Brushes, Object Styles, and Special Effects
13. Printing and Exporting a Drawing
14. Symbols and pattern making
15. Working with images
16. Create advertisements, Logo design
17. Campaigns (social or commercial)
18. Print design techniques

### Submission: 15 Designs

Stationery design for a company: paper, office supplies, letterheads, writing equipment, business cards, cases, and other similar items.

Design a social or commercial campaign: magazine ad, newspaper ad etc.

**Course Outcomes Semester –IV**  
**PAPER CODE:VAA 401**  
**Fundamentals Of Advertising-II (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Assess the social impact of advertising on the society
2. List the evolution of communication and writing techniques
3. Assess the importance of typography in design
4. Appraise the design on the basis of elements and principles
5. Understand the characters of rural market

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 401	Fundamentals Of Advertising -II (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO61:</b> Explain Relationship Between Advertising And The Society</p> <p><b>CO62:</b> Recall How Communication Started And How It Developed Over The Time</p> <p><b>CO63:</b> Classify Types And Fonts And Implement The Same</p> <p><b>CO64:</b> Exemplify Typography And Its Importance In Design</p> <p><b>CO65:</b> Plan The Layout And Execute It</p> <p><b>CO66:</b> Implement Principles Of Design And Evaluate It.</p> <p><b>CO67:</b> Summarize The Importance Of Rural Market</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

**Unit I: The social and ethical aspects of advertising.**

**6 Hrs**

- Advertising and cultural/Moral values
- Advertising as untruthful or deceptive
- Advertising and children
- Advertising encourages materialism
- Advertisement and women etc

**Unit II: History of Writing & Communication****7 Hrs**

- Cuneiform in Mesopotamia
- Evolution of a script
- Hieroglyphs and papyrus in Egypt
- The seals of the Indus valley
- Phonetics and the alphabet
- Symbols, Cave paintings, Pictograms, Ideograms

**Unit III: Type & Typography****5 Hrs**

- Movable type, Type Body, Anatomy of Type
- Type Terminology - Type Font, Type Series, Type family
- Type Measurement
- Classification of Type
- Introduction to Typography
- Basic principles of typography and its importance in design

**Unit IV: The Layout****7 Hrs**

- Define layout
- Pre layout planning
- Layout procedure: Thumbnail sketches, Rough layout, Comprehensive layout
- Page layout and Dummy layout
- Components of layout (Border, Space, Text, Illustration, Logo etc.)
- Design Principles in layout (Optical Centre, Balance, Eye Movement, Harmony, Proportion, Emphasis etc.)

**Unit V: Rural Marketing****5 Hrs**

- Rural Marketing in India
- Characteristics of Rural Markets – Social & Cultural Factors
- Consumer Behavior in Rural Areas, Product Strategy in Rural market
- Marketing Mix for Rural Market

**BOOKS RECOMMENDED**

- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- P. K. Bhargav, Advertising Management, Murli Lal & Sons
- S. K. Baral, S. C. Bihari, Rural Marketing and Micro Finance, A.I.T.B.S. Publishers, India
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- Gavin Ambrose, Paul Harris, The Fundamentals of Typography, AVA Publishing SA
- Timothy Samara, Typography Workbook, Rockport Publishers

**PAPER CODE: VAA 402**  
**History Of Western Art (Medieval) (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**The course will enable the students to:**

1. Achieve an understanding of western art movements.
2. Develop an effective knowledge of visual art vocabulary through extensive reading of art works done by artists of western world.
3. Learn and demonstrate extensive learning on varied techniques and skills used by western artists and be able to apply these techniques and skills in their respective works in the practical class
4. Analyze about cathedrals.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 402	History Of Western Art (Medieval) (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO68:</b> Interpret An Understanding Of The History Of Western Art In Context To Its Isms And Will Be Able To Do Historical And Contextual Analysis Of Works Of Art.</p> <p><b>CO69:</b> To Interpret And Critically Analyze Art Works Done In The Medieval Period Of Western Art.</p> <p><b>CO70:</b> Trace The Evaluation Of Art Works In Historical Perspective.</p> <p><b>CO71:</b> Detecting An Effective Knowledge Of Western Art Terminology Appropriate For A Career In Visual Arts In Western Part Of The World.</p>	<p><b>Approach In Teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading Assignments, Demonstration.</p> <p><b>Learning Activities For The Students:</b> Self-learning Assignments, Effective Questions, Presentation, Giving Tasks.</p>	Semester End Examinations, Continuous Assessment Test, Sketching, Layouts Class Test, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects, Regular Submission.

**COURSE CONTENT:**

**Unit I:**

**6 Hrs**

Byzantine Art: Art and architecture-Church St. Vitale Ravenna (Mosaics: Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hagia Sophia Istanbul, St. Mark's Church. Iconoclasts and Iconophiles

**Unit II: 6 Hrs**

Romanesque Art: Sculpture, Painting, Architecture: Notre-Dame de Reims (Erected between 1211 and 1516), Paray-le-Monial (built from the 12th century) France, The Cathedral of Saint Lazarus of Autun(began in 12th century).

**Unit III: 6 Hrs**

Gothic Architecture: Architect Abbot Suger, General characteristics and components of Churches and Cathedral (Stained glass windows, Choir, Pulpits, Altarpieces)

Gothic Sculptures– Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta

Gothic paintings

**Unit IV: 6 Hrs**

Cimabue: Crucifixion and a deposition, Maesta of Santa Trinita Madonna and Child Enthroned, The Flagellation of Jesus, The Virgin and Child Enthroned with Two Angels.

Giotto: The Last Supper, Decoration of the Scrovegni Chapel in Padua and the Basilica of St. Francis of Assisi- the life of St Francis, Marriage at Cana, The Annunciation, the Mourning of Christ or Lamentation Bardi Chapel: the Kiss of Judas, Mourning of St. Francis

**Unit V: 6 Hrs**

The High Renaissance: Painters, Sculptors, Architects and their works

Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvius Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation)

Michelangelo (The Biblical description on Sistine Chapel and the Fresco technique, The Last Judgment, The Pieta, David, the Moses)

Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie

Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape of Europa The Allegory of Age Governed by Prudence)

Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Solomon)

Raphael (Drawings, The School of Athens, Mond Crucifixion, Brera Wedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ)

**BOOKS RECOMMENDED**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppel
- The Renaissance: A Very Short Introduction : Jerry Brotton
- Art of Renaissance Florence : Scott Nethersole
- The Story of Art : Cambrich,E.H.
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975

- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeek, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**PAPER CODE: VAA 403**  
**Communication Design (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES**

This course will enable the students to-

1. Choose the appropriate elements of design to get the desired output
2. Identify and understand the target audience
3. Illustrate the design for different target group

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 403	Communication Design (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>C072:</b> Plan The Layout And Execute It</p> <p><b>C073:</b> Compute Creative Thinking</p> <p><b>C074:</b> Demonstrate Design And Illustrative Skills To Create Stationary</p> <p><b>C075:</b> Infer The Relation of Content And Visual.</p>	<p><b>Approach In Teaching:</b> Discussion, Tutorials, Brainstorming, Demonstration</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions



**COURSE CONTENT:**

Students are expected to use creative thinking to solve communication problems. Study of the fundamentals of layouts and their practical application.

- Book Cover Designing
- Book Jacket Designing
- CD Cover Designing
- Sticker Designing
- Poster Designing (Social)
- Package Designing (Educational)

**PAPER CODE:VAA 404**  
**Illustration (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES**

This course will enable the students to-

1. Construct an illustration using principles and elements of design
2. Create an artwork using different rendering techniques
3. Modify an artwork according to the market need.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 404	Illustration (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 76:</b>Demonstrate Design Skills To Create Illustrations</p> <p><b>CO 77:</b>Apply Different Rendering Techniques</p> <p><b>CO 78:</b>Practice Different Colour Techniques</p> <p><b>CO 79:</b>Interpret Theoretical Knowledge In Their Artworks</p>	<p><b>Approach In Teaching:</b> Discussion, Tutorials, Brainstorming, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

## COURSE CONTENT:

The focus is placed on developing drawing and design skills through image making with an emphasis on construction of form, light and shadow, space interpretation, texture and observation.

- Photo Evaluation: conversion by dots, lines and colours.
- Different colour techniques: opaque, transparent, translucent.
- Typographic Illustrations : 2

**Submission:** Min. four assignments

## PAPER CODE:VAA 405 Landscapes(Practical)

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

## COURSE OBJECTIVES

This course will enable the students to-

1. Construct a perspective drawing
2. Illustrate an artwork using various techniques
3. Understand the role of tint,tone and shade in a composition

## COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 405	Landscapes(Practical)	<b>The Students Will Be Able To-</b> <b>CO80:</b> Develop Sense Of Perspective And COmposition In COntext Of Surroundings <b>CO81:</b> Apply Rendering Skills Using Knowledge Of Tint, Tone & Shade In A Realistic And Minimalistic Way. <b>CO82:</b> Practice Different Mediums And Techniques	<b>Approach In Teaching:</b> Discussion, Tutorials, Demonstration, Guided Exploration, Guided Activity <b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn,Free Exploration, Focused Exploration, Realistic And Minimalistic Rendering Skills	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

**COURSE CONTENT:**

Composition based on Landscape/ Cityscape in any medium. Study of various monuments, buildings, streets and foliage.

**Submission:** 3 Works of Realistic Landscape (1/2 Imperial) in size  
 2 works based on Creative Landscape (1/2 Imperial) in size  
 5 sketches in pastel and colour pencil per day.  
 30 Layouts

**PAPER CODE:VAA 406****Computer Graphics –II (Photoshop) (Practical)**

**Credits: 4**

**Maximum marks: 100**

**Contact Hrs/Week: 4**

**Total Hrs: 22**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Understand key terminology of digital images
2. Identify the target audience and purpose for enhancing an image
3. Enhance the editing and designing skills to meet the market requirements
4. Build cognitive and interpersonal skills to meet the market requirements

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 406	Computer Graphics –II (Photoshop)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO83:</b> Identify tools of Photoshop and demonstrate knowledge of their functions.</p> <p><b>CO84:</b>Combine knowledge of design principles, elements, and image composition to create a desired image</p> <p><b>CO85:</b>Apply knowledge of layers and masks and label the same to make the work easier</p>	<p><b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

		<b>CO86:</b> Identify the needs of the client and Modify the images as per their need		
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## **COURSE CONTENT**

1. Customizing workspace
2. Understanding Colour and Channel (RGB & CMYK)
3. Making Photoshop Selections: Marquee tools, Lasso tools, Quick Selection, Magic Wand tool.
4. Working with Images
5. Working with Layers and Masks
6. Working with Text: Horizontal, Vertical.
7. Typography
8. Painting and Retouching: Clone tool, Stamp tool, Pattern Stamp tool, Dodge tool, Burn tool, Sharp tool, Smudge tool, Red-eye tool.
8. Image Editing (Photo manipulation) / Photo restoration
9. Picture/Graphics, Audio and Video format.
10. Working with 3D objects, Working with 3D Images
11. Poster design and composition
12. Using Adobe Photoshop Filters,
13. Enabling and disabling effects
14. Action/ Animation
15. Final Output for printing

## **Submission: 15 Designs**

1. 4 graphics using Photoshop tools and filters
2. 4 Posters (Still and Motion posters using animation in Photoshop)
3. 2 3D Illustration using 3D effects in Photoshop
4. 2 Photo Restorations
5. 3 Photo manipulations (on any Theme)

**Course Outcomes Semester –V**  
**PAPER CODE:VAA 501**  
**Advertising Planning & Strategy - I (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Differentiate Various Types Of Advertising
2. Analyse Various Factors To Create An Appropriate Advertising Campaign
3. Identify And Conclude The Unique Feature Of A Product And Service
4. Interpret The Relation Between Buying Motive And Various Appeals

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 501	Advertising Planning & Strategy - I (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO87:</b>Classify Types Advertising On The Basis Of Area, Functions, Stages &amp; Audience</p> <p><b>CO88:</b>Evaluate The Market</p> <p><b>CO89:</b>Plan And Produce Advertising Campaign</p> <p><b>CO90:</b>Classify Human Needs To Infer The Buying Motives And Develop A Strategy</p> <p><b>CO91:</b>Critique The Target Audience And Generate Ad Copy</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

**Unit I: Types of advertising**

**6 Hrs**

- To study the various kinds of advertising depending upon –
- Area Coverage: Local, Regional, National and International
  - Audience: Consumer, Industrial, Trade and Professional
  - Functions: Direct and Indirect advertising, Action advertising, Primary and Selective advertising
  - Advertising stages: Pioneering, Competitive and Retentive

**Unit II: Advertising Campaign Planning**

**5 Hrs**

- Define an advertising campaign

- Campaign planning
- Factors influencing the planning of an ad campaign
- Objectives, Principles and Major decisions in campaign planning
- Importance of unity and continuity

**Unit III: Advertising Strategic Planning**

**5 Hrs**

- Situation analysis
- Key planning decisions:
  1. Advertising Objectives
  2. Target Audience
  3. Competitive Product Advertising
  4. Product Image And Personality
  5. Product Positioning

**Unit IV: Creative Strategy**

**7 Hrs**

- Selling Premises
- Sales Logic
- The Big Idea
- Creativity
- USP
- Creative Techniques
  1. Ads that drive perception
  2. Ads that deliver Learning
  3. Ads that are Persuasive
  4. Ads that Stimulate Action

**Unit V: Message Strategy**

**7 Hrs**

- Maslow's basic human needs
- Buying Motives,
- Types of Appeals
  1. Rational and Emotional appeals ( positive and negative)
  2. Direct and Indirect appeals
  3. Fear, Humour & Sex appeals
- Copy, main steps in copy development, essentials of good copy, functions of copy and types of copy

**BOOKS RECOMMENDED**

- Jaishri Jethwaney, Shruti Jain, Advertising Management, Oxford University Press
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundation of Advertising-Theory & Practices, Himalaya Publishing House, Ninth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition

**PAPER CODE:VAA 502**  
**Indian Aesthetics (Theory)**

**Credits: 2**

**Maximum marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

### **COURSE OBJECTIVES**

**The Course Will Enable The Students To:**

1. Learn About The Historical Origin Of Indian Aesthetics.
2. Understand About Indian Philosophers And Their Theories.
3. Be Able To Appreciate And Criticize A Work Of Art On The Basis Of Its Elements And Principles.
4. Summarize The Relationship Between Art, Philosophy And Aesthetics.

### **COURSE OUTCOMES**

<b>Course</b>		<b>Course Outcomes</b>	<b>Learning And Teaching Strategies</b>	<b>Assessment Strategies</b>
<b>PAPER CODE</b>	<b>Paper Title</b>			
<b>VAA 502</b>	<b>Indian Aesthetics (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO92:</b> Develop Knowledge Of The Theories Given By Western Philosophers And Its Application While Visualizing A Work Of Art.</p> <p><b>CO93:</b> To Get An Overview Of The Timeline Of Western Philosophers.</p> <p><b>CO94:</b> To Know The Evolution Of Western Aesthetics Throughout History.</p> <p><b>CO95:</b> Be Able To Explain The Relationship Between Art, Philosophy And Aesthetics.</p> <p><b>CO96:</b> Deeper Understanding Of The Aesthetics And Its Application In The Art World.</p>	<p><b>Approach In Teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading Assignments, Demonstration.</p> <p><b>Learning Activities For The Students:</b> Self-learning Assignments, Effective Questions, Presentation, Giving Tasks.</p>	<p>Semester End Examinations, COntinuous Assessment Test, Sketching, Layouts Class Test, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects, Regular Submission.</p>

### **COURSE CONTENT:**

#### **Unit I:**

**6 Hrs**

An introduction to Indian Aesthetics and its brief historical background and evolution of the dramatic art, Natyashastra, its meaning and aim

Concept of Beauty based on ancient scriptures and their relevance to art (according to the classical sanskrit literature)

**Unit II:****6 Hrs**

Rasa: Types of Rasa and their aesthetic experience, Bharata's conception of Rasa, Constituents of Rasa and their relation with Bhavas

**Unit III:****6 Hrs**

Commentators on Bharata's Natyashastra: Bhatta Lollatta, Bhatta Shankuka, Bhatta Nayaka  
Abhinava Gupta: The Meaning of Rasa, His explanation on the omission of "Sthayin" in Bharata's definition of Rasa.

**Unit IV:****6 Hrs**

Dhvani, Alamkara, Auchitya, Riti, Guna-Dosha  
Vishnu Dharmottar Purana: Contribution of Chitrasutra to Indian Aesthetics.

**Unit V:****6 Hrs**

Shadanga: Six Limbs of Painting by Abanindranath Tagore  
Aesthetic theories of Ananda Coomaraswamy

**BOOKS RECOMMENDED**

- Indian Aesthetics : V.S. Seturaman
- Rasa in Aesthetics : Priyadarshi Patnaik
- 3.Narain's NATYASHASTRA – BHARAT MUNI - Introduction, The Construction of a Theatre, Questions and Answers , Glossary of Relevant Sanskrit Words.: G.P Pant
- Natyasastra of Bharata Muni : Babula Shukla Sastri
- 5.Bhava : U.R. Ananthamurthy
- Light of Bhava : Dr. Suresh Chandra Mishra
- Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II
- Mukund Lath, 'Bharata and the fine art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and Asik Vajpeyi, Bharat Bhawan, Bhopal.
- Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in Anupa Pande, Historical and Cultural study of the Natyashastra.

**PAPER CODE:VAA 503****Communication Design (Practical)****Credits: 6****Maximum marks: 100****Contact Hrs/Week: 22****Total Hrs: 90****COURSE OBJECTIVES**

This course will enable the students to-

1. Assess And Critically Evaluate The Existing Design
2. Create An Effective Message In Accordance With The Target Group
3. Organise And Apply Various Design Elements And Principles To Design
4. Understand The Relation Between Content And Visual To Express Their Creative Thinking

**COURSE OUTCOMES**



Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 503	Communication Design (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO97:</b> Identify The Needs Of Target Audience And Translate The Same Through Design</p> <p><b>CO98:</b> Implement Principles Of Design And Evaluate It.</p> <p><b>CO99:</b> Apply Creative Skills To Create Promotional Design</p> <p><b>CO100:</b> Acquire COpywriting Skills.</p> <p><b>CO101:</b> Apply Different Approaches For COmmunicating The Message (Typographic, Photographic, Illustrative)</p> <p><b>CO102:</b> Interpret The Relation Of COntent And Visual</p> <p><b>CO103:</b> Plan The Layout And Execute It</p>	<p><b>Approach In Teaching:</b> Discussion, Tutorials, Brainstorming</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

#### COURSE CONTENT:

Redesigning of existing press and magazine ads to understand the elements of an ad and experiment with layout. The emphasis is to be placed on visual image development and execution, creativity and generation of ideas. Students will learn to communicate messages through print media.

- Press ads
- Magazine ads
- Social Media
- Poster

**Submission:** Min. 6 assignments

**PAPER CODE:VAA 504**  
**Head Study(Practical)**

**Credits: 6**  
**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### **COURSE OBJECTIVES**

This course will enable the students to-

1. Demonstrate Visualizing Skills
2. COmpose A Proportional Portrait On A Given Space
3. Sketch And COnstruct An Identical Character
4. Create A Portrait Using Different Rendering Techniques
5. Understand The Importance Of Tint,Tone And Shade To Give A 3 Dimensional Effect.

### **COURSE OUTCOMES**

<b>Course</b>		<b>Course Outcomes</b>	<b>Learning And Teaching Strategies</b>	<b>Assessment Strategies</b>
<b>PAPER CODE</b>	<b>Paper Title</b>			
<b>VAA 504</b>	<b>Head Study (Practical)</b>	<b>The Students Will Be Able To-</b> <b>CO104:</b> Create Identical Character By Applying Knowledge Of Tint, Tone & Shade <b>CO105:</b> Demonstrate Personal Style <b>CO106:</b> Modify Illustration Skills <b>CO107:</b> Assess And Judge The Appropriate COmposition	<b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity  <b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

### **COURSE CONTENT:**

Advance study complete with the foreground and the background, character of the portrait and the expression, composition in different settings, development of personal style.

**Submission:** 5 Plates in oil Pastel, Dry Pastel, Water colour  
50 sketches of portrait study

**PAPER CODE:VAA 505**  
**Label and Packaging(Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

## COURSE OBJECTIVES

This course will enable the students to-

1. Explain how the functions of Label & packaging impact on its design, with reference to historical and contemporary precedent
2. Evaluate the requirements for label & packaging in response to a brief
3. Develop & present packaging prototypes in support of a given product

## COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 505	Label and Packaging (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO108:</b>Identify the key elements of a packaging composition including placement, product, and audience.</p> <p><b>CO109:</b> Develop an understanding of the ways in which marketing research, target audiences, and user profiles affect the packaging design process.</p> <p><b>CO110:</b> Develop an understanding of how playful packaging design is created and apply the knowledge of design principles and elements .</p>	<p><b>Approach In Teaching:</b> Discussion, Tutorials, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation</p>	Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

## COURSE CONTENT:

Exercise 1: Students will prepare 2 labels for any product in accordance with the Regulations of concerned board

Exercise 2: Students will prepare 2 primary packaging in accordance with the Regulations of concerned board

Exercise 3: Students will prepare 1secondary and 1 tertiary packaging

**PAPER CODE:VAA 506**

**Computer Graphics -III (Adobe Illustrator)(Practical)**

**Credits: 4**

**Maximum marks: 100**

**Contact Hrs/Week: 4**

**Total Hrs: 22**

### **COURSE OBJECTIVES**

**This course will enable the students to-**

1. Understand key terminology of digital images
2. Identify the target audience and purpose for creating a graphic
3. Communicate visually using the elements and principles of design and common design techniques
4. Enhance the editing and designing skills to meet the market requirements
5. Build cognitive and interpersonal skills to meet the market requirements

### **COURSE OUTCOMES**

<b>Course</b>		<b>Course Outcomes</b>	<b>Learning And Teaching Strategies</b>	<b>Assessment Strategies</b>
<b>PAPER CODE</b>	<b>Paper Title</b>			
<b>VAA 506</b>	<b>Computer Graphics -III (Adobe Illustrator)</b>	<b>The Students Will Be Able To-</b> <b>CO111:</b> Identify the components of Illustrator <b>CO112:</b> Combine knowledge of design principles, elements, and image composition to create a graphic <b>CO113:</b> Demonstrate knowledge of key terminology related to digital images <b>CO114:</b> Identify the needs of the client and Modify the graphics as per their need	<b>Approach In Teaching:</b> Discussion, Tutorials, Guided Activity  <b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation	Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

### **COURSE CONTENT:**

1. Interface Introduction to Adobe Illustrator
2. Panels & Workspaces/ Art boards in Adobe Illustrator
3. Vector basics / Selection & Direct selection tool
4. Fill & Stroke effects in Adobe Illustrator
5. Using Colour / Swatches / Pantone's / Gradients
6. Grouped vectors & Compounding vector shapes
7. Drawing with the Pen tool / Brush tool / Pencil tool & more
8. The Blob brush tool & Eraser tool
9. Type tools in Adobe Illustrator
10. Image trace tool for sketches in Adobe Illustrator
11. Compounding vector shapes & strokes / Pathfinder Tool
12. Colour and shape blending

13. Character design in illustrator
14. Abstract Illustrations
15. Colours, Symbols and graphics
16. Stroke Painting
17. Product illustrations in Illustrator
18. Still life in vector
19. Portrait Design in Illustrator
20. Life Drawings and paintings in Illustrator

**Submission: 15 designs**

3 Conceptual Compositions (landscape, cityscape, environment design)

2 Typography Design

**2 Product Illustrations, 2 Portrait, 2 Life drawings or illustrations, 2 Still Life, 2 abstract Illustration**

**Course Outcomes Semester –VI**  
**PAPER CODE:VAA 601**  
**Advertising Planning & Strategy - II(Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

This course will enable the students to-

1. Identify And Understand The Various Advertising Media.
2. Demonstrate An Understanding Of Advertising Strategies And Budgets.
3. Demonstrate An Understanding Of How An Advertising Agency Operates.
4. Identify, Understand, And Apply Integrated Brand Promotion.
5. Understand And Interpret The Stages Of COnsumer Buying Behaviour.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 601	Advertising Planning & Strategy - II (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO115:</b>Classify And Differentiate Advertising Media</p> <p><b>CO116:</b>Interpret And Plan An Effective Media Strategy</p> <p><b>CO117:</b>Classify Different Advertising Agency And Explain Their Functions</p> <p><b>CO118:</b>Critique And Implement Advertising Theories</p> <p><b>CO119:</b>Compare And Summarize Brand And Product</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

**Unit I: Advertising media**

**7 Hrs**

- Discuss the role of media in advertising and study their advantages and limitations
- Print Media: Newspaper and Magazine
- Support media: Out of home media, Promotional products marketing, Other media (Movie theatres, videos, miscellaneous)
- Broadcast media: Television and Radio
- Internet, E Mail Advertising

**Unit II: Media Planning and Strategy**

**6 Hrs**

- The Target audience
- Media Objectives (Reach, frequency, continuity etc.)
- Media categories and vehicles
- Budgeting
- Media scheduling

**Unit III: The Advertising Agency**

**5 Hrs**

- Advertising Agency – An Introduction
- History of Advertising Agency
- The structure of an Ad agency
- Functions and services
- Agency compensation
- Agency Client Relationship
- Types of ad agencies

**Unit IV: Advertising Theories**

**6 Hrs**

- DAGMAR Model
- Hierarchy of effects model, (AIDA Model, Innovation Adoption Model, Communication Model)
- Colour Theory (Significance of Colour in design)
- Importance of Pictures/ Illustration

**Unit V: Branding (6 Hrs)**

- Define Brand.
- What makes a Brand?
- Difference between Brands and Products
- Brand Image, Brand Identity, Brand Personality, Brand Positioning,
- Brand Equity & Brand Loyalty

**BOOKS RECOMMENDED**

- Virendra S. Poonia, Advertising Management, Gennext Publication
- Tapan K. Panda, Product and Brand management, Oxford University Press
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- Jack Z. Scissors, Roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017
- S. A. Chunawalla, Compendium of Brand Management, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundation of Advertising-Theory & Practices, Himalaya Publishing House, Ninth Edition
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Jaishri Jethwaney, Shruti Jain, Advertising management, Oxford University Press
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- Suraj Singh, Advertising Media, Centrum Press
- Ram Kishan, Nalini Dutta, Strategic Brand Management, Ane Books Private Limited
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition

**PAPER CODE:VAA 602**

## Aesthetics Western (Theory)

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

### COURSE OBJECTIVES

**The Course Will Enable The Students To:**

1. Learn About Aesthetics Of Various Western Art Movements.
2. Understand About Western Philosophers And Their Art Theories.
3. State The Relationship Between Art, Philosophy And Aesthetics.
4. Be Able To Appreciate And Criticize A Work Of Art On The Basis Of Its Elements And Principles.

### COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA 602</b>	<b>Aesthetics Western (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO120:</b> Develop Knowledge Of The Theories Given By Western Philosophers And Its Application While Visualizing A Work Of Art.</p> <p><b>CO121:</b> To Know The Evolution Of Western Aesthetics Throughout History.</p> <p><b>CO122:</b> Deeper Understanding Of The Aesthetics And Its Application In The Art World.</p> <p><b>CO123:</b> Develop Skills To Write Critically On Art Movements And Artist's Work.</p>	<p><b>Approach In Teaching:</b>                      Interactive Lectures, Discussion, Tutorials, Reading Assignments, Demonstration.</p> <p><b>Learning Activities For The Students:</b>                      Self-learning Assignments, Effective Questions, Presentation, Giving Tasks.</p>	Semester End Examinations, Continuous Assessment Test, Sketching, Layouts Class Test, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects, Regular Submission.

### COURSE CONTENT:

**Unit I:**

**6 Hrs**

An introduction to the Western Aesthetics. Imitative theories of Art: Utility and Morality as standard for art evaluation. Art objects with reference to the Greek Philosophers: Plato and Aristotle. Interpretation of Imitation and Utility by Aristotle with the theory of Catharsis and pleasure of Tragedy

**Unit II:**

**6 Hrs**

Middle Ages: General tendencies and the characteristics in the field of art including architecture, sculpture, illuminated manuscripts, stained glass, metalwork and mosaics



**Unit III:****6 Hrs**

Conceptions of beauty in Renaissance, general trends and characteristics with reference to the developments in Literature, Sculpture, Painting and Poetry proceeding towards unified aesthetic theory of Leonardo Da Vinci, Alberti, Albert Durer  
Immanuel Kant, G.W.F. Hegel

**Unit IV:****6 Hrs**

Social responsibilities: Benedetto Croce, Leo Tolstoy and Sigmund Freud

**Unit V:****6 Hrs**

Romanticism in painting and literature  
Art as the expression of the feelings and emotions: Schopenhauer

**BOOKS RECOMMENDED**

- Comparative Aesthetics -Indian & Western Aesthetics (Vol 1 & 2) : Prof. Dr. Kanti Chandra Pandey
- Greek Aesthetic Theory (RLE: Plato) (Routledge Library Editions: Plato) : J G Warry
- Contextualizing Aesthetics: From Plato to Lyotard : H. Blocker and Jennifer Jeffers

**PAPER CODE:VAA 603**  
**Communication Design(Practical)**

**Credits: 6****Maximum marks: 100****Contact Hrs/Week: 22****Total Hrs: 90****COURSE OBJECTIVES****This course will enable the students to-**

1. Identify And Conclude The Unique Feature Of A Service
2. Understand The Needs Of The Target Group
3. Create An Effective Message Strategy In Accordance With The Target Group
4. Develop An Idea And Execute The Same In The Form Of An Advertising Campaign

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 603	Communication Design	<b>The Students Will Be Able To-</b> <b>CO124:</b> Identify The Human Needs And USP Of The Service To Analyse, Plan And Produce An Advertising Campaign Using Design Elements And Principles	<b>Approach In Teaching:</b> Discussion, Tutorials, Brainstorming, Research, Comparative Studies	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

	<b>(Practical)</b>	<p><b>CO125:</b>Translate The Need Of Target Audience Into An Effective Message</p> <p><b>CO126:</b>Apply Different Approaches For Communicating The Message (Typographic, Photographic, Illustrative)</p> <p><b>CO127:</b>Critique And Evaluate The Target Audience</p>	<p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation</p>	
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## COURSE CONTENT

The emphasis is to be placed on visual image development and execution, creativity and generation of ideas. Students will learn to communicate messages.

**Submission:** One Mini Campaign (Any Service)

### PAPER CODE: VAA 604 Illustration(Practical)

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

## COURSE OBJECTIVES

**This course will enable the students to-**

1. Summarize The Written Content Through A Visual Or Multiple Visuals
2. Create An Illustration Using Various Mediums And Techniques To Meet The Market Parameters.
3. Dramatize A Range Of Illustrations

## COURSE OUTCOMES

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 604	Illustration	The Students Will Be Able To-	Approach In Teaching:	Semester End Practical

	<b>(Practical)</b>	<p><b>CO128:</b> Interpret Illustration As A Means Of Communication</p> <p><b>CO129:</b> Identify The Target Audience And Develop The Characters</p> <p><b>CO130:</b> Apply Design Elements And Principles To Render Illustrations In Different Mediums And Techniques</p> <p><b>CO131:</b> Demonstrate Drawing As A Means Of Visual Exploration, Idea Analysis, Problem Solving And Expression Of Thought.</p>	<p>Discussion, Tutorials, Brainstorming, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>
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### COURSE CONTENT

Students will explore illustration as a means of communication. Emphasis will be laid on composition and design, colour and conceptualization.

- Illustrate a story book.
- Editorial Illustration
- Article Illustration, Story Illustration, Comic Strip, Jokes, Cartoons etc.

**Submission:** 5 Projects

### PAPER CODE:VAA 605 Photography (Practical)

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### COURSE OBJECTIVES:

**This course will enable the students to-**

1. Apply The Principles Of Light To Produce Appropriate Image
2. Express A Social Issue Through A Series Of Photographs
3. Experiment In Softwares To Get The Desired Outcome According To The Market
4. Interpret And Apply The Aesthetic Sense To Meet The Industry Standards

### COURSE OUTCOMES:

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			

<p><b>VAA 605</b></p>	<p><b>Photography (Practical)</b></p>	<p><b>The Students Will Be Able To-</b>  <b>CO132:</b>Develop Visualization Skills To Capture Social Issues Visually  <b>CO133:</b>Manipulate Light To Capture The Appropriate Image  <b>CO134:</b>Identify Product Characteristics To Plan A Perfect Shoot  <b>CO135:</b>Analyse The Industry Standards  <b>CO136:</b>Use Different Softwares To Enhance The Image</p>	<p><b>Approach In Teaching:</b></p> <p>Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b></p> <p>Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	<p>Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions</p>
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**COURSE CONTENT**

1. Creative seeing, visualization and Capturing conceptual creative images using a contrived approach..
2. Learning to document relevant social issues.
3. Understanding available light and learning to capture images effectively in ambient light.
4. Getting to understand artificial light sources and light shaping tools to highlight object characteristics like form, texture, and dramatic effects.
5. The human factors to consider while shooting formal and informal portraits.
6. Exploring possibilities of applying digital image capture to various fields of interest ranging from Portraits to the Abstract, Wide angle scenic to the stunning details of Macro shots.
7. Understanding product characteristics to plan a perfect shoot. Developing the skills to translate a client's brief into an acceptable set of images.
8. Understanding technical limitations of photography in certain situations and finding Alternate viable solutions to improve efficiency and final quality of output.
9. Knowledge of present day industry standards and expectations and the day-to-day changes in benchmarks. Learning, discovering and identifying one's own inclination towards a specialization in one of the many avenues open in the imaging industry.
10. Mastering color management and color profile to be able to make consistently high quality prints of exhibition standards.
11. Organizing and managing visual inputs in a system with the help of Adobe Lightroom and Photoshop software.
12. Learning to frame a subject in an interesting perspective.

**Submission:** 5 Plates experiment, 5 Plates Product, 5 Plates Social

**PAPER CODE:VAA 606  
Computer Graphics –IV (Adobe InDesign)(Practical)**

**Credits: 4  
Maximum marks: 100**

**Contact Hrs/Week: 4**  
**Total Hrs: 22**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify the tools to get the desired results to solve communication problems
2. Demonstrate critical and creative knowledge of working with text, shape, and graphics
3. Enhance the editing and designing skills to meet the market requirements

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 606	Computer Graphics –IV (Adobe InDesign) (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO137:</b> Identify tools of After InDesign and demonstrate knowledge of their functions.</p> <p><b>CO138:</b>Select and Use appropriate tools to create a design for the target market to solve communication problems</p> <p><b>CO139:</b>Combine knowledge of design principles, elements, and text and image composition to create high quality brochures, flyers, business cards, postcards, books</p> <p><b>CO140:</b>Create designs by inserting and sizing graphics, adding text, creating interactive forms</p> <p><b>CO141:</b>Use critical and creative thinking processes with high degree of effectiveness</p>	<p><b>Approach In Teaching:</b></p> <p>Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b></p> <p>Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	<p>Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT**

1. Getting to know the tools, panels, and workspaces
2. Learning how to navigate and zoom in a document
3. Working with layers for efficiency and organization
4. Setting up master pages in a document
5. Building automatic page numbering and sections
6. Creating text and graphics placeholder frames
7. Placing text and graphics on document pages

8. Understanding and editing text and graphics frames
9. Grouping and transforming frames
10. Formatting text using paragraph and character styles
11. Flowing, threading, and spell-checking text in text frames
12. Adding color using swatches, gradients and tints
13. Frequently-used shortcuts and techniques
14. Design techniques and printing process
15. Export files.

**Submission:** 5 Designs

1. 1 Multi-page Magazine Design
2. 2 Multi-page Brochure Design
3. 2 Story book Design

**Course Outcomes Semester –VII**  
**PAPER CODE:VAA 701**  
**Advertising Evaluation And Promotional Tools(Theory)**

**Credits: 2**

**Maximum marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Describe and differentiate the tools of sales promotion and direct marketing
2. Elaborate various tools of promotions
3. Understand the importance of packaging and its materials
4. Identify the motivating factors in consumers and utilize it in developing strategies

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 701	Advertising Evaluation And Promotional Tools (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO142:</b>Exemplify And Classify Sales Promotion</p> <p><b>CO143:</b>Explain And Classify Direct Marketing, Personal Selling &amp; Public Relations.</p> <p><b>CO144:</b>Interpret &amp; Classify Packaging And Labels</p> <p><b>CO145:</b>Explain And Execute Motivational And Advertising Research.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

			Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation	
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**COURSE CONTENT:**

**Unit I: Sales Promotion**

**7 Hrs**

- Importance of sales promotion
- Difference between Advertising & Sales Promotion
- Tools & Techniques of Sales Promotion
  1. Trade Promotion
  2. Consumer Promotion

**Unit II: Direct Marketing & Personal Selling**

**6 Hrs**

- What is Direct Marketing?
- Advantages & Disadvantages of Direct Marketing
- Major tools of Direct Marketing
- What is Personal Selling?
- How does it work?
- Principles of Personal Selling
- Strengths & Weakness of Personal Selling

**Unit III: Public Relation**

**5 Hrs**

- Definition of Public Relation
- Comparison between Advertising & Public Relation
- Need & Scope of Public Relation
- Basic elements of Public Relation
- Objectives of Public Relation
- Public Relation Advertising

**Unit IV: Packaging and Labels**

**5 Hrs**

- The purposes of packaging and package labels
- Packaging & Sales Promotion
- New Packaging Trends
- Packaging types
- Packaging Materials
- Symbols used on packaging

**Unit V: Motivational and Advertising Research**

**7 Hrs**

- Importance of Motivational Research
- Advertising Research, Reasons for measuring advertising effectiveness
- Pre Test & Post Test (What to test, when to test and where to test?)

**BOOKS RECOMMENDED**

- Philip kotler, Gary Armstrong, Principles of Marketing, Pearson, Fifteenth edition
- M. N. Mishra, Sales promotion and Advertising Management, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising-Theory and Practice, Himalaya Publishing House, Revised Ninth Edition

- George E. Belch, Michael A. Belch, Advertising and Promotion, Tata McGraw-Hill Publishing Company Limited, Sixth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Jaishri Jethwaney, Shruti Jain, Advertising management, Oxford University Press
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Dhruv Grewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition
- Akhil Mathur, Food Processing Packaging Labelling and Marketing, Anmol Publications Pvt. Ltd.

**PAPER CODE:VAA 702**  
**Western Modern Art-I (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**The course will enable the students to-**

1. Read and analyze the artworks western modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of western art.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 702	Western Modern Art-I (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO146:</b> Recognize And Understand Artists, Methods And Theories.</p> <p><b>CO147:</b> To Assess The Qualities Of Works Of Art In Their Historical And Cultural Settings.</p> <p><b>CO148:</b> Analyze And Interpret Primary And Secondary Sources Relevant To Art Periods.</p> <p><b>CO149:</b> Analyze Socio Cultural And Political Factors That Affect The Visual Language Of Art.</p> <p><b>CO150:</b> Knowledge Of Artist CONtribution And</p>	<p><b>Approach In Teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading Assignments, Demonstration.</p> <p><b>Learning Activities For The Students:</b> Self-learning Assignments, Effective Questions, Presentation, Giving Tasks.</p>	<p>Semester End Examinations, COntinuous Assessment Test, Sketching, Layouts Class Test, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects, Regular Submission.</p>



		Work Styles Of Different Art Movements.		
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## **COURSE CONTENT**

### **Unit I: 6 Hrs**

Neo Impressionism: Georges Seurat, Paul Signac, Toulouse Lautrec  
 Post Impressionism: Van Gogh, Paul Gauguin, Paul Cezanne

### **Unit II : 6 Hrs**

Fauvism: Henri Matisse, Andre Derain, Maurice Vlaminck

### **Unit III: 6 Hrs**

Expressionism: Die Brucke – Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt- Rottluff, Otto Mueller, Der Blaue Reiter- Wassily Kandinsky, Franz Marc, Auguste Macke, Paul Klee, Oskar Kokoschka, Georges Henri Rouault, Marc Chagall

### **Unit IV: 6 Hrs**

Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger

### **Unit V : 6 Hrs**

Futurism: Umberto Boccioni, Giacomo Balla, Gino Severini, Luigi Russolo, Carlo Carra

## **BOOKS RECOMMENDED**

- History Of Modern Art :H. H. Arnason, Elizabeth C. Mansfield
- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Impressionism: The Hasso Plattner Collection : OrtrudWestheider
- Impressionism : John Russell Taylor
- The Story of Art :Gombrich,E.H.
- Matisse: The Sensuality of Colour Girard,Xavier
- Fauvism : Sarah Whitfield
- Picasso : Jaffe,Hans L.C.
- Gauguin : Stevenson,Lesley
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971

- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**PAPER CODE:VAA 703**  
**Communication Design(Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Identify and conclude the unique feature of a product
2. Understand the needs of the target group
3. Create an effective message strategy in accordance with the target group
4. Develop an idea and execute the same in the form of an advertising campaign
5. Construct a user friendly package design

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 703	Communication Design (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO151:</b>Identify USP And Understand Target Audience In Order To Plan The Concept Of The Campaign</p> <p><b>CO152:</b>Develop And Modify Design Using Design Elements And Principle</p> <p><b>CO153:</b>Acquire Copywriting Skills</p> <p><b>CO154:</b>Infer The Relation Of Content And Visual And Apply It According To The Market Requirements</p> <p><b>CO155:</b>Recognise Different Approaches For Communicating The</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Brainstorming, Research, COmparative Studies</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

		<p>Message (Typographic, Photographic, Illustrative)</p> <p><b>CO156:</b>Create Customer Friendly And Attractive Packaging Design</p> <p><b>CO157:</b>Discover Different Advertising Medias And Its Effectiveness On Target Audience</p>	Discussion, Oral Explanation	
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**COURSE CONTENT:**

The emphasis will be laid on creativity, execution and resourcefulness. Students will learn how to select, plan, schedule, produce and budget for services required creating successful advertising campaigns.

**Submission:** One major Product Campaign incorporating traditional as well as modern media.

**PAPER CODE:VAA 704**  
**Life Study(Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Demonstrate the knowledge of the bone structure and the body's muscle structure
2. Illustrate the human figure accurately with proportional relationships of the body's parts
3. Create an illusion of volume through tint, tone and shade
4. Experiment with the visual elements and proportions to interpret expressive qualities of the figure.
5. Develop the final output in a professional manner.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 704		<p><b>The Students Will Be Able To-</b></p> <p><b>CO158:</b>Dramatize Human Figures</p> <p><b>CO159:</b>Assess And Judge The Appropriate</p>	<p><b>Approach In Teaching:</b></p> <p>Tutorials, Demonstration, Guided Exploration,</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction</p>

	<b>Life Study (Practical)</b>	COmposition <b>CO160:</b> Develop Personal Style And Manipulate The COmposition To Enhance The Illustration Skills <b>CO161:</b> Memorize Human Anatomy To Be Further Used In Creation Of Artwork	Guided Activity  <b>Learning Activities For The Students:</b>  Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn	And Final Submissions
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**COURSE CONTENT:**

Study from full figure with emphasis on delineation of the character, distortion, dramatization and various expressions, composition of figure in different settings, emphasis on development of personal style.

**Submission:** 5 Plates (Pencil, Pastels, Water & Pen/ Ink)  
30 Sketches of human figure

**PAPER CODE:VAA 705  
Photography (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Interpret and use the appropriate techniques to create the needed photographs
2. Interpret different styles of photography
3. Experiment with lighting techniques
4. Manipulate an image with various softwares

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 705		<b>The Students Will Be Able To-</b> <b>CO162:</b> Employ Different Styles Of Photography <b>CO163:</b> Manipulate The Image Through Post	<b>Approach In Teaching:</b>  Tutorials, Ideation, Selection, Development,	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions

	<b>Photography (Practical)</b>	Production Techniques  <b>CO164:</b> Comply Professional Attitudes And Behaviours <b>CO165:</b> Interpret Light To Get The Desired Effect In The COmposition <b>CO166:</b> Identify The Graphic Elements To Create A Strong Visual Output	Debriefing  <b>Learning Activities For The Students:</b>  Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting	
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**COURSE CONTENT:**

1. Interpreting light and its complex effects.
2. Identifying the graphic elements in an image and capturing them to create a strong visual output.
3. The importance of shadows, highlights and mid tones. High key and low-key situations and ways to build them (product specific or table top).
4. Event Photography.
5. Architecture Photography.
6. Distortions and spherical aberrations and corrective measures.
7. Creative lighting techniques - mastering continuous light and strobes.
8. Identifying problems like noise in a digital image. Ways to avoid noise and reduce noise in pre and post production workflow.
9. Dedicated flash and flash synchronization.
10. Applying corrections to RAW file formats without interfering with original captured data.

**Note: Photography should focus on techniques and subject matter from Applied point of view**

**Submission:** 10 Plates Experimental, 10 high key and low key.

**PAPER CODE:VAA 706  
Computer Graphics V (Adobe Lightroom)(Practical)**

**Credits: 4**  
**Maximum marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 22**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Organize photos from camera and mobile device into structured folders
2. Learn to edit and photos quickly and effectively
3. Enhance the editing skills to meet the market requirements

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 706	Computer Graphics V (Adobe Lightroom) (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO167:</b> Identify tools of Lightroom and demonstrate knowledge of their functions.</p> <p><b>CO168:</b> Apply knowledge to manipulate and organize photos</p> <p><b>CO169:</b> Develop an efficient image-processing workflow</p> <p><b>CO170:</b> Create customized slideshows and presentations</p> <p><b>CO171:</b> Learn to fine-tune the overall color and lighting of images</p>	<p><b>Approach In Teaching:</b></p> <p>Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b></p> <p>Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions

## COURSE CONTENT

1. Organizing and managing visual inputs in a system with the help of Adobe Lightroom and Photoshop software.
2. Basis tools.
3. Understanding Image size and Resolution.
4. Use of Presets.
5. Managing Color through White Balance and Color balancing.
6. Split Toning.
7. Use of Brush.
8. Noise Reduction.
9. Panorama Merge.
10. Applying watermark.
11. Understanding Histogram.
12. Synchronizing.

**Submission:** 10 Pictures.

**Course Outcomes Semester –VIII**  
**PAPER CODE:VAA 801**  
**Marketing And Reproduction Techniques(Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Summarize the need and importance of marketing in the current scenario
2. Explain the relation between the 4 p's of marketing
3. Employ various market research techniques
4. Recall the printing process before preparing a design for commercial purpose
5. Assess and use the cost effective printing process for reproduction

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 801	Marketing And Reproduction Techniques (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO172:</b>Explain Marketing</p> <p><b>CO173:</b> Classify And Categorize Core Concepts And Philosophies Of Marketing</p> <p><b>CO174:</b>Classify, Plan And Implement Market Research</p> <p><b>CO175:</b>Recognize And Compare Various Printing Processes</p> <p><b>CO176:</b>Classify And Analyze Various Papers For Printing</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects

**COURSE CONTENT:**

**Unit I: Marketing**

- Introduction to Marketing
- The importance of marketing
- What is marketed?
- Core concepts of marketing:
  1. Needs, Wants and Demands
  2. Products and Services
  3. Value, Satisfaction and Quality

**6 Hrs**

- 4. Exchange, Transactions and Relationship
- Different philosophies of marketing:
  1. The Production Concept
  2. The Product Concept
  3. The Selling Concept
  4. The Marketing Concept
  5. The Holistic Marketing Concept
- Marketing Mix: 4Ps – Product, Price, Place and Promotion
- The Market

**Unit II: Marketing Research**

**6 Hrs**

- Importance of Marketing Research
- Meaning & Scope
- Classification of Marketing Research
- Steps involved in Marketing Research
- Techniques of Marketing Research

**Unit III: Basic Principles & Printing Processes**

**6 Hrs**

- Introduction and Principles of Printing
- Screen Printing
- Relief Printing or Letterpress (Introduction, Principle & Plate Making)
- Planography or Offset Printing (Introduction, Principle & Plate Making, Two Cylinder, Three Cylinder & Four Cylinder Press System )
- Intaglio or Gravure Printing Process

**Unit IV: Four Colour Process Reproduction**

**6 Hrs**

- Colour mixing principles
- Colour separation method
- Screen angles
- Introduction to paper
- Types of paper for printing
- Size of paper

**Unit V: Processing for Printing**

**6 Hrs**

- Introduction
- Preparation of negative and positive
- Cylinder Making
- Plate making
- Line tone/ Half tone

**BOOKS RECOMMENDED**

- Dhruv Grewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition
- S.A. Sherlekar, Marketing Management, Himalaya Publishing House, Thirteenth Revised Edition
- Philip Kotler, Kevin Lane Keller, Abraham Koshy, Mithileshwar Jha, Marketing Management, Pearson, Fourteenth Edition
- V. S. Ramaswamy, S. Namakumari, Marketing Management, Macmillan India limited, Third Edition
- Philip Kotler, Siew Meng Leong, Swee Hoon Ang, Chin Tiong Tan, Marketing Management an Asian Perspective, Prentice Hall Simon & Schuster (Asia) Pte Ltd
- Philip Kotler, Kevin Lane Keller, Marketing Management, Pearson, Fifteenth Edition
- G. C. Beri, Marketing Research, Tata McGraw Hill Education Private Limited, Fourth Edition



- Harper W. Boyd, Ralph Westfall, Stanley F. Stasch, Marketing Research Text and Cases, AITBS Publishers
- Naresh K. Malhotra, Marketing Research an Applied Orientation, Pearson, Fourth Edition
- Alan Wilson, Marketing Research an Integrated Approach, Pearson, Third Edition
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition

**PAPER CODE:VAA 802**  
**Western Modern Art -II(Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES**

**The course will enable the students to-**

1. Understand and analyze historical development of western art.
2. Knowledge to demonstrate visual representation and identification of significant artwork of the western artist.
3. Skilled in creative and critical thinking, visual analysis, integration of theoretical perspectives.
4. Inculcate the value of tradition, art movements and techniques in western art.

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 802	Western Modern Art -II (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO177:</b> Interpret And Classify Various Western Art Movements And Their Artists.</p> <p><b>CO178:</b> Analyze The Art Works Of Western Modern Artists.</p> <p><b>CO179:</b> Exemplify Art Terminology And To Summarize It In Writing.</p> <p><b>CO180:</b> Analyze Cultural And Contextual Aspects To Describe Art Works Of Various Western Modern Artists.</p>	<p><b>Approach In Teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading Assignments, Demonstration.</p> <p><b>Learning Activities For The Students:</b> Self-learning Assignments, Effective Questions, Presentation, Giving Tasks.</p>	<p>Semester End Examinations, Continuous Assessment Test, Sketching, Layouts Class Test, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects, Regular Submission.</p>

**COURSE CONTENT**

**Unit I:**

**6 Hrs**

Dadaism: Marcel Duchamp, Francis Picabia, Giorgio de Chirico  
Surrealism: Andre Breton, Salvador Dali, Max Ernst, Yves Tanguy, Joan Miro, Andre Masson, Jean Arp

**Unit II:** **6 Hrs**  
Marc Chagall, Henri Rousseau  
Suprematism: Kazimir Malevich

**Unit III:** **6 Hrs**  
De Stijl: Piet Mondrian, Theo Van Doesburg  
Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lissitzky  
Abstract Expressionism: Barnett Newman, Willem de Kooning, Clyfford Still

**Unit IV:** **6 Hrs**  
Abstract Expressionism cont'd.- Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hoffman  
Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones  
Op Art

**Unit V:** **6 Hrs**  
Important individual Sculptors: Auguste Rodin, Henry Moore  
Some more sculptors- Constantin Brancusi, Alberto Giacometti, Marino Marini

### **BOOKS RECOMMENDED**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaepppe
- Surrealist Painting : Simon Wilson
- Chagall West
- Rodin on Art and Artists : Auguste Rodin,PaulGsell
- Alberto Giacometti: A Biography of His Work : Yves Bonnefoy
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijssenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**PAPER CODE:VAA 803**  
**Communication Design(Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Analyse the social problems prevailing in the society
2. Construct an impactful message strategy to spread awareness to overcome social problems.
3. Employ appropriate advertising appeal to capture the attention of the target audience
4. Choose the relevant medias to meet the organisational objectives

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA 803</b>	<b>Communication Design (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO181:</b>Summarize The Problems Prevailing In The Society And Produce A Solution Through A Campaign</p> <p><b>CO182:</b>Manipulate Advertising Appeals To Create An Effective Message</p> <p><b>CO183:</b>Assess And Judge Traditional As Well As Modern Media</p> <p><b>CO184:</b>Predict How To Select, Plan, Schedule, Produce A Successful Advertising Campaign</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Brainstorming, Research, COmparative Studies</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

The emphasis will be laid on creativity, execution and resourcefulness. Students will learn how to select, plan, schedule, produce and budget for services required to create a successful advertising campaign. Social and Image building ad campaigns incorporating traditional as well as modern media.

**(Note: Students are required to complete their exam work in 10 Hrs and submit it in soft copy to the invigilator. Print of the exam work can be taken on the next day by the invigilator)**

**Submission:** 2 Mini Ad Campaigns

**PAPER CODE:VAA 804  
Illustration(Practical)**

**Credits: 6  
Maximum marks: 100  
Contact Hrs/Week: 22  
Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Discover and employ personal style
2. Create a story based on personal life experience and illustrate the same
3. Assess various surface and choose the suitable one according to the market implementation
4. Translate the written content through a visual or multiple visuals

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 804	Illustration (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO185:</b>Employ self expression and creativity for productive visual communication</p> <p><b>CO186:</b>Manipulate different techniques and mediums for specific market purpose while using different surfaces</p> <p><b>CO187:</b>Demonstrate personal style</p> <p><b>CO188:</b>Dramatize personal life experiences through story writing and illustrate it</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Brainstorming, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

**COURSE CONTENT:**

Emphasis is to be placed on the student's clarity of concepts, self-expression, creativity and visual communication skills

- Students are expected to write a story talking about them. The story has to be compiled in a storybook form having realistic and typographic illustrations with creative applications.
- Architectural illustration, Machinery, Medical & Fashion

**Submission:** Four Project

**PAPER CODE:VAA 805**  
**Project & Field Training(Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Recognise and construct their potential according to the market parameters
2. Assess the need and importance of meeting deadline
3. Summarize the work done in a report
4. Choose the appropriate channels to reach the target audience in an effective manner

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			

<p><b>VAA 805</b></p>	<p><b>Project &amp; Field Training (Practical)</b></p>	<p><b>The Students Will Be Able To-</b>  <b>CO189:</b>Comply professional attitudes and behaviours  <b>CO190:</b>Summarize industry standards and express it in their artworks  <b>CO191:</b>Prepare herself for future endeavours  <b>CO192:</b>Defend the artwork in front of client</p>	<p><b>Approach In Teaching:</b>  Discussion, Brainstorming, Guided Exploration, Guided Activity, Research</p> <p><b>Learning Activities For The Students:</b>  Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation</p>	<p>Weekly Assignments, Observation, Student Teacher Interaction And Work Done During Training</p>
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**COURSE CONTENT:**

Students will be required to undergo four weeks practical training under a renowned artist, artisan or craftsman during summer vacation. The training is an opportunity to gain work experience in an area of interest. Students may be asked to select a particular area of her interest and visit any news agency, advertising and branding agency, graphic design studios, web publications, digital production studio, multimedia production houses, magazines, newspapers, printing houses, television/entertainment industries, or government agencies.

Each student may be advised to interact and work alongside and make a documentary report of the activity and attach her own photographs of the learning stages. She must submit a softcopy and hardcopy of her work or assignment completed during the training (photographs of portfolio contents preferred).

During the semester class, students should put into practice what they have learned during the training period. And they are supposed to submit the art work along with the material used during the process. If any technical help is required during the class, the student may visit the agency or publication house with the permission of the subject teacher.

**PAPER CODE:VAA 806**  
**Computer Graphics – VI (Adobe After Effects) (Practical)**

**Credits: 4**  
**Maximum marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 22**

**COURSE OBJECTIVES**

**This course will enable the students to-**

1. Organize visuals in structured frame to create an animation
2. Create special effects
3. Demonstrate critical and creative knowledge of working with text, shape layers, and basic animation
4. Enhance the editing skills to meet the market requirements

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA 806	Computer Graphics – VI (Adobe After Effects)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO193:</b>Identify tools of After Effects and demonstrate knowledge of their functions.</p> <p><b>CO194:</b>Apply the principles of animation to construct and present digital artworks using traditional and emerging technology and tools in a skillful way</p> <p><b>CO195:</b>Understand theoretical concepts and expand the vocabulary to evaluate own creations and those of other digital artists</p> <p><b>CO196:</b>Demonstrate thorough knowledge of content and target</p> <p><b>CO197:</b>Use critical and creative thinking processes with high degree of effectiveness</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Brainstorming, Guided Exploration, Guided Activity, Research</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration, Media Analysis, Think Aloud, Panel Discussion, Oral Explanation</p>	Weekly Assignments, Observation, Student Teacher Interaction And Work Done During Training

## **COURSE CONTENT**

1. The basics of creating projects, compositions, and layers
2. Importing footage, including video, audio, and still images
3. Creating special effects using the Effects menu
4. Creating animation for shapes, objects, and layers
5. Adding and animating text
6. Drawing shapes
7. Animating shapes
8. Creating and using masks and track mattes
9. Working in 3D
10. Using the puppet tools to create animated characters and effects
11. Extracting and removing objects from layers
12. Exporting to video

### **Submission:**

- 5 Designs
- 5 Motion Graphics Videos.



**Department of Fine Arts  
Programme-Bachelor Of Fine Arts  
(Painting) OUTCOMES-Academic Year -  
2020-21**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Develops the ability to observe, analyze and understand the visual information received from the world around.
<b>PO2</b>	Identify analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time.
<b>PO3</b>	Program enables the students to identify and explore medium, techniques and progression of drawing and its importance in visualization through analyzing the basic elements, principles and Six Limbs of art to develop visual reality of artworks and design context.
<b>PO4</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global.
<b>PO5</b>	Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO6</b>	Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO7</b>	Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well.
<b>PO8</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.
<b>PO9</b>	Gain confidence and develop skills to pursue a practice in a group or individual of creating original piece of artwork that reflects their identity.
<b>PO10</b>	Communicate effectively on the development of strategies in the art activities in the community of art /artisans /art lobhi and also with society at large such as being able to understand, design and write effective reports and art documentations ,art projects ,etc.
<b>PO11</b>	Demonstrate knowledge, create and understanding of the art skills and advance technologies and implement to one's own work.
<b>PO12</b>	Students will be competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture) and ability to engage in self-determining, concern and experiments throughout the life.

### Course Articulation Matrix: Correlation with Programme Outcomes(POs) and Programme Specific Outcomes(PSOs)

Course	COURSE OUTCOMES	P01	P02	P03	P04	P05	P06	P07	P08	P09	P010	P011	P012	PS01	PS02	PS03	PS04	PS05	PS06
VAF 101	CO1		*																
	CO2					*													
	CO3			*															
	CO4		*	*															
VAF 102	CO5	*			*								*						
	CO6			*															
	CO7				*	*													
	CO8						*			*									
VAF 103	CO9	*		*															
	CO10				*														
	CO11					*													
	CO12		*					*			*								
VAF 104	CO13												*						
	CO14				*	*													
	CO15	*		*															
	CO16		*	*															
VAF 201	CO17			*															
	CO18		*		*														
	CO19		*		*														
	CO20		*					*	*										
VAF 202	CO21		*		*														
	CO22			*															
	CO23	*			*														
	CO24					*													
VAF 203	CO25					*													
	CO26		*	*															
	CO27					*				*									
	CO28				*					*									
VAF 204	CO29			*															
	CO30							*											
	CO31					*													
	CO32	*				*			*										
VAP 301	CO33		*													*			
	CO34		*												*				
	CO35			*												*	*		
	CO36			*											*	*			
	CO37		*						*							*		*	
VAP 302	CO38		*			*			*						*	*			
	CO39		*						*						*	*			
	CO40								*		*					*			

	C041													*	*			
	C042		*												*			
	C043		*						*						*			
VAP 303	C044	*			*	*			*			*	*				*	
	C045					*			*				*					
	C046				*			*					*					
	C047			*				*					*					
VAP 304	C048		*										*					
	C049					*							*	*				
	C050					*							*					
	C051				*								*			*		
VAP 305	C052					*							*					
	C053												*	*				
	C054			*		*							*	*				
	C055					*												
VAP 306	C056																	*
	C057																	*
	C058																	*
	C059											*						
VAP 401	C060		*											*	*			
	C061		*					*							*	*		
	C062							*								*		
	C063	*				*				*					*			
VAP 402	C064	*	*				*									*		
	C065									*	*					*		
	C066		*													*		
	C067	*	*													*		
VAP 403	C068	*		*									*					
	C069				*								*					
	C070			*		*							*	*				
	C071	*							*	*			*					
VAP 404	C072		*	*		*			*							*		
	C073	*											*					
	C074				*									*		*		
	C075		*															
VAP 405	C076			*		*												
	C077			*									*					
	C078			*									*					
	C079					*				*			*					
	C080						*									*		
VAP 406	C081																	*
	C082																	*
	C083																	*
VAP 501	C084		*											*				
	C085					*							*	*				
	C086					*							*	*				
	C087												*		*			
VAP 502	C088	*	*						*			*		*				
	C089		*											*				
	C090		*															
	C091		*											*				

	<b>C092</b>							*	*						*		*	
<b>VAP 503</b>	<b>C093</b>	*				*							*					
	<b>C094</b>	*				*			*				*					
	<b>C095</b>											*				*		
	<b>C096</b>										*						*	
<b>VAP 504</b>	<b>C097</b>			*									*					
	<b>C098</b>					*								*		*		
	<b>C099</b>	*											*					
	<b>C0100</b>							*	*							*	*	
<b>VAP 505</b>	<b>C0101</b>			*			*	*	*				*					
	<b>C0102</b>					*								*				
	<b>C0103</b>					*												
	<b>C0104</b>												*		*			
<b>VAP 506</b>	<b>C0105</b>																	*
	<b>C0106</b>																	*
	<b>C0107</b>																	*
<b>VAP 601</b>	<b>C0108</b>		*												*			
	<b>C0109</b>		*															
	<b>C0110</b>									*				*		*		
	<b>C0111</b>					*			*									
<b>VAP 602</b>	<b>C0112</b>		*												*			
	<b>C0113</b>		*												*			
	<b>C0114</b>		*												*			
	<b>C0115</b>							*										
<b>VAP 603</b>	<b>C0116</b>			*									*					
	<b>C0117</b>				*													
	<b>C0118</b>						*						*		*			
	<b>C0119</b>							*		*					*	*		
<b>VAP 604</b>	<b>C0120</b>				*										*	*		
	<b>C0121</b>	*				*							*					
	<b>C0122</b>		*			*								*				
	<b>C0123</b>					*											*	
<b>VAP 605</b>	<b>C0124</b>					*								*				
	<b>C0125</b>					*								*				
	<b>C0126</b>						*	*			*							
	<b>C0127</b>							*		*							*	
<b>VAP 606</b>	<b>C0128</b>																	*
	<b>C0129</b>																	*
	<b>C0130</b>																	*
<b>VAP 701</b>	<b>C0131</b>		*												*			
	<b>C0132</b>					*								*				
	<b>C0133</b>							*										
	<b>C0134</b>									*						*		
	<b>C0135</b>						*										*	
<b>VAP 702</b>	<b>C0136</b>							*						*				
	<b>C0137</b>														*			
	<b>C0138</b>						*								*			
	<b>C0139</b>		*			*	*				*							
	<b>C0140</b>														*			
<b>VAP 703</b>	<b>C0141</b>					*			*		*	*						
	<b>C0142</b>									*		*						

	CO143																		
	CO144									*						*	*		
VAP 704	CO145	*				*							*						
	CO146								*			*							
	CO147					*				*				*					
	CO148										*				*	*			
VAP 705	CO149					*							*						
	CO150					*							*						
	CO151					*						*							
	CO152		*										*		*				
VAP 706	CO153																		*
	CO154																		*
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VAP 801	CO156		*											*			*		
	CO157						*		*										
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VAP 802	CO160		*											*					
	CO161							*						*					
	CO162													*					
	CO163						*	*											
VAP 803	CO164												*						
	CO165												*						
	CO166					*									*				
	CO167										*				*	*			
VAP 804	CO168					*			*										
	CO169					*				*									
	CO170								*									*	
	CO171						*												
VAP 805	CO172					*							*						
	CO173						*									*			
	CO174							*								*			
	CO175		*						*				*		*		*		
	CO176		*						*		*		*		*	*	*		
VAP 806	CO177																		*
	CO178																		*
	CO179																		*
	CO180																		*

**Bachelor Of Fine Arts (BFA) SEMESTER -I  
COURSE OBJECTIVES & COURSE OUTCOMES**

**Paper Code: VAF 101  
Fundamentals of Visual art  
(Theory)**

**Credits: 02  
Maximum marks: 100**

Contact Hrs/Week: 02

Total Hrs: 30

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent.
2. Gain an understanding of the historical origins of art history.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 101	Fundamentals of Visual Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> Interpret and exemplify on art given by Indian and Western Scholars.</p> <p><b>CO2:</b> Understand about the methods and techniques of Painting, Applied art, Sculpture and Printmaking.</p> <p><b>CO3:</b> Classify and compare various elements of art: Line, Color, Tone, Texture and Space and classify principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective.</p> <p><b>CO4:</b> understand and apply Shadanga, six limbs of Indian painting in her work.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials,</p> <p>Assignments, Presentation, Individual and group projects, regular submission.</p>

## **COURSE CONTENT**

<b>Unit I:</b> What is Art- Definitions of art given by Indian scholars (Rabindranath Tagore, Ananda K. Coomaraswamy, KapilaVatsyayan) and Western thinkers (Plato, Aristotle, Tolstoy, Croce, Hegel, Kant, Freud, Herbert Read)	<b>6 Hrs</b>
<b>Unit II:</b> Classification of Art: Painting, Applied Art, Sculpture, Printmaking (Techniques and methods and material)	<b>6 Hrs</b>
<b>Unit III:</b> Elements of Art: Line, Form, Colour, Tone, Texture and Space	<b>6 Hrs</b>
<b>Unit IV:</b> Principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective	<b>6 Hrs</b>
<b>Unit V:</b> Shadanga - Six Limbs of Indian Art	<b>6 Hrs</b>

### **Books Recommended:**

- Art Fundamentals : Theory and Practice – Ocvirk, Stinson, Wigg, Bone, Cayton (Available in pdf link : [http://dl.booktolearn.com/ebooks2/art/artrelated/9780073379272\\_Art\\_Fundamentals\\_5fd0.pdf](http://dl.booktolearn.com/ebooks2/art/artrelated/9780073379272_Art_Fundamentals_5fd0.pdf) )
- The Artist’s Handbook – A complete professional guide to materials and techniques – Pip Seymour
- The Book of Art Vol 10 How To look at art (Index section)
- Design Elements: Form and Shapes- Puhalla, Dennis M.
- Art – The Definitive Visual Guide - DK Publications
- Elements of Indian Art – Including Temple Architecture, Iconography & Iconography - S.P. Gupta Shashi Prabha Asthana (Only for Unit 5)
- Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth : Gilles Beloeil Andrei Riabovitchev Roberto F Castro
- Anatomy and Drawing : Victor Perard
- The Elements and Principles of Composition for Drawing and Painting b: John Bollenbacher .

**Paper Code: VAF 102**  
**Still-Life Study**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### **COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Exercise and demonstrate use and mastery of the elements of art.
2. Develop visual literacy.
3. Analyze, interpret and evaluate the form, light and shade of works of art.
4. Identify use materials ,tools and processes from a variety of media
5. Create original objects of art in a specific medium.
6. Plan and select appropriate media relative to concepts and forms of art.

7. Exemplifying and explore mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colors, Water color, etc.

**COURSE OUTCOMES:**

**COURSE CONTENT:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 102	Still Life Study (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO5:</b> Observe and create object study by transforming into three-dimensional form making on two –dimensional surface with focus on observation (denotative form), shape and proportion through hands training and on practices.</p> <p><b>CO6:</b> Knowledge and skills in the use of basic elements and principles of art.</p> <p><b>CO7:</b> Implement observation and analysis of object form, material, texture etc. and execute detail drawing of still-life objects along drapery from different angles in different medium.</p> <p><b>CO8:</b> Understand varied medium and techniques to explore its possibility in art practices.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

Learn to indicate simple form with one side light source using shadow and cast shadow with surface values. Emphasize on refining composition with space relationship and composing maximum 3 Objects with drapery.

**Medium:** Pencil, charcoal, pastel (dry/oil), pencil color

**Submission:** 4 works of Still Life in B/W  
3 Home Assignments of Still life  
5 sketches of study per day

**Paper Code: VAF 103  
Composition**



(Practical)

Credits: 06

Maximum marks: 100

Contact Hrs/Week: 22

Total Hrs: 90

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Explore the basic elements and principles of art in a composition.
2. Students able to illustrate tempera technique and its application on Vasli (handmade) sheet.
3. Acquisition of the basics of drawings from surrounding through sustained observation of various studies which includes deep observation and keen examination of objects through measurement, contour, mass, volume and rendering illumination through value.
4. Construct well balanced composition.
5. Exemplifying and explore mediums – Poster colors, Mineral /stone colors, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 103	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO9:</b> Introduction to elements and principles of art, their characteristics, actions and visual attributes.</p> <p><b>CO10:</b> Discuss and demonstrate the representation of visual elements (denotative form) through various practical exercises/layouts of composition.</p> <p><b>CO11:</b> Demonstrate the technique of tempera and its application of colors step by step on Vasli sheet.</p> <p><b>CO12:</b> Inculcate aesthetic issues and emotional attachment towards nature and society.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.

**COURSE CONTENT**

Compositional exercise based on various objects with a view to transform them in to 2D/ 3D pictorial images on sheet. Developing an awareness of the pictorial space, division of space and form .

**Submission:** 2 works in Vasli& 2 in other medium+ 15 Layouts  
1 work in home assignment  
5 sketches of study per day

**Paper Code: VAF 104**  
**Basic Design**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Translate a 3D into 2D design through various compositions
2. Respond to problems in a creative and expressive manner
3. Develop designs utilizing the knowledge of colors, elements and principles of design.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAF 104</b>	<b>Basic Design (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO13:</b> Demonstrate ability in drawing: perception, translation of 3-D into 2-D space, composition through geometrical shapes and forms-composition in contrast, black and white, positive and negative space, tessellation.</p> <p><b>CO14:</b> Demonstrate problem solving thinking in systematic, conceptual and expressive manner</p> <p><b>CO15:</b> Interpret and apply fundamental elements and principles of visual organization in solving visual problem.</p> <p><b>CO16:</b> Demonstrates knowledge of technical and aesthetic issues in their</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outting of composition, Self-learning assignments, Effective questions, Presentation , Giving tasks.</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		discipline.		
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**COURSE CONTENT:**

To develop an understanding of the elements and principles of design through various practical exercises .Study of two-dimensional space and its organizational possibilities; behavior of force and energy contained in line, form, color and texture; knowledge of primary, secondary, tertiary and complementary colors and their relationships. Introduction to the technical terms related to color theory.Introduction to the art of beautiful handwriting i.e. Calligraphy (Italic) . Study of letterforms, basic types, study of their formal aspects, proportion, weight and inter relationship of positive and negative space. Study of Gothic and Roman and Devnagri .

**Submission:** 2 assignments (Exercises with basic shapes and texture in relation to space)  
6 assignments (Gothic and Roman and Devnagri)  
2 assignments (Compositions based on studies from nature)

**BFA SEMESTER –II**  
**Paper Code: VAF 201**  
**Introduction to Ancient Art**  
**(Theory)**

**Credits: 02**  
**Maximum marks: 100**  
**Contact Hrs/Week: 02**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Gain an understanding of ancient art history.
2. State the difference between Prehistoric caves of India and Europe.
3. Read and Analyze prehistoric art of India, Europe and Egypt.
4. Ability to interpret the Pre-historic culture in the present day context.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAF 201</b>	<b>Introduction to Ancient Art (Theory)</b>	<b>The students will be able to-</b> <b>CO17:</b> Reflect an understanding on art terminology. <b>CO18:</b> Develop	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments. <b>Learning activities</b>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments,

		<p>knowledge to recognize, distinguish and describe art done in ancient period.</p> <p><b>CO19:</b> Develop skills to place ancient art chronologically.</p> <p><b>CO20:</b> Enhance knowledge and critically analyze the development of art with respect to artistic skills, cultural, ethical and societal perspective.</p>	<p><b>for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Presentation, Individual and group projects, regular submission.</p>
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### **COURSE CONTENT:**

**Unit I:** **6 Hrs**  
Introduction to Prehistoric Art of India– Bhimbhetka, Mirjapur, Singhanpur, Panchmadi, Hoshangabad (Subject matter, Style and Techniques)

**Unit II:** **6 Hrs**  
The Indus Valley Civilization- Mohenjodaro and Harappa (Town planning, sculptures and seals)

**Unit III:** **6 Hrs**  
Introduction to the Prehistoric art of Europe- Caves of France: Lascaux, Trois Freres, Font da Gaume, Tuc-da-Audoubert

**Unit IV:** **6 Hrs**  
Introduction to the Prehistoric art of Europe- Cave of Spain: Altamira, La Pileta, El Castillo, La Pasiega, Tito Bustillo

**Unit V:** **6 Hrs**  
Egyptian Art: Introduction (Old, Middle and New Kingdom)  
Relief- Hierakonpolis, Pallate of king Narmer  
Pyramids of Giza, Great Sphinx, Portraits

### **Books Recommended:**

- Art and Archeology of India : B.S. Harishankar
- Prehistoric Rock Art of India: Ervin Neumayer
- Prehistoric Rock art in Europe : Nancy Sandars
- The Cave Painters: Greg Curtis
- The Art of Ancient Egypt: Gay Robins
- Ancient Egyptian Art And architecture: Christina Riggs
- The Indus Civilization: D.P. Agarwal
- Fundamentals of Indian art: Dasgupta, 1954
- Indian Painting : The Great Mural Tradition : Mira Seth ,2006
- Prehistory and HarrappanCivilisation: Raj pruthi
- Indian Art: A Concise Historyby Roy C Craven

- Indian Art : Partha Mitter
- Art Of Ancient India : Susan L. Huntington
- Ancient India by Upinder Singh
- Janson's History of Art by The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- The Art of India Kramrisch, Stella
- Indian Painting Brown, Percy 2019
- Bhartiya Chitrakalaki Rooprekha Tandon 1962
- Indian Architecture (Buddhist And Hindu Period) : Percy Brown, 2010
- Indian Architecture (The Islamic Period) : Percy Brown , 2013
- Indian Painting of India, I Dian Are Ting, Vol. 2 (Classic Reprint) : Percy Brown, 2012
- Indian Painting the Heritage of India: Percy Brown, 2015
- Indian Painting Under The Mughals A.D. 1550 To A.D. 1750: Percy Brown , 2020

**Paper Code: VAF 202**  
**Nature Study**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Observe, analyses, interpret a variety of subjects.
2. To interpret the basic knowledge of drawing skills.
3. To implement the knowledge of tint, shade, form and texture.
4. Construct Denotative type of images.
5. Implement varied media and methods in nature study.
6. Exemplifying and explore mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colors, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 202	Nature Study (Practical)	<p><b>The students will be able to- CO21:</b>            Fundamentals theories and Principles of Art as well as hands on guidance and practices.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities</b></p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts,, Viva-Voice on display of artworks, layouts, sketches ,Solving problems in tutorials, Assignments, Presentation, Individual

		<p><b>CO22:</b> To interpret the basic knowledge of drawing skills.</p> <p><b>CO23:</b> Observe, analyses, interpret a variety of subjects in denotative forms.</p> <p><b>CO24:</b> Implement varied media, techniques and methods in Nature Study.</p>	<p><b>for the students:</b> Sketching, lay outting , Self-learning assignments, Effective questions, presentation, Giving tasks, Field work, handling of various media and tools.</p>	<p>and regular submission of artworks.</p>
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**COURSE CONTENT:**

To study a plant with one side light source using shadow and cast shadow. Emphasis is placed on refining composition with cropping, overlapping and placement in the picture plane.

**Medium:** Pencil, charcoal, pastel (dry/oil), pencil color

**Submission:** 5 works of Nature study in B/W / Colour  
 5 sketches of study per day  
 3 home Assignments of Nature study

**Paper Code: VAF 203  
 3D (Clay Modeling)  
 (Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Observe, analyses, interpret a variety of subjects.
2. Develop sense of structure in clay.
3. Summarize principles of composition to hold the clay structure.
4. Exemplifying and explore materials and mediums – Charcoal, Clay , Pencil, Terracotta, etc.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			

<p><b>VAF 203</b></p>	<p><b>3D (Clay Modeling) (Practical)</b></p>	<p><b>The students will be able to-</b>  <b>CO25:</b> Understand handling of clay and its techniques: pinching, coiling, rolling etc.  <b>CO26:</b> Fundamentals theories and Principles of Art as well as hands on guidance and practices.  <b>CO27:</b> Develop a sense of 3D structure.  <b>CO28:</b> Demonstrate understanding of sculpture tools and its application on 3D structure.</p>	<p><b>Approach in teaching:</b>  Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.  <b>Learning activities for the students:</b>  Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of clay and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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**COURSE OUTCOMES:**

**COURSE CONTENT:**

Introduction to 3 Dimensional forms, observation of natural and manmade objects. To develop sense of structure, principles of composition and the study of the principles that holds the structure.

**Submission:** 4 works in Clay (not less than 10") in size  
20 layouts and 5 sketches Per Day

**Paper Code: VAF 204  
Printmaking  
(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Understand the elements and principles of Printmaking
2. Understand and apply basic principles of relief printmaking.
3. Achieve knowledge and materials, preparation of matrix for various textures.

4. Learn how to execute the steps in a relief printmaking technique (linoleum block, cardboard relief, or woodcut)

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 204	Printmaking (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO29:</b> To learn that relief prints reverse the image from the block to the print.</p> <p><b>CO30:</b> Develop artistic ability to use negative, as well as positive shapes, effectively in their prints.</p> <p><b>CO31:</b> Develop an understanding of printing of block determine registration for printing of editions.</p> <p><b>CO32:</b> Demonstrate an understanding of tool and technology including their roles in the creation, reproduction and distribution of visual messages to society.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.

**COURSE CONTENT:**

Introduction of Relief Print Making (Lino/ MDF/ Wood/ Sun board)

**Submission:** 3 works in B/W, 1 work in Colour Size: 8"x10" to 12"x18"  
20 layouts and 5 sketches Per Day

**PROGRAMME SPECIFIC OUTCOMES (PSOs)  
BACHELOR OF FINE ARTS (PAINTING)**



**This specialization offered to the students in the third semester will enhance their knowledge in the field of Painting. Students will be expert in specific domain of Painting.**

<b>PROGRAMME SPECIFIC OUTCOMES</b>	<b>SPECILIZATION :PAINTING</b>
<b>PSO1</b>	Student will be mastered in acquisition of the basics of drawings, drawing from life or surrounding through sustained observation of various studies such as portrait, still-life study and nature study which includes deep observation and keen examination of objects through measurement, contour, mass, volume and rendering illumination through denotative and connotative forms.
<b>PSO2</b>	Proficient in making abundant types of paintings techniques such as Miniature art ,Folk art ,Fresco Art, Wash painting ,Encaustic painting, Spray Painting, Gouache ,Enamel Painting, Tempera, Oil painting ,etc. in varied styles like realistic, abstract, conceptual, hyperrealism, symbolic, impressionist style. By understanding different study, techniques, mediums, painting surfaces and materials, students develop their own artistic thought and feeling through rigorous art practice .
<b>PSO3</b>	Art historical study benefits from critical analysis that explores connections between works of art and a range of human innovations and cultural ideas throughout history of art and In increased critical and conceptual knowledge. Students should be able to compare objects produced in different cultures, time periods, environmental conditions and make inferences regarding relationships of style, techniques , method and meaning.
<b>PSO4</b>	Students excel in their individual skills, talent and intellectual growth through a variety of artistic perspective.
<b>PSO5</b>	Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.
<b>PSO6</b>	Students will learn software like Photoshop, Illustrator and Autodesk Sketchbook Pro which will make them contemptible with the present scenario which is the demand of the present digital art World.

**BFA SEMESTER –III**  
**Paper Code: VAP 301**  
**History of Indian Art (Ancient)**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Gain an understanding of the historical origins of Indian art history.
2. Read and analyze paintings, sculptures and architecture.
3. Study Indian art period from Maurya to Late Gupta.

**COURSE OBJECTIVES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 301	History of Indian Art (Ancient) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO33:</b> Trace the origin of Ancient Indian Art and its evolution.</p> <p><b>CO34:</b> To develop an understanding of various periods and art styles in ancient Indian art and to know their chronology.</p> <p><b>CO35:</b> Demonstrate skills to read art works critically.</p> <p><b>CO36:</b> To show deep learning of art styles and techniques to appreciate art of ancient India.</p> <p><b>CO37:</b> To get hold on the cultural and contextual aspect of ancient Indian Art.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**COURSE CONTENT:**

**Unit I:**

Origin of Mauryan Art: Ashokan Pillars and Capitals, Sculptures (YakshaYakshi)

**6 Hrs**

**Unit II:**

Sunga Kanva Art: Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati  
Kushan Art: Gandhara, Mathura

**6 Hrs**

**Unit III:****6 Hrs**

Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati temple, NachnaKuthara; Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana destroying Daksha's sacrifice; MirpurkhasTerracottas

**Unit IV:****6 Hrs**

Ajanta Sculptures and Paintings  
Bagh cave Paintings

**Unit V:****6 Hrs**

Ellora Kailashanath temple and its Sculptures  
Elephanta Caves and its Sculptures

**Books Recommended:**

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

**Paper Code: VAP 302****History of Western Art (Ancient-Early Medieval)  
(Theory)****Credits: 02****Maximum marks: 100****Contact Hrs/Week: 02****Total Hrs: 30****COURSE OBJECTIVES:****The course will enable the students to-**

1. Gain an understanding of the historical origins of world art history.
2. Read and analyze paintings, sculptures and architecture created in various places of the world.

3. Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 302	History of Western Art (Ancient-Early Medieval) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO38:</b> Develop a creative eye to appreciate Western art considering its subject, style and techniques.</p> <p><b>CO39:</b> Demonstrate understanding to get hold on various art periods of Western art and identify the effects of art works.</p> <p><b>CO40:</b> To understand the significance of context in informing the interpretation of art works.</p> <p><b>CO41:</b> Assess the relationship between effects and techniques in a range of art works done by Western artists.</p> <p><b>CO42:</b> Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO43:</b> Trace the origin of Ancient Indian Art and its evolution.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**COURSE CONTENT:**

**Unit I:** **6 Hrs**

Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery  
Archaic Period: Red and black figurine vases  
Sculptures (Kouros and Kore)

**Unit II:** **6 Hrs**

Greek Art: Classical Period Architecture (Orders- Doric, Ionic and Corinthian)  
Classical Period Sculpture Kritios Boy and Sculptor Polykleitos  
Classical Painting

**Unit III:** **6 Hrs**

Greek Art: Hellenistic Sculptors: Praxiteles, Scopas and Lysippus  
Sculptures: Dying Gaul, Barberine Faun, Altar at Pergamon, Nike of Samothrace, Laocoon

**Unit IV:** **6 Hrs**

Roman Art: Architecture of Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna Primigenia, Colloseum, Ara Pacis, Arch of Titus, Column of Trajan and Arch of Constantine

**Unit V:** **6 Hrs**

Early Christian Art: Painting, Mosaic, Catacombs, Sculptures

**Books Recommended:**

- Medieval Architecture in Western Europe: From A.D. 300 to 1500: Robert G. Calkins
- History of Mediaeval Art : Franz Von Reber; Joseph Thacher Clarke
- Egyptian art by Cyril Aldred
- Greek Art: John Boardman
- Greek art and Archeology: John Griffiths
- Archaic and Classical Greek Art : Robin Osborne
- Roman Art: Romulus To Constantine: Nancy H. Ramage, Andrew Ramage
- A Concise History Of Art : Bazin, Germain , Thames and Hudson, 1958
- A World of Art : Sayre, Henry M. 1994
- History of Art: Jacques Thuillier Flammarion, 2003
- History of Art : H.W. Janson Thames & Hudson, 1991 Revised reprint
- Werner Keller, The Etruscans, Albert L. Knopf, Inc., 1974
- The art of the Etruscans: Mario Moretti & Guglielmo Maetzke
- Roman art : Francesco Abbate (Ed.)
- Heinz Kahler : Rome & her Empire
- Moses Haddas : Imperial Rome
- Michael Vickers, The Roman world
- Encyclopaedia of Byzantine and Medieval art : Rene Huyghe, Larousse  
Jean Lassus
- The Early Christian and Byzantine world, Paul Hamlyn, 1966

**Paper Code: VAP 303**  
**Portrait**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:****Student will be able to –**

1. Analysis and demonstrates technical details and measurements.
2. Outlining details study of skull, character and expression.
3. Executing space division with geometrical sketch.
4. Understand and illustrates each stage a portrait from initial outline to the finished work through various techniques.
5. Exemplifying and explore dry medium – Pen/Pencil, Charcoal, Dry pastels.

**COURSE OUTCOMES:****COURSE CONTENT:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 303	Portrait (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO44:</b> Acquisition of the basics of portrait drawings, drawing from the live model through sustained observation of various studies such as skull, eyes, nose, lips, ears, hairs, etc., includes deep observation and keen examination of things through measurement, contour, mass, volume and rendering illumination through value.</p> <p><b>CO45:</b> Anatomical study of portrait in different dry medium.</p> <p><b>CO46:</b> Enhance knowledge to paint features, folds and curves of the face.</p> <p><b>CO47:</b> To illustrate and create a more accurate, yet natural-looking (denotative form).</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various dry mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

Study of portrait from life, delineation of the structure and the character of head, study of features, study of light and shade, in monochrome and color with drapery at the background (pencil/ charcoal/ dry pastel/ water color)

**Submission:** 5 works (1/2 imperial) in size  
5 sketches of head study per day

**Paper Code: VAP 304**  
**Composition**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Explore the basic elements of art - Point Line, Color, Tone, Texture, Form, Space along with the use of volume and mass in a composition
2. Analysis and understand principal of art and distribution of space.
3. Practice and outlining the negative and positive space in the composition.
4. Compose series based composition.
5. Exemplifying and explore mediums – Acrylic color, Natural color, Oil color, Poster color, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 304	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO48:</b> Achieve theoretical knowledge along with practical assignments on drawing-based composition.</p> <p><b>CO49:</b> To explore existing and reinventing new methods, techniques, ideas</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of portrait study, Self-learning assignments, Effective questions,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		<p>or processes.</p> <p><b>CO50:</b> To apply various styles and materials in composition.</p> <p><b>CO51:</b> To Illustrate and create a composition in impartial manner in denotative or connotative forms.</p>	<p>presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	
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**COURSE CONTENT:**

Composition based on Line drawing (any medium)

**Submission:** 7 works in Class+2 home assignment (1/2 imperial) in size  
30 layouts (indoor and outdoor)

**Paper Code: VAP 305  
Printmaking  
(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Understanding of materials, tools and methods of Printmaking.
2. Introductory study of relief print with practical exercise in class
3. Skilled in creating textures according to the surface according to the matrix.
4. Understand different methods of printing i.e spooning and machine print.
5. Expertise in valid possibilities and limitations of printmaking materials.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
		<b>The students will</b>		



<p><b>VAP 305</b></p>	<p><b>Printmaking (Practical)</b></p>	<p><b>be able to- The students will be able to-</b>  <b>C052:</b> To explore different types of relief printing tools/materials.  <b>C053:</b> Recognize to take print through the spooning process and also to know the consistency of ink for proper print.  <b>C054:</b> To accustom with dabbing and wiping technique.  <b>C055:</b> Construct the process of taking multiple editions of prints.</p>	<p><b>Approach in teaching:</b>  Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.  <b>Learning activities for the students:</b>  Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>
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**COURSE CONTENT:**

Composition in Graphic Techniques (relief and intaglio) based on visual world

**Submission:** 2 works in Woodcut in B/W and 1 in colour (12”X18” minimum size)  
1 in Lino in colour (8”X10”)  
30 layouts  
5 sketches of composition per day

**Paper Code: VAP 306  
Digital Composition – I (Photoshop)  
(Practical)**

**Credits: 04  
Maximum marks: 100  
Contact Hrs/Week: 04  
Total Hrs: 60**

**COURSE OBJECTIVES:**

Student will be able to –

1. Understanding tools and methods of using Photoshop
2. Introductory study of the importance of working with colour, effects, textures with practical exercise in class
3. Learn various digital editing to create digital paintings
4. Understand different methods of photo manipulation.
5. Expertise in valid possibilities and limitations of the software

### COURSE OUTCOMES:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 306</b>	<b>Digital Composition – I (Photoshop) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>C056:</b> To explore different tools, layers, masks used for editing.</p> <p><b>C057:</b> Recognize use of various tools, effects, layers, masks, to manipulate and create their own art forms digitally.</p> <p><b>C058:</b> To accustom with manipulating the images according to the art they want to create.</p> <p><b>C059:</b> Construct the process of creating their own concept as multiple editions of prints.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

### COURSE CONTENT:

Introduction to the software – Photoshop

Its importance in creating painting

Understanding and Use of the tools

Create and manipulate paintings and pictures according to the subject chosen for the composition.

1. Customizing workspace
2. Understanding Color and Channel (RGB & CMYK)
3. Making Photoshop Selections: Marquee tools, Lasso tools, Quick Selection, Magic Wand tool.
4. Working with Images
5. Working with Layers and Masks
6. Working with Text: Horizontal, Vertical.
7. Typography
8. Painting and Retouching: Clone tool, Stamp tool, Pattern Stamp tool, Dodge tool, Burn tool, Sharp tool, Smudge tool, Red-eye tool.
8. Image Editing (Photo manipulation)
9. Slicing and Saving for Print and the Web.
10. Photo restoration

**Submission:**

5 Photo Restorations

5 Photo manipulations (on any Theme)

**BFA SEMESTER –IV**  
**Paper Code: VAP 401**  
**History of Indian Art (Medieval)**

**Credits: 02****Maximum marks: 100****Contact Hrs/Week: 02****Total Hrs: 30****COURSE OBJECTIVES:****The course will enable the students to-**

1. Gain an understanding of the historical origins of miniature and cave paintings.
2. Trace different miniature painting school chronologically.
3. To articulate the timeline of Indian Medieval art.
4. Reviewing the evaluation of painting in historical perspective.
5. Develop knowledge to locate, interpret and analyze the art works done in the medieval period of Indian art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 401	History of Indian Art (Medieval) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO60:</b> Deeper understanding of the history of cave art and miniature done in Pala, Jain Mughal, Rajasthani and Pahari period.</p> <p><b>CO61:</b> To perform historical and contextual analysis of works of art.</p> <p><b>CO62:</b> To recognize and understand major monuments and artists, methods and theories and be able to assess the qualities of work of art in their historical and</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

		cultural settings. <b>CO63:</b> To develop visual awareness in methods, techniques and skills used in miniature composition.		
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**COURSE CONTENT:**

**Unit I:** **6 Hrs**

Caves- Badami, Sittanvasal, Sigiriya

**Unit II:** **6 Hrs**

Introduction and development of Indian miniature paintings: Pala School and Jain School of painting (Subject matter and characteristics)

**Unit III:** **6 Hrs**

Mughal School: Development of Mughal Art during the reign of Akbar to Aurangzeb (Subject matter and characteristics)

**Unit IV:** **6 Hrs**

Rajasthani School: Mewar-Udaipur; Marwar-Kishangarh, Bikaner; Hadoti-Kota, Bundi; Dhundar- Jaipur (Subject matter and characteristics)

**Unit V:** **6 Hrs**

Pahari School: Origin and development- Basohli, Kangra, Guler (Subject matter and characteristics)

**Books Recommended:**

- Indian Art: A Concise History : Roy C Craven
- Indian Art : ParthaMitter
- Pahari Paintings : B.N. Goswamy
- Mughal Miniatures : J.M. Rogers
- Rajasthani Miniatures : Daljeet
- Indian Painting : Percy Brown
- The Art of India : Kamrisch, Stella

**Paper Code: VAP 402**  
**History of Western Art (Medieval)**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to-**

1. Achieve an understanding of Western art movements.
2. Develop an effective knowledge of visual art vocabulary through extensive reading of art works done by artists of western world.
3. Learn and demonstrate extensive learning on varied techniques and skills used by Western artists and be able to apply these techniques and skills in their respective works in the practical class
4. Analyze about Cathedrals.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 402	History of Western Art (Medieval) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO64:</b> Interpret an understanding of the history of western art in context to its isms and will be able to do historical and contextual analysis of works of art.</p> <p><b>CO65:</b> To interpret and critically analyze art works done in Medieval period of Western art.</p> <p><b>CO66:</b> Trace the evaluation of art works in historical perspective.</p> <p><b>CO67:</b> Detecting an effective knowledge of western art terminology appropriate for career in visual arts in western part of the world.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**COURSE CONTENT:**

**Unit I:****6 Hrs**

Byzantine Art: Art and architecture-Church St. Vitale Ravenna (Mosaics: Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hagia Sophia Istanbul, St. Mark's Church. Iconoclasts and Iconophiles

**Unit II:****6 Hrs**

Romanesque Art: Sculpture, Painting, Architecture: St. Remi Church, Reims (1049) France, Notre-Dame, Paray-le-Monial (1090) France, The Cathedral of Saint Lazarus of Autun

**Unit III:****6 Hrs**

Gothic Architecture: Architect Abbot Suger, General characteristics and components of Churches and Cathedral (Stained glass windows, Choir, Pulpits, Altarpieces)

Gothic Sculptures– Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta

Gothic paintings

**Unit IV:****6 Hrs**

The Early Renaissance artists and their works

- Cimabue (Crucifixion and a Deposition, Madonna of Santa Trinita, the Madonna and Christ Child, the Flagellation of Jesus, the Virgin and Child)
- Giotto (Decoration of the Scrovegni Chapel in Padua and the Basilica of St Francis of Assisi-the Life of St. Francis, Marriage at Cana, The Annunciation, The Last Judgment, The Mourning of Christ, Bardi Chapel: The Mourning of St. Francis. The Kiss of Judas)
- Duccio (Madonna and Child enthroned, Annunciation of the death of Virgin, Christ entering into Jerusalem)
- Donatello Tomb of Antipope John XXIII, Beardless Prophet, Bearded Prophet (both from 1415), the Sacrifice of Isaac (1421), Habakuk (1423-1425), Madonna Pazi, Statue of St. George, Statue of St. John the Baptist, Equestrian monument of Gattamelata), David
- Masaccio (Virgin and Child with St. Anne, Holy Trinity, The Tribute Money, The Expulsion from the Garden of Eden, portraying St. Jerome and St. John the Baptist)
- Brunelleschi

**Unit V:****6 Hrs**

The High Renaissance: Painters, Sculptors, Architects and their works

- Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvius Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation)
- Michelangelo (The Biblical description on Sistine Chapel and the Fresco technique, The Last Judgment, The Pieta, David, the Moses)
- Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie
- Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape of Europa The Allegory of Age Governed by Prudence)
- Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Salomon)
- Raphael (Drawings, The School of Athens, Mond Crucifixion, Brera Wedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ)

**Books Recommended:**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- The Renaissance: A Very Short Introduction : Jeery Brotton
- Art of Renaissance Florence : Scott Nethersole

- The Story of Art :Cambrich,E.H.
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon& Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The “Wild Beasts”: Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- GaetonPicon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijssenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, EditionesPoligrafa, 1981

**Paper Code: VAP 403**  
**Portrait**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Analysis and demonstrates technical details and measurements.
2. Outlining details study of skull, character and expression.
3. Executing space division with geometrical sketch.
4. Understand and illustrates each stage a portrait from initial outline to the subtle tones and textures of the finished work through diverse techniques.
5. Exemplifying and explore dry medium –Charcoal, Dry pastels, Pen/Pencil, etc.

**COURSE OUTCOMES:**

Course		Learning and	Assessment
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Paper Code	Paper Title	Course Outcomes	teaching strategies	Strategies
VAP 403	Portrait (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO68:</b> Identify basic skills of drawing from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering illumination through value.</p> <p><b>CO69:</b> To develop skills of proportion to measure size, shape and position of features of a face through drawings of different age groups.</p> <p><b>CO70:</b> Illustrate shading techniques to improve ability to render tone, character, and resemblance.</p> <p><b>CO71:</b> Create a more accurate, yet natural-looking (denotative form).</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

**COURSE CONTENT:**

Study of portrait from life, delineation of the structure and the character of head, study of features, study of light and shade, in monochrome and color (pencil/ charcoal and dry pastel, oil pastel, water colour)

**Submission:** 7 works (1/2 imperial) in size  
5 sketches of head study per day

**Paper Code: VAP 404  
Composition  
(Practical)**

**Credits: 06**



**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Explore the basic elements of art - Point Line, Color, Tone, Texture, Form, Space along with the use of volume and mass in a composition
2. Analysis and understand principal of art and distribution of space.
3. Compose figurative based composition with various thoughts.
4. Execute independently the composition on different themes of their choices.
5. Exemplifying and explore mediums – Acrylic color, Natural color, Oil color, Poster color, Water color, etc

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 404	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>C072:</b> Imparting theatrical knowledge along practical assignments develops compositional skills with the understanding of the basic elements and principles of art.</p> <p><b>C073:</b> Analyze and understand human anatomy and practice to compose in composition.</p> <p><b>C074:</b> To explore existing and reinventing new methods, ideas or processes.</p> <p><b>C075:</b> Inculcation of visual communication by using visual illustration.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

**COURSE CONTENT:**

Compositional exercise based on study of human figure and proper environment according to the composition and development of sketches in the pictorial composition in tempera technique.

**Submission:** 3 works in class on Vasli/ Cloth-mulmul (10"X12") in size  
 2 home Assignments  
 30 layouts of composition  
 5 sketches based on composition per day

**Paper Code: VAP 405**  
**Photography**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Develop composition sense
2. Demonstrate proficiency in capturing a view
3. Compare the usage of various filters and apply it effectively
4. Identify the main subject in a frame and
5. Discriminate the functions of a camera according to the ambience.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 405</b>	<b>Photography (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>C076:</b> Identify camera and its parts.</p> <p><b>C077:</b> Apply knowledge of light and shadow</p> <p><b>C078:</b> Demonstrate sense of composition and perspective.</p> <p><b>C079:</b> Operate different lenses</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

		and filters. <b>CO80:</b> Summarize importance of photography for painting purpose		
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## COURSE CONTENT

Introduction to photographic techniques, exposures, indoor and outdoor photography. The aim is to prepare the students to take up live assignments as per present day Industry benchmarks and find satisfactory job opportunities upon graduation. The objective of the photography course is to instill a sense of confidence and generate enough interest in the subject to enable the students to explore further on their own, and with the help of the concerned faculty. They should be able to apply photography skills effectively as a means of visual communication and also use it to document their outputs related to various other subjects. Topics to be covered within the time frame allotted for the purpose.

- An understanding of light and its properties.
- Understanding common features like shutter speed, aperture, ISO, white balance, focal length, depth of field, exposure compensation.
- Understanding the role of composition in photography. An aesthetic approach- dynamic and color composition theories and new theories practiced in the present context.
- A basic understanding and familiarity with photography terminology & principles.
- Salient features of digital imaging.
- Understanding various modes and controls available on camera and applying these to achieve optimum performance.
- A study of various lens options and their use for specific applications.

**Submission:** 5 plates exercise, 5 plates experimental

**Paper Code: VAP 406**  
**Digital Composition-II (Photoshop)**  
**(Practical)**

**Credits: 04**

**Maximum marks: 100**

**Contact Hrs/Week: 04**

**Total Hrs: 60**

### COURSE OBJECTIVES:

**Student will be able to –**

1. Develop designing as well as compositional sense
2. Demonstrate proficiency in developing building, landscape Perspective
3. Compare the qualities and other factors in actual painting and digital painting
4. Identify working in 2D and 3D compositions
5. Enhance the thoughts with audio visual impacts

### COURSE OUTCOMES:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 406	Digital Composition-II (Photoshop) (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO81:</b> Identify picture graphics, audio, video format and editing in Photoshop</p> <p><b>CO82:</b> Apply knowledge in making 2 D and 3D animations</p> <p><b>CO83:</b> Demonstrate sense of making diminishing points, building perspective in a composition using the software Photoshop</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

**COURSE CONTENT:**

1. Picture/Graphics, Audio and Video format.
2. Video editing in Photoshop
3. 2D Animations in Photoshop
4. Working with 3D objects, Working with 3D Images
5. Zoomify feature
6. Poster design and composition
7. Using Adobe Photoshop Filters,
8. Enabling and disabling effects
9. Using a filter effects mask
10. Using the Vanishing Point filter
11. Building perspective planes
12. Perspective Compositions in Photoshop

**Submission:**

- 4 graphics using Photoshop tools and filters
- 4 Posters (Still and Motion posters using animation in Photoshop)
- 2 3D Illustration using 3D effects in Photoshop

**BFA SEMESTER –V**  
**Paper Code: VAP 501**  
**History of Far Eastern Art**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**  
**Contact Hrs/Week: 02**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to-**

1. Study different dynasties of Far Eastern Art.
2. Understand about Far Eastern artists.
3. Achieve an understanding of the historical origins of Far Eastern history.
4. Read and analyze the art works of different Far Eastern artists.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 501	History of Far Eastern Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO84:</b> Interpret an understanding of the historical origins of Far Eastern history.</p> <p><b>CO85:</b> Understand major periods, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO86:</b> Understand the factors involved in interpreting meaning of the art works done in varied dynasties of far eastern art.</p> <p><b>CO87:</b> Develop and demonstrate advanced level skills to appreciate ,analysis and criticize Far Eastern art considering its subject, style and techniques.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

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## COURSE CONTENT

<b>Unit I:</b> Tang dynasty (Chang-Hsuan, Chang Tsao, Chaou-Fang, Han-Kan, Li-Cho-Tao, Li-Shuan, Wang-Wei, Wu-Tao-Tzu, Yen-Li-Pen) Shang and Zhou Dynasty (Use of different material and motifs)	<b>6 Hrs</b>
<b>Unit II:</b> The Northern Sung dynasty (Fan-Kuan, Hsia-Kuei, Hui-Tsung, Kuo-His, Mi-Fu, Mi-Youren, The Southern Sung dynasty (Ma-Yuan, Xia-Gui, Mu-qi, Ma-Lin)	<b>6 Hrs</b>
<b>Unit III:</b> Asikaga period- TenshoShubun and Shessu Toya	<b>6 Hrs</b>
<b>Unit IV:</b> Yamoto-e and E-Miki, Narrative scroll	<b>6 Hrs</b>
<b>Unit V:</b> Edo and Ukiyo-e (HishikawaMoronobu, Suzuki Harunobu, Okumura Masanobu, Kitagawa Utmaro, Katsushika Hokusai, Ando Hiroshige)	<b>6 Hrs</b>

### Books Recommended:

- History of Far Eastern Art : Sherman E. Lee
- Outlines & Highlights for History of Far Eastern Art : Sherman Lee

**Paper Code: VAP 502**  
**Indian Aesthetics**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

### COURSE OBJECTIVES:

**The course will enable the students to-**

1. Learn about the historical origin of Indian Aesthetics.
2. Understand about Indian philosophers and their theories.
3. Be able to appreciate and criticize a work of art on the basis of its elements and principals.
4. Summarize the relationship between art, philosophy and aesthetics.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 502	Indian Aesthetics (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO88:</b> Develop knowledge of the theories given by western philosophers and its application while visualizing a work of art.</p> <p><b>CO89:</b> To get an overview of timeline of western philosophers.</p> <p><b>CO90:</b> To know the evolution of western aesthetics throughout history.</p> <p><b>CO91:</b> Be able to explain the relationship between art, philosophy and aesthetics.</p> <p><b>CO92:</b> Deeper understanding of the aesthetics and its application in art world.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**COURSE CONTENT:****Unit I:****6 Hrs**

An introduction to Indian Aesthetics and its brief historical background and evolution of the dramatic art, Natyashastra, its meaning and aim  
 Concept of Beauty based on ancient scriptures and their relevance to art (according to the classical sanskrit literature)

**Unit II:****6 Hrs**

Rasa: Types of Rasa and their aesthetic experience, Bharata's conception of Rasa, Constituents of Rasa and their relation with Bhavas

**Unit III:****6 Hrs**

Commentators on Bharata's Natyashastra: Bhatta Lollatta, Bhatta Shankuka, Bhatta Nayaka  
Abhinava Gupta: The Meaning of Rasa, His explanation on the omission of "Sthayin" in Bharata's definition of Rasa.

**Unit IV:****6 Hrs**

Dhvani, Alamkara, Auchitya, Riti, Guna-Dosha  
Vishnu Dharmottar Purana: Contribution of Chitrasutra to Indian Aesthetics.

**Unit V:****6 Hrs**

Shadanga: Six Limbs of Painting by Abanindranath Tagore  
Aesthetic theories of Ananda Coomaraswamy

**Books Recommended:**

- Indian Aesthetics : V.S. Seturaman
- Rasa in Aesthetics : Priyadarshi Patnaik
- 3.Narain's NATYASHASTRA – BHARAT MUNI - Introduction, The Construction of a Theatre, Questions and Answers , Glossary of Relevant Sanskrit Words.: G.P Pant
- Natyasastra of Bharatmuni : Babula Shukla Sastri
- 5.Bhava : U.R. Ananthamurthy
- Light of Bhava : Dr. Suresh Chandra Mishra
- Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II
- Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
- Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.

**Paper Code: VAP 503****Portrait  
(Practical)****Credits: 06****Maximum marks: 100****Contact Hrs/Week: 22****Total Hrs: 90****COURSE OBJECTIVES:****Student will be able to –**

1. Analysis and demonstrates technical details and measurements.
2. Outlining more minuet details in portraying portrait.
3. Understand and illustrates each stage a portrait from initial outline to the finished work through various technique in individual style.
4. Building emphasis on the drawing, character and experimentation of different medium.



5. Exemplifying and explore varied mediums – Acrylic color, Pen/Pencil, Charcoal, Dry/Oil pastels, Mixed-media, Oil colors, Water colors, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 503	Portrait (Practical)	<p><b>The students will be able to-</b></p> <p><b>C093:</b> Understand, Observe and analyze the basic character of a face of model.</p> <p><b>C094:</b> Develop skills for face rendering considering its proportion, expression and resemblance in the building of accurate portrait (denotative form).</p> <p><b>C095:</b> Demonstrate varied mediums in the portrait study in creative manner.</p> <p><b>C096:</b> Develop personal style in the making of portrait.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of portrait work.</p>

**COURSE CONTENT:**

Advance study complete with the foreground and the background, character of the portrait and the expression, composition in different setting, development of personal style.

**Submission:** 7 works in Oil colour/ Acrylic/ Mix medium (Half Imperial canvass)  
5 sketches of portrait study per day

**Paper Code: VAP 504**  
**Composition**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Summarize different study, techniques, mediums and materials, students develop their own artistic thought and feeling.
2. Capable enough for critical thought and expression by means of various media's such as chiefly painting, so that they could orientate themselves.
3. Students excel in their individual skills, talent and intellectual growth through a variety of artistic perspective.
4. Exemplifying and explore mediums – Acrylic color, Natural/Mineral color, Mixed –Media, Oil color, Poster color, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 504	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO97:</b> Understand and analyze the organization of space in the composition/layout.</p> <p><b>CO98:</b> learn to know themselves by means of their creative work and to search their own in context to their taste and illustrate the subject into creative way.</p> <p><b>CO99:</b> Create the composition with appropriate subjects by using denotative or connotative forms.</p> <p><b>CO100:</b> Proficient and gain the confidence in skills to pursue a practice of creating original piece of artwork.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**COURSE CONTENT:**

Composition based on the organization of space and the use of horizontal, vertical and diagonal movement in 2D and 3D, advancement of previous experience towards complete pictorial interpretation, theme and expression of mood. Exploration of various possibilities of expressions.

**Submission:** 5 works in Oil colour/ Acrylic/ Mix medium (Imperial Size canvass)  
 1 tempera (15"X18")  
 50 layouts according to your composition  
 5 sketches per day

**Paper Code: VAP 505**  
**Printmaking**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Handle different printmaking materials of Lithography and Etching.
2. To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing.
3. Contrast proper negative, as well as positive shapes, in composition effectively their prints.
4. Learn how to define shapes within a print.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 505</b>	<b>Printmaking (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO101:</b> Observe and construct composition from the nature and society.</p> <p><b>CO102:</b> Gain knowledge in consistency of ink prepared for top rolling and viscosity.</p> <p><b>CO103:</b> Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

		matrix. <b>CO104:</b> Develop a sensibility to how to develop a drawing according to the medium they are going to use.	tools, giving tasks to create sketches, layouts.	
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**Submission:** 2 works in Etching in B/W (Minimum 8"X10")  
 2 woodcut colour (12"X18")  
 20 figurative layouts  
 5 sketches of composition per day

**Paper Code: VAP 506**  
**Digital painting-I (Illustrator)**  
**(Practical)**

**Credits: 04**  
**Maximum marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Understand the basics of Adobe Illustrator like tools, effects, colouring.
2. Develop practice in handling and working in a software like manual painting.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 506	Digital painting-I ( Illustrator) (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO105:</b> Understand the various drawing tools with effects</p> <p><b>CO106:</b> learn to illustrate the subject into creative way in a software</p> <p><b>CO107:</b> Create compositions with</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing , Self-learning</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation,

		appropriate subjects in a software by using various effects and styles	assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.	Individual and regular submission of artworks.
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1. Explore proficiency in drawing illustrations in Adobe Illustrator
2. Interface Introduction to Adobe Illustrator
3. Panels & Workspaces in Adobe Illustrator
4. Artboards in Adobe Illustrator
5. Vector basics / Selection & Direct selection tool
6. Fill & Stroke effects in Adobe Illustrator
7. Using Colour / Swatches / Pantone's / Gradients

#### **ESSENTIAL PRACTISE**

1. Creating shape vectors
2. Grouped vectors & Compounding vector shapes
3. Drawing with the Pen tool / Brush tool / Pencil tool & more
4. The Blob brush tool & Eraser tool
5. Type tools in Adobe Illustrator

#### **CREATE A PROJECT**

1. Setting up a document / Placing in a drawing / Sketch
2. Image trace tool for sketches in Adobe Illustrator
3. Tracing a hand drawn sketch & Converting to vector artwork
4. Compounding vector shapes & strokes / Pathfinder Tool
5. Colouring a vector drawing in Adobe Illustrator
6. Adding type to a poster design in Adobe Illustrator
7. Exporting ready for print in Adobe Illustrator

#### **Submission:**

- 4 Compositions using primitives and objects.
- 4 Conceptual Compositions (landscape, cityscape, environment design)
- 2 Typography Design

**BFA SEMESTER –VI  
Paper Code: VAP 601  
History of Western Art  
(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

#### **COURSE OBJECTIVES:**

**The course will enable the students to-**

1. Learn Western Art Movements.

2. Examine and able to differentiate, analyze and identify art works on the basis of its cultural and contextual qualities.
3. Analyze and interpret about various western artists.
4. Read and analyze works of 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century western art.
5. Develop knowledge to critically visualize a work of art and will also be able to write efficiently on the works of the western artist.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 601	History of Western Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO 108:</b> Develop an understanding of various art movements and its artists.</p> <p><b>CO 109:</b> To look for further education in Western world by getting deeper knowledge of the history of western art.</p> <p><b>CO 110:</b> Get accustomed with western art jargon which will help them to be an art historian, art curator and art critic.</p> <p><b>CO 111:</b> Get an understanding of various mediums, techniques and skills while reading the art works of various artists and can utilize the knowledge gained in their respective art works.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

## **COURSE CONTENT:**

### **Unit I:**

**6 Hrs**

Mannerism (16<sup>th</sup> Cent.): Antonio da Correggio (Jupiter and Io, Abducted by the Eagle, The Mystic Marriage of St. Catherine), Tintoretto (Madonna with Child and Donor, Finding of the body of St Mark , The Presentation of the Virgin in the Temple, and the Last Judgment , St Mark's Body Brought to Venice) El Greco (The Burial of the Count of Orgaz, View of Toledo, Opening of the Fifth Seal, El Espolio, The Disrobing of Christ, The Holy Trinity)

### **Unit II:**

**6 Hrs**

Baroque (17<sup>th</sup> Cent.): Caravaggio (The Calling of St. Matthew), Frans Hals (The Jolly Toper, The Women regent of the old man's home at Harlem), Rembrandt (The Blinding of Samson, The Night Watch, Christ Preaching, Self Portrait), Johannes Vermeer (The Letter), Peter Paul Rubens (The Raising of the Cross, Marie De Medici, The Garden of Love), Nicolas Poussin (Cephalous and Aurora, The Rape of the Sabine Women), Gian Lorenzo Bernini (David, Throne of St. Peter)  
Rococo (18<sup>th</sup> Cent.): The Art movement and Artists- Jean-Antoine Watteau (Pilgrimage to Cythera, The Embarkation for Cythera), Francois Boucher (The Toilet of Venus, The Breakfast)

### **Unit III:**

**6 Hrs**

Neo Classicism: Jacques-Louis David, Jean-Auguste-Dominique Ingres and others  
Romanticism: Theodore Gericault, Francisco Goya, Eugene Delacroix, John Constable and William Turner

### **Unit IV:**

**6 Hrs**

Realism: Honore Daumier and Gustave Courbet  
Barbizon Artists: Theodore Rousseau, CharlesFrancois Daubigny, Jean Francois Millet, Camille Corot

### **Unit V:**

**6 Hrs**

Impressionism: Edouard Manet, Claude Monet, Pierre Auguste Renoir, Edgar Degas, Camille Pissaro, Alfred Sisley

### **Book recommended:**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Impressionism: The HassoPlattner Collection : OrtrudWestheider
- Impressionism : John Russell Taylor
- Neo-Classicism (Style and Civilization) : Hugh Honour
- David and Neo-Classicism : Sophie Monneret
- The Story of Art : Gombrich, E.H.

**Paper Code: VAP 602**  
**Aesthetics Western**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

### **COURSE OBJECTIVES:**

**The course will enable the students to-**



1. Learn about aesthetics of various western art movements.
2. Understand about Western philosophers and their art theories.
3. State the relationship between art, philosophy and aesthetics.
4. Be able to appreciate and criticize a work of art on the basis of its elements and principals.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 602	Aesthetics Western (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO112:</b> Develop knowledge of the theories given by western philosophers and its application while visualizing a work of art.</p> <p><b>CO113:</b> To know the evolution of western aesthetics throughout history.</p> <p><b>CO114:</b> Deeper understanding of the aesthetics and its application in art world.</p> <p><b>CO115:</b> Develop skills to write critically on art movements and artist's work.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**COURSE CONTENT:**

**Unit I:**

**6 Hrs**

An introduction to the Western Aesthetics. Imitative theories of Art: Utility and Morality as standard for art evaluation. Art objects with reference to the Greek Philosophers: Plato and Aristotle. Interpretation of Imitation and Utility by Aristotle with the theory of Catharsis and pleasure of Tragedy

**Unit II:**

**6 Hrs**

Middle Ages: General tendencies and the characteristics in the field of art including architecture, sculpture, illuminated manuscripts, stained glass, metalwork and mosaics

**Unit III:**

**6 Hrs**

Conceptions of beauty in Renaissance, general trends and characteristics with reference to the developments in Literature, Sculpture, Painting and Poetry proceeding towards unified aesthetic theory of Leonardo Da Vinci, Alberti, Albert Durer  
Immanuel Kant, G.W.F. Hegel

**Unit IV:**

**6 Hrs**

Social responsibilities: Benedetto Croce, Leo Tolstoy and Sigmund Freud

**Unit V:**

**6 Hrs**

Romanticism in painting and literature

Art as the expression of the feelings and emotions: Schopenhauer

**Books Recommended:**

- Comparative Aesthetics -Indian & Western Aesthetics (Vol 1 & 2) : Prof. Dr. Kanti Chandra Pandey
- Greek Aesthetic Theory (RLE: Plato) (Routledge Library Editions: Plato) : J G Warry
- Contextualizing Aesthetics: From Plato to Lyotard : H. Blocker and Jennifer Jeffers

**Paper Code: VAP 603**  
**Life Study**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Develop observation and understanding of the human structure.
2. Understand and illustrates each stage a life-study from initial outline to the subtle tones and textures of the finished work through diverse techniques.
3. Perfect in sketching and drawing in unusual angles and perspectives.
4. Demonstrate an ability of understanding composition and the placement of the figure with in the frame.
5. Exemplifying and explore dry medium –Charcoal, Dry pastels, Pen/Pencil, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 603	Life Study (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO116:</b> Identify basic skills of drawing from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering illumination through value.</p> <p><b>CO117:</b> To develop skills of proportion to measure size, shape and position of human body through drawings.</p> <p><b>CO118:</b> Illustrate shading techniques to improve ability to render tone, character, and resemblance (denotative form).</p> <p><b>CO119:</b> Building an ability to draw the human figure in personal and artistic manner .</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**COURSE CONTENT:**

Study from full figure with emphasis on delineation of the Structure and the character. Composition of figure in different settings, emphasis on development of personal style .

**Submission:** 5 Works in Dry medium  
30 Sketches of human figure

**Paper Code: VAP 604  
Composition  
(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Skilled in the portraying ideas successfully by employing suitable techniques.
2. Practice and outlining composition with various subjects with aesthetic values.
3. Express and visualize their ideas and thoughts in the composition.
4. Progress towards developing a person style.
5. Exemplifying and explore mediums – Acrylic color, Oil color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 604</b>	<b>Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO120:</b> Remember basic principles and elements of art to compose a composition and create composition in own style.</p> <p><b>CO121:</b> Practice and signify conceptual thoughts and strengthen the fundamentals knowledge of visual representation (connotative form).</p> <p><b>CO122:</b> Explore subject with aesthetic values, color and textural applications, compositional ideas.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		<b>CO123:</b> Practicing and experimenting different painting mediums and techniques.		
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**COURSE CONTENT:**

Composition based on the organization of space and the use of horizontal and vertical lines arranged in 2D and 3D, advancement of previous experience towards complete pictorial interpretation, theme and expression of mood. Exploration of various creative possibilities of expressions like developing individuality .

**Submission:** 5 works in Oil colour/ Acrylic/ Mix medium (minimum 2'X 2'/ 2'X3' size canvas)  
 1 tempera (15"X18")  
 50 layouts according to your composition  
 5 sketches per day

**Paper Code: VAP 605  
 Mural Design  
 (Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Demonstrate confidence in experimentation in techniques and materials used in creating mural art.
2. Proficient in building a mural art on any surface.
3. Recognize and understand the works of various mural artists.
4. Acquire knowledge about trends and issues of modern art forms in mural design.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 605	Mural Design (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO124:</b> Understand different techniques of mural art.</p> <p><b>CO125:</b> List the key steps for creating a mural and skilled in</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials,

		<p>application of colors, tools, material handling.</p> <p><b>CO126:</b> Demonstrate and skilled in rendering mural painting on large scale and small scale.</p> <p><b>CO127:</b> Proficiency and practice in the production process of creating original work on deadline for mural design projects.</p>	<p><b>Learning activities for the students:</b>          Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, tools and varied materials , giving tasks to create sketches, layouts.</p>	<p>Assignments, Presentation, Individual and regular submission.</p>
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**COURSE CONTENT:**

Fresco (Secco & Buono) (Jaipur/ Italian)/ Mural on Hard Board/ Mural in Mosaic Tiles/ Relief (Low Relief/ High Relief/ Bas-Relief)

**Submission:** 2 works  
 30 layouts and 5 sketches per day

**Paper Code: VAP 606**  
**Digital Painting-II (Illustrator)**  
**(Practical)**

**Credits: 04**

**Maximum marks: 100**

**Contact Hrs/Week: 04**

**Total Hrs: 60**

**COURSE OBJECTIVES:**

**Student will be able to –**

- 1 Learn and practice Still life study, nature study and landscape
- 2 Practice character designing, and portrait creation in realistic and abstract way
- 3 Explore proficiency in creating digital compositions.

**COURSE OUTCOME:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			

<b>VAP 606</b>	<b>Digital Painting-II ( Illustrator) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO128:</b> Understand graphic effects in making a realistic composition effects</p> <p><b>CO129:</b> learn to illustrate the subject into abstract and creative way in a software</p> <p><b>CO130:</b> Create realistic life study, landscapes etc</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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**COURSE CONTENT:**

Understanding Shapes and form creation in Illustrator

2. Colour and shape blending
3. Character design in illustrator
4. Abstract Illustrations
5. Colours, Symbols and graphics
6. Stroke Painting
7. Product illustrations in Illustrator
8. Still life in vector
9. Portrait Design in Illustrator
10. Life Drawings and paintings in Illustrator

**Submission:**

2 Product Illustrations, 2 Portrait, 2 Life drawings or illustrations, 2 Still Life, 2 abstract Illustration

**BFA SEMESTER –VII  
Paper Code: VAP 701  
Indian Modern Art-I  
(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to-**

1. Analyze the art works Indian Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.

3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Indian art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 701</b>	<b>Indian Modern Art-I (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO 131:</b> Understand various Schools and artists of Indian art.</p> <p><b>CO 132:</b> Articulate the evolution of new mediums in modern artworks.</p> <p><b>CO 133:</b> Identify the idea of modernism in Indian context.</p> <p><b>CO 134:</b> To understand the significance of cultural context in informing the interpretation of art works.</p> <p><b>CO 135:</b> knowledge of artist contribution and work styles from modern to contemporary Indian art.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**COURSE CONTENT:**

**Unit I:**

Contribution, aim and approach of various Schools of Art and artists: Development in Calcutta, Madras, Lahore, Lucknow

**6 Hrs**

**Unit II:**

Company School (Patna School), Kalighat  
Artists with individual styles: Raja Ravi Varma, Amrita Shergil, Jamini Roy

**6 Hrs**



**Unit III:** **6 Hrs**

Bengal School: Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose  
Indigenous artists: Rabindranath Tagore, BinodeBehari Mukherjee, RamkinkarBaij

**Unit IV:** **6 Hrs**

Delhi Shilpi Chakra: B.C. Sanyal, Kanwal Krishna, DhanrajBhagat, PranNathMago, Satish Gujral, Ram Kumar, Shailoz Mukherjee

**Unit V:** **6 Hrs**

Calcutta Group: NirodeMazumdar, Rathin Maitra, Gopal Ghosh, Pradosh Das Gupta, Paritosh Sen

**Book recommended:**

- The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 : Partha Mitter
- Contemporary Art in India, A Perspective : Pran Nath Mago
- The Art of India : Kramrisch, Stella

**Paper Code: VAP 702**  
**Western Modern Art-I**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to-**

1. Read and analyze the art works Western Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Western art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
		<b>The students will be able to-</b> <b>CO136:</b> Recognize and understand	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials,	Semester end examinations, Continuous Assessment Test, Class

<b>VAP 702</b>	<b>Western Modern Art-I (Theory)</b>	<p>artists, methods and theories for society.</p> <p><b>CO137:</b> To assess the qualities of works of art in their historical and cultural settings.</p> <p><b>CO138:</b> Analyze and interpret primary and secondary sources relevant to art periods.</p> <p><b>CO139:</b> Analyze socio cultural and political factors that affect the visual language of art.</p> <p><b>CO140:</b> knowledge of artist contribution and work styles of different art movements.</p>	<p>Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>
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**COURSE CONTENT:**

**Unit I:** **6 Hrs**

Neo Impressionism: Georges Seurat, Paul Signac, Toulouse Lautrec  
 Post Impressionism: Van Gogh, Paul Gauguin, Paul Cezanne

**Unit II :** **6 Hrs**

Fauvism: Henri Matisse, Andre Derain, Maurice Vlaminck

**Unit III:** **6 Hrs**

Expressionism: Die Brucke – Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt- Rottluff, Otto Mueller, Der Blaue Reiter- Wassily Kandinsky, Franz Marc, Auguste Macke, Paul Klee, Oskar Kokoschka, Georges Henri Rouault, Marc Chagall

**Unit IV:** **6 Hrs**

Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger

**Unit V :** **6 Hrs**

Futurism: Umberto Boccioni, Giacomo Balla, Gino Severini, Luigi Russolo, Carlo Carra

**Book Recommended:**

- History Of Modern Art :H. H. Arnason, Elizabeth C. Mansfield
- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Impressionism: The HassoPlattner Collection : OrtrudWestheider
- Impressionism : John Russell Taylor

- The Story of Art :Gombrich,E.H.
- Matisse: The Sensuality of Colour Girard,Xavier
- Fauvism : Sarah Whitfield
- Picasso : Jaffe,Hans L.C.
- Gauguin : Stevenson, Lesley
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The “Wild Beasts”: Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijssenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**Paper Code: VAP 703**  
**Life Study**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Develop observation and understanding of the human structure.
2. Proficient in capturing mood of seated model and transfer it in the form of composition.
3. Apply emphasis on the drawing, study and experimentation of medium.
4. Exemplifying and explore dry medium –Charcoal, Dry pastels, Pen/Pencil, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 703</b>	<b>Life Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO141:</b> Illustrate, practice and create life study with proportion, expression and resemblance in a perfect frame (denotative form).</p> <p><b>CO142:</b> To develop skills of proportion to measure size, shape and position of human body through drawings.</p> <p><b>CO143:</b> Illustrate shading techniques to improve ability to render tone, character, and resemblance.</p> <p><b>CO144:</b> Emphasize on tonal values, light and shade and compose life study in personal style.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**COURSE CONTENT:**

Study from full figure with emphasis on delineation of the Structure and the character. Composition of figure in different settings emphasizing on development of personal style .

**Submission:** 5 Works in Oil medium  
30 Sketches of human figure

**Paper Code: VAP 704**  
**Landscape**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Outlining of artistic view of nature in picture frames.
2. Understand and apply manageable strategies to paint subjects in natural way.
3. Exemplifying and explore mediums – Acrylic color, Charcoal, Mixed-Media, Oil color, Pen/Pencil, Water color etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 704</b>	<b>Landscape (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO145:</b> Analyze and observe style of landscapist and their landscape artworks.</p> <p><b>CO146:</b> Observe landscape /cityscapes on the spot and practice them in detail study including variation in sunlight and Addition and elimination, simplification, eyelevel and Vanishing Point.</p> <p><b>CO147:</b> Identify the use of textural effects in foreground,</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

		<p>middle ground and background.</p> <p><b>CO148:</b> Implement , experiments and explore the use of water color tubes with tonal variation through multiple layers and demonstrate it same in landscape paintings.</p>		
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**COURSE CONTENT:**

Composition based on Landscape/ Cityscape in Water Colour and theme based in any medium. Study of various monuments, buildings, streets and foliage .

**Submission:** 3 Works of Landscape (1/2 Imperial) in size  
 3 works based on figures (Full Imperial)  
 5 sketches in pastel and colour pencil per day.  
 30 Layouts

**Paper Code: VAP 705  
 Printmaking  
 (Practical)**

**Credits: 6**  
**Max. Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Analyze and understand different techniques and materials used in etching and equatint.
2. Explore the use of different types of acids and their reactions in making an etching.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 705	Printmaking ( practical)	<p><b>The students will be able to-</b></p> <p><b>CO149:</b> Understand and explore technique of etching</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts</p>

		<p>and aquatint.</p> <p><b>CO150:</b> Exemplify different types of acid and its reaction with plates of diverse types.</p> <p><b>CO151:</b> Analyze and implement process which involves grinding, drawing, gumming, etching, rolling and at last printing.</p> <p><b>CO152:</b> Observe, Analyze and compare artworks of different printmakers.</p>	<p>Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>
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**COURSE CONTENT:**

The composition should be expressed in two different mediums: Etching and Lithography

**Submission:** 3 Works in Etching (Minimum 8"X10")  
 1 Work in Lithograph  
 30 Layouts  
 4 sketches per day.

**Paper Code: VAP 706**  
**Digital Art-I ( Autodesk Sketchbook Pro)**  
**(Practical)**

**Credits: 04**  
**Maximum marks: 100**  
**Contact Hrs/Week: 04**  
**Total Hrs: 60**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Understand the use of Autodesk sketchbook pro in making paintings
2. Learn various tools and effects for making digital painting.

**COURSE OUTCOMES:**

Course	Course Outcomes	Learning and	Assessment
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Paper Code	Paper Title			
<b>VAP 706</b>	<b>Digital Art-I (Autodesk Sketchbook Pro) (Practical)</b>	<p><b>The students will be able to-</b>  <b>CO153:</b> Understand and explore different tools, technique and effects of Autodesk sketchbook Pro in creating a painting  <b>CO154:</b> Explore the concept of using digital brushes and colours in making a digital paintings.  <b>CO155:</b> Observe, Analyze the difference between a digital painting and a hand-made painting.</p>	<p><b>Approach in teaching:</b>  Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>  Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**COURSE CONTENT:**

1. Explore to use digital brushes for developing Digital painting
2. Autodesk Sketch book pro software introduction and UI
3. Tools and use of tools
4. Digital painting brushes
5. Painting brushes presets
6. Color blending using different brushes
7. Custom Brushes and use
8. Types of Brushes
9. Blending of Brushes
10. Digital Painting techniques
11. Still life or landscape Painting in Photoshop

**Submission:**

- 5 Restoration of old photograph and old painting photograph (Retouching)
- 5 Digital Painting of Still Life or landscape

**BFA SEMESTER –VIII  
Paper Code: VAP 801  
Indian Modern Art-II  
(Theory)**



**Credits: 02**  
**Maximum marks: 100**  
**Contact Hrs/Week: 02**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to-**

1. Develop a creative eye to appreciate Indian Modern art considering its subject, style and techniques.
2. Assess the relationship between effects and techniques in a range of art works done by Modern Indian artists.
3. Understand and learn the significance of context in informing the interpretation of art works.
4. Student must form the habit of having contact with the artworks by visiting historical places, monuments ,museums, galleries and exhibitions.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 801	Indian Modern Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO 156:</b> Demonstrate understanding to get hold on various art movements of Modern India and identify the effects of art works.</p> <p><b>CO 157:</b> Understand and examine major art school, tradition, artists, artworks ,aesthetic values and theories to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO 158:</b> Develop analytic and critical skills and an artistic sensitivity and able to contemplate and interpret a work of</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

		<p>Indian artists.</p> <p><b>CO 159:</b> Students must be professionally answerable to society in all matters related to defence and conservation of historical and artistic heritage.</p>		
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**COURSE CONTENT:**

**Unit I:** **6 Hrs**

The changing scene in Madras and Cholamandal  
 Madras School: D.P. Roy Choudhury, K.C.S. Paniker, S. Dhanapal, J. Sultan Ali

**Unit II:** **6 Hrs**

Bombay Progressive Group: F.N. Souza, S.H. Raza, M.F. Hussain, K.H. Ara, K.K. Hebbar, H.G. Gade, SadanandBakre

**Unit III:** **6 Hrs**

K.G. Subramayan, Shankho Chaudhary, BikashBhattacharjee, Ganesh Pyne, Jogen Chowdhury, BhupenKhakhar, VinayakPandurangKarmarkar, VivanSundaram, Mahendra Pandya, P.V. Janakiram

**Unit IV:** **6 Hrs**

PilooPochkhanawala, SomnathHore, Ghulam Mohammed Sheikh, RaghavKaneria, Balbir Singh Katt, A. Ramachandran, Anjolie Ela Menon, ManjitBawa

**Unit V:** **6 Hrs**

Ram Gopal Vijayvargiya, Devkinandan Sharma, Kripal Singh Shekhawat, Goverdhan Lal Joshi, B.C. Gui, P.N. Choyal, Dwarka Prasad Sharma

**Book Recommended :**

1. The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 ParthaMitter
2. Contemporary Art in India, A Perspective: PranNathMago
3. Progressive Artists Group of Bombay: An Overview by RatanParimoo and Nalini Bhagwat
- 4.The Art of India , Kramrisch,Stella

**Paper Code: VAP 802**  
**Western Modern Art-II**  
**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:****The course will enable the students to-**

1. Understand and analyze historical development of Western art.
2. Knowledge to demonstrate visual representation and identification of significant artwork of the western artist.
3. Skilled in creative and critical thinking, visual analysis, integration of theoretical perspectives.
4. Inculcate the value of tradition, art movements and techniques in western art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 802	Western Modern Art-II (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO160:</b> Interpret and classify various western art movements and their artists.</p> <p><b>CO161:</b> Analyze the art works of western modern artists.</p> <p><b>CO162:</b> Exemplify art terminology and to summarize it in writing.</p> <p><b>CO163:</b> Analyze cultural and contextual aspect to describe art works of various Western Modern artists.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**COURSE CONTENT:****Unit I:**

Dadaism: Marcel Duchamp, Francis Picabia, Giorgio de Chirico

Surrealism: Andre Breton, Salvador Dali, Max Ernst, Yves Tanguy, Joan Miro, Andre Masson, Jean Arp

**6 Hrs****Unit II:**

Marc Chagall, Henri Rousseau

Suprematism: Kazimir Malevich

**6 Hrs****Unit III:**

De Stijl: Piet Mondrian, Theo Van Doesburg

**6 Hrs**

Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lissitzky  
Abstract Expressionism: Barnett Newman, Willem de Kooning, Clyfford Still

**Unit IV:**

**6 Hrs**

Abstract Expressionism contd.- Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hoffman  
Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones  
Op Art

**Unit V:**

**6 Hrs**

Important individual Sculptors: Auguste Rodin, Henry Moore  
Some more sculptors- Constantin Brancusi, Alberto Giacometti, Marino Marini

**Book Recommended:**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Surrealist Painting : Simon Wilson
- Chagall West
- Rodin on Art and Artists : Auguste Rodin, Paul Gsell
- Alberto Giacometti: A Biography of His Work : Yves Bonnefoy
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**Paper Code: VAP 803**  
**Life Study**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Develop observation and understanding of the human structure.
2. Proficient in capturing mood of seated model and transfer it in the form of composition.
3. Apply emphasis on the drawing, study and experimentation of medium.
4. Exemplify and create life study in any medium.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 803	Life Study (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO164:</b> Illustrate and create life study with proportion, expression and resemblance (denotative form) in a perfect frame.</p> <p><b>CO165:</b> Develop and construct creative ways to paint by using varieties of strategies for expressing visual study.</p> <p><b>CO166:</b> Develop intense observation and apply in the study in a compositional manner.</p> <p><b>CO167:</b> Progress to develop an individual style summarize in the study.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of figure study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching ,drawing of human figure, Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of Life Study.</p>

**COURSE CONTENT:**

Study from full figure with emphasis on delineation of the structure and the study of the character, various expression, composition of figure in different settings, emphasis on development of personal style.

**Submission:** 5 Works in any medium  
30 Layout according to your Composition

**Paper Code: VAP 804**  
**Composition**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Delineation of artistic view on figure form and to demonstrate their practical skills in drawing and painting human figures in composition.
2. Achieve expertise in the application of Acrylic / Oil color techniques.
3. Skilled of adopting and experimenting with painting styles from different form of art to construct connotative forms.
4. Proficient in interpreting their own ideas and individual style of painting.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 804</b>	<b>Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO168:</b> Construct personal work of art which demonstrates an understanding of the composition, and style of painting, materials and techniques used in creating connotative forms, conceptual and procedural relationships to one another.</p> <p><b>CO169:</b> Enhance the knowledge of using art mediums, colors, forms, textures with advance</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	Semester end examinations, Continuous Assessment Test, lay outs, sketches, Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

		compositional skills.  <b>CO170:</b> Demonstrate and build up problem-solving skills by providing a step-by-step approach to specific issues in class projects.  <b>CO171:</b> Understand, interpret and enjoy painting from different cultures to initiate a life-long process of expanding knowledge on the diversity of our culture and heritage.		
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**COURSE CONTENT:**

Advancement of previous experience towards a complete composition, theme and expression of mood, symbolism, dramatization, distortion for emotional effect . Project with emphasis on independent creative work .

**Submission:** 8 Canvases in Mix Media (Minimum 2'X3')  
 40 layouts according to your Composition  
 5 sketches per day

**Paper Code: VAP 805**  
**Project & field Training**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Capable of understanding of understanding the needs of different organizational management works.
2. Proficient in varied types of art forms, techniques and method of execution.
3. Differentiate between the different organizations and the requirements of Arts managerial works which requires good understanding of Art in depth.
4. Hands on experience in additional skills and to expand the creative knowledge.
5. Able to practice required for preparing art projects.



**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAP 805</b>	<b>Project &amp; field Training (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO172:</b> Work under artists, art curators to understand the artist's working style, technique and method of restoration.</p> <p><b>CO173:</b> Demonstrate and develop art works with the learned technique, method and style.</p> <p><b>CO174:</b> Defend visual projects through individual and group critiques.</p> <p><b>CO175:</b> Gain knowledge in the managing strategies for Art Museums, Art Galleries, etc.</p> <p><b>CO176:</b> Provides knowledge in preparing art projects and action plans.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Projects framing, subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, presentation, Giving tasks, Practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, layouts, Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Project file, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**COURSE CONTENT:**

Students will be required to undergo four weeks practical training under a renowned artist, artisan or craftsman during **summer vacation**. The training is an opportunity to gain work experience in an area of interest and it is mandatory. Student has to select a particular area of her interest like miniature painting, fresco, enameling, block printing, papermache, phad, blue pottery, terracotta, leather craft, lac work, madhubani, pichwai, dhogra, batik and stained glass painting etc.

Each student will be expected to make a documentary report of the activity and attach her own photographs of the learning stages.

During the semester class, students should put into practice what they have learned during the training period. And they are supposed to submit the art work along with the material used during the process. They may consult the artist during the class with the permission of subject teacher.

**Paper Code: VAP 806**  
**Auto Desk Sketchbook Pro-II**  
**(Practical)**

**Credits: 04**

**Maximum marks: 100**

**Contact Hrs/Week: 04**

**Total Hrs: 60**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Develop skill in making digital painting with the use of filters, effects and advanced techniques used in Autodesk Sketchbook Pro.
2. Achieve expertise in making digital compositions in digital mediums like acrylic, water , oil colour.
3. Skilled of adopting and experimenting with painting styles from different form of art to construct connotative forms.
4. Proficient in interpreting their own ideas and individual style of digital painting in abstraction or realism.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAP 806	Auto Desk Sketchbook Pro-II (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO177:</b> generate personal style in making digital painting.</p> <p><b>CO178:</b> Enhance the knowledge of using art mediums, colors, forms, textures with advanced computerized skills.</p> <p><b>CO179:</b></p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing, Self-learning assignments, Effective questions,</p>	<p>Semester end examinations, Continuous Assessment Test, lay outs, sketches, Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		<p>Demonstrate ideas in virtual way using different digital mediums like oil colors, water colors, Acrylic colors.</p> <p><b>CO180:</b> Understand, interpret and enjoy painting in digital medium.</p>	<p>presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	
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**COURSE CONTENT:**

1. Color Adjustment
2. Additive and subtractive Colour Theory
3. Digital Effect with Filters on photographs
4. Blending Modes
5. Advanced technique of Digital painting
6. Life study in Photoshop
7. Scene composition in Photoshop
8. Matte painting in Photoshop

**Submission:**

5 portraits (2 in Black & White and 3 in Color)  
5 Life-Study (2 in Black & White and 3 in Color).

**Department of Fine Arts**  
**Programme-Bachelor Of Fine Arts**  
**(Sculpture) OUTCOMES-Academic Year**  
**- 2020-21**

<b>PROGRAMME OUTCOMES</b>	<b>BACHELOR OF FINE ARTS</b>
<b>PO1</b>	Develops the ability to observe, analyze and understand the visual information received from the world around.
<b>PO2</b>	Identify analyze ,review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time.
<b>PO3</b>	Program enables the students to identify and explore medium, techniques and progression of drawing and its importance in visualization through analyzing the basic elements, principles and Six Limbs of art to develop visual reality of artworks and design context.
<b>PO4</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global.
<b>PO5</b>	Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO6</b>	Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO7</b>	Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well.
<b>PO8</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.
<b>PO9</b>	Gain confidence and develop skills to pursue a practice in a group or individual of creating original piece of artwork that reflects their identity.
<b>PO10</b>	Communicate effectively on the development of strategies in the art activities in the community of art /artisans /art lobhi and also with society at large such as being able to understand, design and write effective

	reports and art documentations ,art projects ,etc.
<b>PO11</b>	Demonstrate knowledge, create and understanding of the art skills and advance technologies and implement to one's own work.
<b>PO12</b>	Students will be competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture) and ability to engage in self-determining, concern and experiments throughout the life.

**PROGRAMME SPECIFIC OUTCOMES (PSOs)  
BACHELOR IN FINE ARTS ( SCULPTURE)**

<b>PSO1</b>	Create a perception of 3D in their visual language, Develop their understanding (both at theoretical and practical level of elements of art)- Line, Colour, Tone, Texture, Form, Space in terms of 3D work of art.
<b>PSO2</b>	Learn to construct a structure of 3D artwork - Build an armature, Students should be able to presuppose measurements, balance and strength of the artwork to be constructed. Student should look at an existing work of art and be able to theoretically deconstruct its structure for analytical purposes.
<b>PSO3</b>	Develop Material proficiency in - Clay, Terracotta, Ceramic, POP, Cement, Stone, Wood, Metal(casting and scrap). Learn about existing sculptures in these medium and analyse their process of construction from simpler to complex structures. Also, learn to use materials according to their compositions, and be able to construct finished sculptures in their chosen materials.
<b>PSO4</b>	Students learn to recognize the individual importance of various tools in each medium. Exemplify tool handling to construct desired effect through practice. Develop an understanding of tools used by artists before them and trace their evolution to today.
<b>PSO5</b>	Using the skills learnt in studio practices and studying from a live model, students should be able to compose a work of art that combines multiple forms with desired surface treatment and polishes. Contemplate works of art in art history and analyze their surfaces and their longevity.
<b>PSO6</b>	Student will learn to create compositions in software in 2dimensional and 3dimensional way. To know and compete with the present art world student will be able to stand with software skill. This learning will open

some more door in the field of cinema animation, film industry also

**ANNEXURE**

**Table 2: Course Articulation Matrix (Mapping of Course Outcomes aligned with Programme Outcomes and Programme Specific Outcomes)  
Correlation with Programme Outcomes(POs) and Programme Specific Outcomes(PSOs)**

Course	COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
VAF 101	CO1		*						*				*				*		
	CO2					*										*			
	CO3			*										*					
	CO4		*	*										*					
VAF 102	CO5	*			*								*	*					
	CO6			*										*					
	CO7				*	*											*		*
	CO8						*			*				*					
VAF 103	CO9	*		*										*					
	CO10				*								*						
	CO11					*													
	CO12		*					*			*								
VAF 104	CO13												*	*					
	CO14				*	*													
	CO15	*		*										*					
VAF 201	CO16		*	*															
	CO17			*															
	CO18		*		*														
	CO19		*		*														
VAF 202	CO20		*					*	*										
	CO21		*		*									*					
	CO22			*										*			*		*
	CO23	*			*														
VAF 203	CO24					*													
	CO25					*								*		*	*		
	CO26		*	*										*		*	*		
	CO27					*				*				*		*	*		
VAF 204	CO28				*					*				*		*	*		
	CO29			*															
	CO30							*											
	CO31					*													
VAS 301	CO32	*				*			*										
	CO33		*													*			
	CO34		*												*				
	CO35			*												*	*		
	CO36			*											*	*			
CO37		*						*							*		*		



	C089		*		*		*		*		*					*	*		
	C090		*		*		*		*		*			*					
VAS 503	C090	*		*							*		*						
	C091			*							*			*		*			
	C092	*		*							*		*		*		*		
	C093			*							*	*			*	*	*		
	C094			*		*		*			*			*	*				
VAS 504	C095	*		*		*			*		*	*	*						
	C096			*		*			*		*	*	*		*				
	C097			*							*	*	*		*	*	*		
	C098	*		*		*			*		*	*	*		*	*	*		
VAS 505	C099			*							*	*			*	*			
	C0100			*							*				*	*			
	C0101					*			*		*	*	*					*	
	C0102			*							*	*					*	*	
VAS 506	C0103	*														*		*	
	C0104	*													*		*		
	C0105								*		*								*
	C0106								*		*								*
VAS 601	C0107	*	*		*		*		*				*	*	*	*	*	*	
	C0108		*		*		*		*				*	*	*	*	*	*	
	C0109	*					*			*		*	*	*	*	*	*		
	C0110	*		*		*		*			*		*	*	*	*	*		
VAS 602	C0111		*		*		*		*				*						
	C0112		*		*		*		*				*						
	C0113		*				*		*		*		*						
	C0114					*		*		*		*	*	*	*	*	*	*	
VAS 603	C0115		*	*			*				*	*	*		*				
	C0116			*							*				*	*	*		
	C0117			*							*		*	*		*			
	C0118		*								*	*	*		*	*			
VAS 604	C0119	*		*		*			*		*	*	*		*			*	
	C0120			*		*			*		*	*	*		*				
	C0121	*		*		*			*		*	*	*		*				
	C0122			*							*	*			*	*	*		
VAS 605	C0123			*							*		*	*	*				
	C0124			*							*		*			*	*		
	C0125			*							*				*	*			
	C0126			*		*		*		*	*	*	*	*	*	*	*	*	
VAS 606	C0127						*									*		*	
	C0128	*											*						*
	C0129						*												*
VAS 701	C0130		*		*		*		*		*		*	*	*	*	*	*	
	C0131		*	*	*		*		*					*	*				
	C0132		*		*		*		*		*		*						
	C0133	*	*		*		*		*		*		*		*				
	C0134		*		*		*		*		*	*	*	*	*	*	*	*	
VAS 702	C0135		*		*		*		*				*	*	*	*	*	*	
	C0136		*		*		*		*				*					*	
	C0137		*		*		*		*		*		*						
	C0138		*		*		*		*				*						



	<b>C0139</b>		*		*	*	*		*			*		*	*	*	*	*	
<b>VAS 703</b>	<b>C0140</b>											*		*		*	*		
	<b>C0141</b>			*								*	*	*		*			
	<b>C0142</b>			*								*			*	*	*		
	<b>C0143</b>			*								*		*		*		*	
<b>VAS 704</b>	<b>C0144</b>	*		*		*			*		*	*	*		*				
	<b>C0145</b>					*			*		*	*	*		*				
	<b>C0146</b>					*			*		*	*	*		*				
	<b>C0147</b>			*					*		*	*	*		*	*	*		
<b>VAS 705</b>	<b>C0148</b>			*							*	*		*	*	*			
	<b>C0149</b>			*			*				*				*	*	*		
	<b>C0150</b>			*							*				*				
	<b>C0151</b>			*							*	*					*	*	
<b>VAS 706</b>	<b>C0152</b>					*													*
	<b>C0153</b>					*											*		*
	<b>C0154</b>											*							*
<b>VAS 801</b>	<b>C0155</b>		*		*		*		*				*						*
	<b>C0156</b>		*		*		*		*				*	*	*	*	*	*	
	<b>C0157</b>	*	*		*		*	*	*		*	*	*						
	<b>C0158</b>				*		*	*	*				*						*
<b>VAS 802</b>	<b>C0159</b>		*		*		*		*		*		*						
	<b>C0160</b>	*	*		*		*		*		*	*	*	*	*	*	*	*	
	<b>C0161</b>	*		*		*			*		*		*	*	*	*	*	*	
	<b>C0162</b>		*		*		*		*				*						
<b>VAS 803</b>	<b>C0163</b>	*		*			*				*	*	*		*				
	<b>C0164</b>			*							*		*	*		*			
	<b>C0165</b>			*		*			*		*		*	*		*	*	*	
<b>VAS 804</b>	<b>C0166</b>					*			*		*	*	*	*	*	*	*	*	
	<b>C0167</b>	*		*		*			*		*		*	*	*	*	*	*	
	<b>C0168</b>					*			*		*	*	*	*	*	*	*	*	
<b>VAS 805</b>	<b>C0169</b>	*					*					*	*						*
	<b>C0170</b>	*		*								*	*	*	*	*	*	*	
	<b>C0171</b>						*		*		*								*
	<b>C0172</b>						*		*	*	*	*							*
<b>VAS 806</b>	<b>C0173</b>								*		*								*
	<b>C0174</b>																		*
	<b>C0175</b>								*		*								*
	<b>C0176</b>						*		*	*	*	*							*

**BFA SEMESTER -I**  
**COURSE OBJECTIVES & COURSE OUTCOMES**  
**Paper Code: VAF 101**  
**Fundamentals of Visual art**

(Theory)

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent.
2. Gain an understanding of the historical origins of art history.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 101	Fundamentals of Visual Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> Interpret and exemplify on art given by Indian and Western Scholars.</p> <p><b>CO2:</b> Understand about the methods and techniques of Painting, Applied art, Sculpture and Printmaking.</p> <p><b>CO3:</b> Classify and compare various elements of art: Line, Color, Tone, Texture and Space and classify principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective.</p> <p><b>CO4:</b> understand and apply Shadanga, six limbs of Indian painting in her work.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials,</p> <p>Assignments, Presentation, Individual and group projects, regular submission.</p>

## **COURSE CONTENT**

- Unit I:** **6 Hrs**  
What is Art- Definitions of art given by Indian scholars (Rabindranath Tagore, Ananda K. Coomaraswamy, KapilaVatsyayan) and Western thinkers (Plato, Aristotle, Tolstoy, Croce, Hegel, Kant, Freud, Herbert Read)
- Unit II:** **6 Hrs**  
Classification of Art: Painting, Applied Art, Sculpture, Printmaking (Techniques and methods and material)
- Unit III:** **6 Hrs**  
Elements of Art: Line, Form, Colour, Tone, Texture and Space
- Unit IV:** **6 Hrs**  
Principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective
- Unit V:** **6 Hrs**  
Shadanga - Six Limbs of Indian Art

## **BOOKS RECOMMENDED**

- Art Fundamentals : Theory and Practice – Ocvirk, Stinson, Wigg, Bone, Cayton (Available in pdf link : [http://dl.booktolearn.com/ebooks2/art/artrelated/9780073379272\\_Art\\_Fundamentals\\_5fd0.pdf](http://dl.booktolearn.com/ebooks2/art/artrelated/9780073379272_Art_Fundamentals_5fd0.pdf) )
- The Artist’s Handbook – A complete professional guide to materials and techniques – Pip Seymour
- The Book of Art Vol 10 How To look at art (Index section)
- Design Elements : Form and Shapes- Puhalla, Dennis M.
- Art – The Definitive Visual Guide - DK Publications
- Elements of Indian Art – Including Temple Architecture, Iconography & Iconography - S.P. Gupta ShashiPrabhaAsthana (Only for Unit 5)
- Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth : Gilles Beloeil Andrei Riabovitchev Roberto F Castro
- Anatomy and Drawing : Victor Perard
- The Elements and Principles of Composition for Drawing and Painting b: John Bollenbacher .

**Paper Code: VAF 102**  
**Still-Life Study**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

## **COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Exercise and demonstrate use and mastery of the elements of art.
2. Develop visual literacy.
3. Analyze, interpret and evaluate the form, light and shade of works of art.
4. Identify use materials ,tools and processes from a variety of media
5. Create original objects of art in a specific medium.
6. Plan and select appropriate media relative to concepts and forms of art.

7. Exemplifying and explore mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colors, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAF 102</b>	<b>Still Life Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO5:</b> Observe and create object study by transforming into three-dimensional form making on two –dimensional surface with focus on observation (denotative form), shape and proportion through hands training and on practices.</p> <p><b>CO6:</b> Knowledge and skills in the use of basic elements and principles of art.</p> <p><b>CO7:</b> Implement observation and analysis of object form, material, texture etc. and execute detail drawing of still-life objects along drapery from different angles in different medium.</p> <p><b>CO8:</b> Understand varied medium and techniques to explore its possibility in art practices.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT:**

Learn to indicate simple form with one side light source using shadow and cast shadow with surface values. Emphasize on refining composition with space relationship and composing maximum 3 Objects with drapery.

**Medium:** Pencil, charcoal, pastel (dry/oil), pencil color

**Submission:** 4 works of Still Life in B/W  
3 Home Assignments of Still life  
5 sketches of study per day

**Paper Code: VAF 103**  
**Composition**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Explore the basic elements and principles of art in a composition.
2. Students able to illustrate tempera technique and its application on Vasli (handmade) sheet.
3. Acquisition of the basics of drawings from surrounding through sustained observation of various studies which includes deep observation and keen examination of objects through measurement, contour, mass, volume and rendering illumination through value.
4. Construct well balanced composition.
5. Exemplifying and explore mediums – Poster colors, Mineral /stone colors, Water color, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAF 103</b>	<b>Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO9:</b> Introduction to elements and principles of art, their characteristics, actions and visual attributes.</p> <p><b>CO10:</b> Discuss and demonstrate the representation of visual elements (denotative form) through various practical exercises/layouts of composition.</p> <p><b>CO11:</b> Demonstrate the technique of tempera and its application of colors step by step on Vasli sheet.</p> <p><b>CO12:</b> Inculcate aesthetic issues and emotional attachment towards nature and society.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.

**COURSE CONTENT**

Compositional exercise based on various objects with a view to transform them in to 2D/ 3D pictorial images on sheet. Developing an awareness of the pictorial space, division of space and form .

**Submission:** 2 works in Vasli& 2 in other medium+ 15 Layouts  
 1 work in home assignment  
 5 sketches of study per day

**Paper Code: VAF 104**  
**Basic Design**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Translate a 3D into 2D design through various compositions
2. Respond to problems in a creative and expressive manner
3. Develop designs utilizing the knowledge of colors, elements and principles of design.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 104	Basic Design (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO13:</b> Demonstrate ability in drawing: perception, translation of 3-D into 2-D space, composition through geometrical shapes and forms-composition in contrast, black and white, positive and negative space, tessellation.</p> <p><b>CO14:</b> Demonstrate problem solving thinking in systematic, conceptual and expressive manner</p> <p><b>CO15:</b> Interpret and apply fundamental elements and principles of visual organization in</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing of composition, Self-learning assignments, Effective questions, Presentation , Giving tasks.</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		solving visual problem. <b>CO16:</b> Demonstrates knowledge of technical and aesthetic issues in their discipline.		
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**COURSE CONTENT:**

To develop an understanding of the elements and principles of design through various practical exercises .Study of two-dimensional space and its organizational possibilities; behavior of force and energy contained in line, form, color and texture; knowledge of primary, secondary, tertiary and complementary colors and their relationships. Introduction to the technical terms related to color theory.Introduction to the art of beautiful handwriting i.e. Calligraphy (Italic) . Study of letterforms, basic types, study of their formal aspects, proportion, weight and inter relationship of positive and negative space. Study of Gothic and Roman and Devnagri .

**Submission:** 2 assignments (Exercises with basic shapes and texture in relation to space)  
6 assignments (Gothic and Roman and Devnagri)  
2 assignments (Compositions based on studies from nature)

**BFA SEMESTER –II**  
**Paper Code: VAF 201**  
**Introduction to Ancient Art**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Gain an understanding of ancient art history.
2. State the difference between Prehistoric caves of India and Europe.
3. Read and Analyze prehistoric art of India, Europe and Egypt.
4. Ability to interpret the Pre-historic culture in the present day context.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 201	Introduction to Ancient Art (Theory)	The students will be able to- <b>CO17:</b> Reflect an	<b>Approach in teaching:</b> Interactive Lectures,	Semester end examinations, Continuous Assessment



		<p>understanding on art terminology.</p> <p><b>CO18:</b> Develop knowledge to recognize, distinguish and describe art done in ancient period.</p> <p><b>CO19:</b> Develop skills to place ancient art chronologically.</p> <p><b>CO20:</b> Enhance knowledge and critically analyze the development of art with respect to artistic skills, cultural, ethical and societal perspective.</p>	<p>Discussion, Tutorials, Reading assignments.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>
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### **COURSE CONTENT:**

**Unit I:** **6 Hrs**  
 Introduction to Prehistoric Art of India– Bhimbhetka, Mirzapur, Singhanpur, Panchmadi, Hoshangabad (Subject matter, Style and Techniques)

**Unit II:** **6 Hrs**  
 The Indus Valley Civilization- Mohenjodaro and Harappa (Town planning, sculptures and seals)

**Unit III:** **6 Hrs**  
 Introduction to the Prehistoric art of Europe- Caves of France: Lascaux, Trois Freres, Font da Gaume, Tuc-da-Audoubert

**Unit IV:** **6 Hrs**  
 Introduction to the Prehistoric art of Europe- Cave of Spain: Altamira, La Pileta, El Castillo, La Pasiega, Tito Bustillo

**Unit V:** **6 Hrs**  
 Egyptian Art: Introduction (Old, Middle and New Kingdom)  
 Relief- Hierakonpolis, Pallate of king Narmer  
 Pyramids of Giza, Great Sphinx, Portraits

### **BOOKS RECOMMENDED**

- Art and Archeology of India : B.S. Harishankar
- Prehistoric Rock Art of India: Ervin Neumayer
- Prehistoric Rock art in Europe : Nancy Sandars
- The Cave Painters: Greg Curtis
- The Art of Ancient Egypt: Gay Robins
- Ancient Egyptian Art And architecture: Christina Riggs
- The Indus Civilization: D.P. Agarwal
- Fundamentals of Indian art: Dasgupta, 1954

- Indian Painting : The Great Mural Tradition : Mira Seth ,2006
- Prehistory and Harrappan Civilisation: Raj pruthi
- Indian Art: A Concise History by Roy C Craven
- Indian Art : Partha Mitter
- Art Of Ancient India : Susan L. Huntington
- Ancient India by Upinder Singh
- Janson's History of Art by The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- The Art of India Kramrisch,Stella
- Indian Painting Brown, Percy 2019
- Bhartiya Chitrakala ki Rooprekha, Tandon 1962
- Indian Architecture (Buddhist And Hindu Period) : Percy Brown, 2010
- Indian Architecture (The Islamic Period) : Percy Brown ,2013
- Indian Painting of India, I Dian Are Ting, Vol. 2 (Classic Reprint) : Percy Brown, 2012
- Indian Painting the Heritage of India: Percy Brown, 2015
- Indian Painting Under The Mughals A.D. 1550 To A.D. 1750 :Percy Brown , 2020

**Paper Code: VAF 202**  
**Nature Study**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Observe, analyses, interpret a variety of subjects.
2. To interpret the basic knowledge of drawing skills.
3. To implement the knowledge of tint, shade, form and texture.
4. Construct Denotative type of images.
5. Implement varied media and methods in nature study.
6. Exemplifying and explore mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colors, Water color,etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAF 202</b>	<b>Nature Study (Practical)</b>	<b>The students will be able to-</b> <b>CO21:</b> Fundamentals theories and Principles of Art as well as hands	<b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects,	Semester end examinations, Continuous Assessment Test, Sketching, layouts,, Viva-Voice on

		<p>on guidance and practices.</p> <p><b>CO22:</b> To interpret the basic knowledge of drawing skills.</p> <p><b>CO23:</b> Observe, analyses, interpret a variety of subjects in denotative forms.</p> <p><b>CO24:</b> Implement varied media, techniques and methods in Nature Study.</p>	<p>Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>          Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field work, handling of various media and tools.</p>	<p>display of artworks, layouts, sketches ,Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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**COURSE CONTENT:**

To study a plant with one side light source using shadow and cast shadow. Emphasis is placed on refining composition with cropping, overlapping and placement in the picture plane.

**Medium:** Pencil, charcoal, pastel (dry/oil), pencil color

**Submission:** 5 works of Nature study in B/W / Colour  
5 sketches of study per day  
3 home Assignments of Nature study

**Paper Code: VAF 203  
3D (Clay Modeling)**

**Credits: 6**

**Max Marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Observe, analyses, interpret a variety of subjects.
2. Develop sense of structure in clay.
3. Summarize principles of composition to hold the clay structure.
4. Exemplifying and explore materials and mediums – Charcoal, Clay , Pencil, Terracotta, etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAF 203	3D (Clay Modeling) (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO25:</b> Understand handling of clay and its techniques: pinching, coiling, rolling etc.</p> <p><b>CO26:</b> Fundamentals theories and Principles of Art as well as hands on guidance and practices.</p> <p><b>CO27:</b> Develop a sense</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of clay</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

		of 3D structure.  <b>CO28:</b> Demonstrate understanding of sculpture tools and its application on 3D structure.	and tools.	
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**COURSE CONTENT:**

Introduction to 3 Dimensional forms, observation of natural and manmade objects. To develop sense of structure, principles of composition and the study of the principles that holds the structure.

**Submission:** 4 works in Clay (not less than 10”) in size  
20 layouts and 5 sketches Per Day

**Paper Code: VAF 204  
Printmaking  
(Practical)**

**Credits: 6  
Max Marks: 100  
Contact Hrs/Week: 22  
Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Understand the elements and principles of Printmaking
2. Understand and apply basic principles of relief printmaking.
3. Achieve knowledge and materials, preparation of matrix for various textures.
4. Learn how to execute the steps in a relief printmaking technique (linoleum block, cardboard relief, or woodcut)

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAF 204</b>	<b>Printmaking (Practical)</b>	<b>The students will be able to- CO29:</b> To learn that relief prints reverse the	<b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials,	Semester end examinations, Continuous Assessment Test, Sketching, layouts,

		<p>image from the block to the print.</p> <p><b>CO30:</b> Develop artistic ability to use negative, as well as positive shapes, effectively in their prints.</p> <p><b>CO31:</b> Develop an understanding of printing of block determine registration for printing of editions.</p> <p><b>CO32:</b> Demonstrate an understanding of tool and technology including their roles in the creation, reproduction and distribution of visual messages to society.</p>	<p>Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>          Sketching, lay outting of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	<p>Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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**COURSE CONTENT:**

Introduction of Relief Print Making (Lino/ MDF/ Wood/ Sun board)

**Submission:** 3 works in B/W, 1 work in Colour Size: 8"x10" to 12"x18"

**BFA SEMESTER –III**  
**Paper Code: VAS 301**  
**History of Indian Art (Ancient)**  
**(Theory)**

**Credits: 2**

**Max Marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Gain an understanding of the historical origins of Indian art history.
2. Read and analyze paintings, sculptures and architecture.
3. Study Indian art period from Maurya to Late Gupta.

**COURSE OBJECTIVES:**

<b>Course</b>		<b>Learning and</b>	<b>Assessment</b>
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Paper Code	Paper Title			
VAS 301	History of Indian Art (Ancient) (Theory)	<p><b>The students will be able to-</b></p> <p><b>C033:</b> Trace the origin of Ancient Indian Art and its evolution.</p> <p><b>C034:</b> To develop an understanding of various periods and art styles in ancient Indian art and to know their chronology.</p> <p><b>C035:</b> Demonstrate skills to read art works critically.</p> <p><b>C036:</b> To show deep learning of art styles and techniques to appreciate art of ancient India.</p> <p><b>C037:</b> To get hold on the cultural and contextual aspect of ancient Indian Art.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

### COURSE CONTENT:

**Unit I:** **6 Hrs**  
Origin of Mauryan Art: Ashokan Pillars and Capitals, Sculptures (YakshaYakshi)

**Unit II:** **6 Hrs**  
SungaKanva Art: Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati  
Kushan Art: Gandhara, Mathura

**Unit III:** **6 Hrs**  
Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati temple, NachnaKuthara; Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana destroying Daksha's sacrifice; MirpurkhasTerracottas

**Unit IV:** **6 Hrs**  
Ajanta Sculptures and Paintings  
Bagh cave Paintings

**Unit V:** **6 Hrs**  
ElloraKailashanath temple and its Sculptures

## Elephanta Caves and its Sculptures

### BOOKS RECOMMENDED:

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

**Paper Code: VAS 302**  
**History of Western Art (Ancient-Early Medieval)**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

### COURSE OBJECTIVES:

**The course will enable the students to:**

1. Gain an understanding of the historical origins of world art history.
2. Read and analyze paintings, sculptures and architecture created in various places of the world.
3. Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.

### COURSE OUTCOMES:

Course	Course Outcomes	Learning and teaching strategies	Assessment Strategies
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Paper Code	Paper Title			
VAS 302	History of Western Art (Ancient-Early Medieval) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO38:</b> Develop a creative eye to appreciate Western art considering its subject, style and techniques.</p> <p><b>CO39:</b> Demonstrate understanding to get hold on various art periods of Western art and identify the effects of art works.</p> <p><b>CO40:</b> To understand the significance of context in informing the interpretation of art works.</p> <p><b>CO41:</b> Assess the relationship between effects and techniques in a range of art works done by Western artists.</p> <p><b>CO42:</b> Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO43:</b> Trace the origin of Ancient Indian Art and its evolution.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**COURSE CONTENT:**

**Unit I:**

Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery  
Archaic Period: Red and black figurine vases  
Sculptures (Kouros and Kore)

**6 Hrs**

**Unit II:**

Greek Art: Classical Period Architecture (Orders- Doric, Ionic and Corinthian)  
Classical Period Sculpture Kritios Boy and Sculptor Polykleitos

**6 Hrs**

Classical Painting

**Unit III:**

**6 Hrs**

Greek Art: Hellenistic Sculptors: Praxiteles, Scopas and Lysippus  
Sculptures: Dying Gaul, Barberine Faun, Altar at Pergamon, Nike of Samothrace, Laocoon

**Unit IV:**

**6 Hrs**

Roman Art: Architecture of Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna Primigenia, Colloseum, AraPacis, Arch of Titus, Column of Trajan and Arch of Constantine

**Unit V:**

**6 Hrs**

Early Christian Art: Painting, Mosaic, Catacombs, Sculptures

**BOOKS RECOMMENDED:**

- Medieval Architecture in Western Europe: From A.D. 300 to 1500: Robert G. Calkins
- History of Mediaeval Art : Franz Von Reber; Joseph Thacher Clarke
- Egyptian art by Cyril Aldred
- Greek Art: John Boardman
- Greek art and Archeology: John Griffiths
- Archaic and Classical Greek Art : Robin Osborne
- Roman Art: Romulus To Constantine: Nancy H. Ramage, Andrew Ramage
- A Concise History Of Art : Bazin, Germain , Thames and Hudson, 1958
- A World of Art : Sayre, Henry M. 1994
- History of Art: Jacques ThuillierFlammarion, 2003
- History of Art : H.W. Janson Thames & Hudson, 1991 Revised reprint
- Werner Keller, The Etruscans, Albert L. Knopf, Inc., 1974
- The art of the Etruscans: Mario Moretti&GuglielmoMaetzke
- Roman art : Francesco Abbate (Ed.)
- Heinz Kahler : Rome & her Empire
- Moses Haddas : Imperial Rome
- Michael Vickers, The Roman world
- Encyclopaedia of Byzantine and Medieval art : Rene Huyghe, Larousse  
Jean Lassus
- The Early Christian and Byzantine world, Paul Hamlyn, 1966

**Paper Code: VAS 303**  
**Head Study ( Drawing)**  
**(Practical)**

**Credits: 6**

**Max Marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**Student will be able to –**

1. Analysis and demonstrates technical details and measurements.
2. Outlining details study of skull, character and expression.
3. Executing space division with geometrical sketch.
4. Understand and illustrates each stage a portrait from initial outline to the finished work through various techniques.
5. Exemplifying and explore dry medium – Pen/Pencil, Charcoal, Dry pastels.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 303	Head Study ( Drawing) (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO44:</b> Acquisition of the basics of portrait drawings, drawing from the live model through sustained observation of various studies such as skull, eyes, nose, lips, ears, hairs, etc., includes deep observation and keen examination of things through measurement, contour, mass, volume and rendering illumination through value.</p> <p><b>CO45:</b> Anatomical study of portrait in different dry medium.</p> <p><b>CO46:</b> Enhance knowledge to paint features, folds and curves of the face.</p> <p><b>CO47:</b> To illustrate and create a more accurate, yet natural-looking (denotative form).</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various dry mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**COURSE CONTENT:**

Study of portrait from life, delineation of the structure and the character of head, study of features, study of light and shade, in monochrome and color with drapery at the background (pencil/ charcoal/ dry pastel/ water colour)

**Submission:** 5 works (1/2 imperial) in size  
5 sketches of head study per day

**Paper Code: VAS 304**  
**Composition in Relief**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**Student will be able to –**

1. Create a relief sculptures using clay by understanding how to perceive a 3D form in a relief format.
2. Distinguish between and execute all types of reliefs - High, Bas, and Sunken.
3. Create an illusion of depth and height in a controlled width of the relief.
4. Gain the basic knowledge of perspective and adjust the height of the relief according to perspective
5. Produce finished reliefs in permanent mediums such as Pop or Fiberglass

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 304	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO48:</b> Achieve theoretical knowledge of different types of relief along with practical assignments of relief.</p> <p><b>CO49:</b> Create a relief sculpture of their chosen organic form while understanding the form in terms of structure, proportion, and texture.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular</p>

		<p><b>CO50:</b> To apply various methods to create illusion of depth in the work</p> <p><b>CO51:</b> To illustrate and create a composition in clay and the cast in in a permanent medium listed in the syllabus.</p>	<p><b>Learning activities for the students:</b></p> <p>Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>submission.</p>
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**COURSE CONTENT:**

Composition in clay of your own choice and their representation in relief with two or more human figures, birds, animals with modeling and casting. Direct building process in plaster, cement and terracotta.

**Submission:** 4 Relief Composition in any two processes  
20 drawings based on composition

**Paper Code: VAS 305**  
**Composition in Round**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
*Student will be able to –*

1. Construct finished sculptures with a display of understanding basics of composition
2. Gain theoretical and practical knowledge of terracotta, various firing methods, temperatures and handling of clay that needs to be baked
3. Duplicate the chosen form as closely as possible - gaining knowledge about its anatomy, proportions, textures etc.

4. Understand how to compose in 3D, building their knowledge of combining two or more forms together.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 305	Composition in Round	<p><b>The students will be able to-</b></p> <p><b>CO52:</b> Improve their handling of the medium (preferably clay). They will explore the elasticity, strength, malleability of clay in scaled compositions.</p> <p><b>CO53:</b> Develop better understanding of a 3D composition, how to construct a work of art that is sound in the properties and elements of art.</p> <p><b>CO54:</b> To accustom with armature building. Learn to apply support to add strength of clay and facilitate the gravity of the sculpture.</p> <p><b>CO55:</b> Understand the technicalities associated with clay preparation, handling and firing. Understanding the mechanics of kiln and various practical issues</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		that occur while firing a clay sculpture.		
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**COURSE CONTENT:**

Process of Terracotta – clay preparation, handling and firing

**Submission:** 3 compositions in round.

**Paper Code: VAS 306  
Digital Art-I(Coreldraw)  
(Practical)**

**Credits: 4**  
**Max Marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**Course Objectives:**

**Student will be able to –**

1. Learn the use of Coreldraw in developing sketches for sculptures.
2. Distinguish between - High, Bas, and Sunken .impressions through the tools and effects developing in Corel draw
3. Create an illusion of depth and height in a controlled width of a relief in software.
4. Gain the basic knowledge of perspective and adjust the height of the relief according to perspective.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 306</b>	<b>Digital Art-I( Coreldraw) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO56:</b> Achieve knowledge of working in software making different types of relief along with practical assignments.</p> <p><b>CO57:</b> Create a sketch or masking a sculpture while understanding the form in terms of</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of portrait study, Self-learning assignments,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		structure, proportion, and texture. <b>CO58:</b> To apply various methods to create illusion of depth in the work	Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.	
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**BFA SEMESTER –IV**  
**Paper Code: VAS 401**  
**History of Indian Art (Medieval)**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Gain an understanding of the historical origins of miniature and cave paintings.
2. Trace different miniature painting school chronologically.
3. To articulate the timeline of Indian Medieval art.
4. Reviewing the evaluation of painting in historical perspective.
5. Develop knowledge to locate, interpret and analyze the art works done in the medieval period of Indian art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 401	History of Indian Art (Medieval) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO59:</b> Deeper understanding of the history of cave art and miniature done in Pala, Jain Mughal, Rajasthani and Pahari period.</p> <p><b>CO60:</b> To perform historical and contextual analysis of works of art.</p> <p><b>CO61:</b> To</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>



		<p>recognize and understand major monuments and artists, methods and theories and be able to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO62:</b> To develop visual awareness in methods, techniques and skills used in miniature composition.</p>		
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**COURSE CONTENT:**

**Unit I:**

Caves- Badami, Sittanvasal, Sigiriya

**6 Hrs**

**Unit II:**

Introduction and development of Indian miniature paintings: Pala School and Jain School of painting (Subject matter and characteristics)

**6 Hrs**

**Unit III:**

Mughal School: Development of Mughal Art during the reign of Akbar to Aurangzeb (Subject matter and characteristics)

**6 Hrs**

**Unit IV:**

Rajasthani School: Mewar-Udaipur; Marwar-Kishangarh, Bikaner; Hadoti-Kota, Bundi; Dhundar- Jaipur (Subject matter and characteristics)

**6 Hrs**

**Unit V:**

Pahari School: Origin and development- Basohli, Kangra, Guler (Subject matter and characteristics)

**6 Hrs**

**BOOKS RECOMMENDED**

- Indian Art: A Concise History : Roy C Craven
- Indian Art : Partha Mitter
- Pahari Paintings : B.N. Goswamy
- Mughal Miniatures : J.M. Rogers
- Rajasthani Miniatures : Daljeet
- Indian Painting : Percy Brown
- The Art of India : Kamrisch, Stella

**Paper Code: VAS 402**  
**History of Western Art (Medieval)**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to:**

1. Achieve an understanding of Western art movements.
2. Develop an effective knowledge of visual art vocabulary through extensive reading of art works done by artists of western world.
3. Learn and demonstrate extensive learning on varied techniques and skills used by Western artists and be able to apply these techniques and skills in their respective works in the practical class
4. Analyze about Cathedrals.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 402	History of Western Art (Medieval) (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO63:</b> Interpret an understanding of the history of western art in context to its isms and will be able to do historical and contextual analysis of works of art.</p> <p><b>CO64:</b> To interpret and critically analyze art works done in Medieval period of Western art.</p> <p><b>CO65:</b> Trace the evaluation of art works in historical perspective.</p> <p><b>CO66:</b> Detecting an effective knowledge of western art terminology</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

		appropriate for career in visual arts in western part of the world.		
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**COURSE CONTENT:**

**Unit I:**

**6 Hrs**

Byzantine Art: Art and architecture-Church St. Vitale Ravenna (Mosaics: Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hagia Sophia Istanbul, St. Mark's Church. Iconoclasts and Iconophiles

**Unit II:**

**6 Hrs**

Romanesque Art: Sculpture, Painting, Architecture: St. Remi Church, Reims (1049) France, Notre-Dame, Paray-le-Monial (1090) France, The Cathedral of Saint Lazarus of Autun

**Unit III:**

**6 Hrs**

Gothic Architecture: Architect Abbot Suger, General characteristics and components of Churches and Cathedral (Stained glass windows, Choir, Pulpits, Altarpieces)  
 Gothic Sculptures– Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta  
 Gothic paintings

**Unit IV:**

**6 Hrs**

The Early Renaissance artists and their works

- Cimabue (Crucifixion and a Deposition, Madonna of Santa Trinita, the Madonna and Christ Child, the Flagellation of Jesus, the Virgin and Child)
- Giotto (Decoration of the Scrovegni Chapel in Padua and the Basilica of St Francis of Assisi-the Life of St. Francis, Marriage at Cana, The Annunciation, The Last Judgment, The Mourning of Christ, Bardi Chapel: The Mourning of St. Francis. The Kiss of Judas)
- Duccio (Madonna and Child enthroned, Annunciation of the death of Virgin, Christ entering into Jerusalem)
- Donatello Tomb of Antipope John XXIII, Beardless Prophet, Bearded Prophet (both from 1415), the Sacrifice of Isaac (1421), Habakuk (1423-1425), Madonna Pazi, Statue of St. George, Statue of St. John the Baptist, Equestrian monument of Gattamelata), David
- Masaccio (Virgin and Child with St. Anne, Holy Trinity, The Tribute Money, The Expulsion from the Garden of Eden, portraying St. Jerome and St. John the Baptist)
- Brunelleschi

**Unit V:**

**6 Hrs**

The High Renaissance: Painters, Sculptors, Architects and their works

- Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvius Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation)
- Michelangelo (The Biblical description on Sistine Chapel and the Fresco technique, The Last Judgment, The Pieta, David, the Moses)
- Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie
- Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape of Europa The Allegory of Age Governed by Prudence)
- Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Salomon)

- Raphael (Drawings, The School of Athens, Mond Crucifixion, Brera Wedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ)

**BOOKS RECOMMENDED:**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- The Renaissance: A Very Short Introduction : Jeery Brotton
- Art of Renaissance Florence : Scott Nethersole
- The Story of Art :Cambrich,E.H.
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon& Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**Paper Code: VAS 403**  
**Study in Clay**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Develop understanding of the bones and muscle structure of Human limbs.
2. Position a live model's limbs in their desired composition and be able to recreate the composition in clay.
3. Understand the working of the limbs - their movement, position, texture and proportions
4. Analyze and execute in clay various types of hands and feet - male, female, old, young etc.

**COURSE OUTCOMES:**

Course	Course Outcomes	Learning and teaching	Assessment Strategies
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Paper Code	Paper Title			
<b>VAS 403</b>	<b>Study in Clay (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO67:</b> Identify basic skills of sculpting from the live model which includes deep observation and keen examination of form through measurement, contour, massing, volume and rendering illumination through value.</p> <p><b>CO68:</b> To develop skills of proportion to measure size, shape and position of limbs in various movements.</p> <p><b>CO69:</b> Identify the bone structure and muscle distribution of limbs and understand how the joints of the bones move.</p> <p><b>CO70:</b> Recreate in clay the various textures of limbs like skin, wrinkles, nails, veins etc.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**COURSE OUTCOMES:**

Study of Limbs (Hand, Palm and Leg) from life, delineation of the structure, character and study of features.

**Submission:** 5 Works in Life size  
5 sketches per day

**Paper Code: VAS 404:  
Composition in Round  
(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

*Student will be able to –*

1. Get A practical experience of working with larger quantity of materials

2. Interpret in clay a chosen organic form such as a bird or and animal – Understand its structure, proportion, texture etc
3. Compose a 3D work of art using two or more human figures, birds or animals.
4. Construct a 3D art work directly from PoP or cement, employing the techniques of direct handling of these materials.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 404</b>	<b>Composition in Round (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>C071:</b> Compose with two or more of their chosen organic forms while displaying their knowledge of properties and elements of art.</p> <p><b>C072:</b> Analyze and understand anatomy of the chosen forms in the composition.</p> <p><b>C073:</b> Build a sculpture on a well-built armature, constructing on it directly using quick drying mediums like PoP or cement.</p> <p><b>C074:</b> Apply enhanced observation power to build a sculpture that is compositionally sound from all directions</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Composition in clay of your own choice and the enlargement in round with two or more human figures, birds, animals with molding and casting. Direct building process in plaster, cement.

**Submission:** 4 Round Composition in any two processes  
20 Layouts  
5 sketch per day

**Paper Code: VAS 405**  
**Wood Carving / Wood Assembling**  
**(Practical)**

**Credits: 6**

**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Develop understanding of the subtractive process of sculptures i.e. carving. Build a sculpture from a block of wood by mindfully chipping away the excess.
2. Students will be able to identify the grains of wood and use tools accordingly.
3. Construct a 3D composition in wood exemplifying their knowledge of elements and properties of art so far.
4. Assemble carved wood into a 3D composition or relief.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 405	Wood Carving / Wood Assembling (Practical)	<p><b>The students will be able to-</b></p> <p><b>C075:</b> Construct simple compositions in wood (relief or round) with emphasis on technique</p> <p><b>C076:</b> Experience various shapes of the wood carving tools and use them to their advantage in the composition</p> <p><b>C077:</b> Master the technique of using a mallet with light or tough pressures according to the requirement of the composition.</p> <p><b>C078:</b> Assemble carved wood into refined compositions.</p> <p><b>C079:</b> Learn to identify the grain of different types of wood, their moisture levels and how to</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		carve according to the bark of the wood.		
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Simple composition in Wood Carving in relief and round with appropriate emphasis on technique

**Submission:** 1 composition in relief Minimum of 1'  
1 composition in round Minimum of 1'  
20 Layouts and Drawing

**Paper Code: VAS 406**  
**Digital Art-II (Illustrator)**  
**(Practical)**

**Credits: 4**  
**Max Marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**Course Objectives:**

**Student will be able to – Student will be able to**

- 1 Understand the basics of Adobe Illustrator like tools, effects, colouring while creating a plan for the final work .
- 2 Develop practice in handling and working in a software like manual sketching.
- 3 Explore proficiency in drawing illustrations in Adobe Illustrator

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 406</b>	<b>Digital Art-II (Illustrator) (Practical )</b>	<p><b>The students will be able to-</b></p> <p><b>CO80:</b> Understand the various drawing tools with effects</p> <p><b>CO81:</b> learn to illustrate the subject into creative way in a software</p> <p><b>CO82:</b> Create compositions with appropriate subjects in a software by using various effects</p>	<p><b>Approach in teaching:</b>  Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>  Sketching, lay outing , Self-learning assignments, Effective questions,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and</p>



		and styles	presentation, Giving tasks, Field practical, handling of various material and mediums of art.	regular submission of artworks.
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**COURSE CONTENT :**

1. Understanding other controls (Layers and Tables)
2. Other Features
3. Brushes, Object Styles, and Special Effects
4. Printing and Exporting a Drawing
5. Symbols and pattern making
6. Working with images
7. Create advertisements, Logo design
8. Campaigns (social or commercial)
9. Print design techniques

**Submission:** 10 designs

Design a social or commercial composition

**BFA SEMESTER –V**  
**Paper Code: VAS 501**  
**History of Far Eastern Art**  
**(Theory)**

**Credits: 2**

**Max Marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Study different dynasties of Far Eastern Art.
2. Understand about Far Eastern artists.
3. Achieve an understanding of the historical origins of Far Eastern history.
4. Read and analyze the art works of different Far Eastern artists.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 501	History of Far Eastern Art (Theory)	The students will be able to- <b>CO83:</b> Interpret an understanding of the historical	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving

		<p>origins of Far Eastern history.</p> <p><b>CO84:</b> Understand major periods, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO85:</b> Understand the factors involved in interpreting meaning of the art works done in varied dynasties of far eastern art.</p> <p><b>CO86:</b> Develop and demonstrate advanced level skills to appreciate ,analysis and criticize Far Eastern art considering its subject, style and techniques.</p>	<p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>
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**Unit I:** **6 Hrs**  
Tang dynasty (Chang-Hsuan, Chang Tsao, Chaou-Fang, Han-Kan, Li-Cho-Tao, Li-Shuan, Wang-Wei, Wu-Tao-Tzu, Yen-Li-Pen)  
Shang and Zhou Dynasty (Use of different material and motifs)

**Unit II:** **6 Hrs**  
The Northern Sung dynasty (Fan-Kuan, Hsia-Kuei, Hui-Tsung, Kuo-His, Mi-Fu, Mi-Youren,  
The Southern Sung dynasty (Ma-Yuan, Xia-Gui, Mu-qi, Ma-Lin)

**Unit III:** **6 Hrs**  
Asikaga period- Tensho Shubun and ShessuToya

**Unit IV:** **6 Hrs**  
Yamoto-e and E-Miki, Narrative scroll

**Unit V:** **6 Hrs**

Edo and Ukiyo-e (HishikawaMoronobu, Suzuki Harunobu, Okumura Masanobu, Kitagawa Utmaro, Katsushika Hokusai, Ando Hiroshige)

**BOOKS RECOMMENDED:**

- History of Far Eastern Art : Sherman E. Lee
- Outlines & Highlights for History of Far Eastern Art : Sherman Lee

**Paper Code: VAS 502  
Indian Aesthetics  
(Theory)**

**Credits: 2  
Max Marks: 100  
Contact Hrs/Week: 2  
Total Hrs: 30**

**COURSE OBJECTIVES:**

**The course will enable the students to:**

1. Learn about the historical origin of Indian Aesthetics.
2. Understand about Indian philosophers and their theories.
3. Be able to appreciate and criticize a work of art on the basis of its elements and principals.
4. Summarize the relationship between art, philosophy and aesthetics.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 502</b>	<b>Indian Aesthetics (Theory)</b>	<p><b>The students will be able to-</b>  <b>CO87:</b> Develop knowledge of the theories given by western philosophers and its application while visualizing a work of art.  <b>CO88:</b> To get an overview of timeline of western philosophers.  <b>CO89:</b> To know the evolution of western aesthetics throughout history.</p>	<p><b>Approach in teaching:</b>                      Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.  <b>Learning activities for the students:</b>                      Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

		<b>CO90:</b> Be able to explain the relationship between art, philosophy and aesthetics.		
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## **COURSE CONTENT:**

### **Unit I:**

**6 Hrs**

An introduction to Indian Aesthetics and its brief historical background and evolution of the dramatic art, Natyashastra, its meaning and aim  
Concept of Beauty based on ancient scriptures and their relevance to art (according to the classical sanskrit literature)

### **Unit II:**

**6 Hrs**

Rasa: Types of Rasa and their aesthetic experience, Bharata's conception of Rasa, Constituents of Rasa and their relation with Bhavas

### **Unit III:**

**6 Hrs**

Commentators on Bharata's Natyashastra: BhattaLollatta, BhattaShankuka, BhattaNayaka  
Abhinava Gupta: The Meaning of Rasa, His explanation on the omission of "Sthayin" in Bharata's definition of Rasa.

### **Unit IV:**

**6 Hrs**

Dhvani, Alamkara, Auchitya, Riti, Guna-Dosha  
Vishnu DharmottarPurana: Contribution of Chitrasutra to Indian Aesthetics.

### **Unit V:**

**6 Hrs**

Shadanga: Six Limbs of Painting by Abanindranath Tagore  
Aesthetic theories of AnandaCoomaraswamy

## **BOOKS RECOMMENDED:**

- Indian Aesthetics : V.S. Seturaman
- Rasa in Aesthetics : PriyadarshiPatnaik
- 3.Narain's NATYASHASTRA – BHARAT MUNI - Introduction, The Construction of a Theatre, Questions and Answers , Glossary of Relevant Sanskrit Words.: G.P Pant
- Natyasastra of Bharatmuni : BabulaShuklaSastri
- 5.Bhava : U.R. Ananthamurthy
- Light of Bhava : Dr. Suresh Chandra Mishra
- Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II
- Mukund Lath, 'Bharata and the fine art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
- Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.

**Paper Code: VAS 503**  
**Portrait Study (Clay Modeling)**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

- 1 Understand the structure, proportion, balance etc. of a human face from every angle.
- 2 Replicate the facial features of a live model in clay keeping in mind the character of the model.
- 3 Understand the 3 dimensionality of a face in 3 layers - the bone structure, muscle movement and covering skin.
- 4 Execute in clay the various facial features - eyes, ears, nose, lips etc.
- 5 Develop an eye for executing works that are laterally similar.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 503</b>	<b>Portrait Study (Clay Modeling) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO91:</b> Understand, Observe and analyze the basic character of a face of model.</p> <p><b>CO92:</b> Apply the knowledge of the structure of a skull into building an armature.</p> <p><b>CO93:</b> Explore character, features, bone structure, muscle distribution etc of a human face and execute then in clay.</p> <p><b>CO94:</b> Learn mould making and casting techniques of a portrait from clay to</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of portrait work.

		a permanent medium	
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Head study (male and female)-building of armature, study in drawing and modeling in clay from life.

Understanding of structure and proportion mould and casting

**Submission:** 4 Head study with casting

20 sketches

**Paper Code: VAS 504  
Composition in Round  
(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Display advanced level of understanding of what a composition is in a 3D work of art.
2. Be able to form a connection in between two or more figures/objects in their artworks exemplifying their practice so far of elements and properties of art.
3. Construct a sculpture using technique of assemblage –scrap metal pieces are used as forms to assemble together to compose a sculpture.
4. Execute casted works of art with advanced understanding of techniques of casting and mould making.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 504</b>	<b>History of Indian Art (Medieval)</b>	<p><b>The students will be able to-</b></p> <p><b>C095:</b> Understand and analyze the organization of form in the composition.</p> <p><b>C096:</b> Create movement and rhythm between two or more forms constructing a well balanced composition</p> <p><b>C097:</b> Learn about the casting medium fiberglass and its various chemicals and ways of execution</p> <p><b>C098:</b> Find unique forms in existing material of scrap metal to form a composition in round by repoussing, welding, bending etc.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

Advanced composition-individual or group compositions based on specific subject suitable for execution in fiber or scrape material

**Submission:** 4 compositions in fiber/ scrape material / plaster





**Paper Code: VAS 505  
Stone Carving  
(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Students will be able to understand the subtraction method of sculpting.
2. Gain knowledge of how simple composition is carved out of a block of stone by removing the excess off of a block of stone bringing forward slowly the imagined forms.
3. Learn about tool handling on stone. Learn by experience about different chisel points and their specific usage.
4. Construct a composition in stone while understanding the importance of negative spaces and illusion of depth.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 505</b>	<b>Stone Carving (Practical)</b>	<p><b>The students will be able to-</b>  <b>CO99:</b> To explore the world of stone sculptures by hands on experience on carving through hand held non mechanized tools.  <b>CO100:</b> Understand the workings of various types of chisels for removal of stones in different ways. Use of iron hammer and its technicalities.  <b>CO101:</b>To build simple compositions in stone using carving method.  <b>CO102:</b>Examine and execute different textures and surface finishes using abrasives of different types.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Simple composition suitable for carving with appropriate emphasis on techniques

**Submission:** 1 composition in stone of Minimum of 1'  
20 layout and drawing  
5 sketches per day

**Paper Code: VAS 506**  
**Digital Visualization & Composition-I (Photoshop)**  
**(Practical)**

**Credits: 4**  
**Max Marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**Course Objectives:**

**The course will enable the students to-**

1. Understanding tools and methods of using Photoshop
2. Introductory study of the importance of working with colour, effects, textures with practical exercise in class
3. Learn various digital editing to create digital paintings
4. Understand different methods of photo manipulation.
5. Expertise in valid possibilities and limitations of the software

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 506</b>	<b>Digital Visualization &amp; Composition-I (Photoshop) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO103:</b> To explore different tools, layers, masks used for editing.</p> <p><b>CO104:</b> Recognize use of various tools, effects, layers, masks ,to manipulate and create their own art forms digitally.</p> <p><b>CO105:</b> To accustom with manipulating the images according to the art they want to create.</p> <p><b>CO106:</b> Construct the process of creating their own</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		concept as multiple editions of prints.	layouts.	
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1. Customizing workspace
2. Understanding Color and Channel (RGB & CMYK)
3. Making Photoshop Selections: Marquee tools, Lasso tools, Quick Selection, Magic Wand tool.
4. Working with Images
5. Working with Layers and Masks
6. Working with Text: Horizontal, Vertical.
7. Typography
8. Painting and Retouching: Clone tool, Stamp tool, Pattern Stamp tool, Dodge tool, Burn tool, Sharp tool, Smudge tool, Red-eye tool.
9. Image Editing (Photo manipulation)
10. Slicing and Saving for Print and the Web.
11. Photo restoration

**Submission:**

- 5 Photo Restorations
- 5 Photo manipulations (on any Theme)

**BFA SEMESTER –VI  
Paper Code: VAS 601  
History of Western Art  
(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to:**

1. Learn Western Art Movements.
2. Examine and able to differentiate, analyze and identify art works on the basis of its cultural and contextual qualities.
3. Analyze and interpret about various western artists.
4. Read and analyze works of 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century western art.
5. Develop knowledge to critically visualize a work of art and will also be able to write efficiently on the works of the western artist.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 601	History of Western Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO 107:</b> Develop an understanding of various art movements and its artists.</p> <p><b>CO 108:</b> To look for further education in Western world by getting deeper knowledge of the history of western art.</p> <p><b>CO 109:</b> Get accustomed with western art jargon which will help them to be an art historian, art curator and art critic.</p> <p><b>CO 110:</b> Get an understanding of various mediums, techniques and skills while reading the art works of various artists and can utilize the knowledge gained in their respective art works.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**Unit I:**

**6 Hrs**

Mannerism (16<sup>th</sup> Cent.): Antonio da Correggio (Jupiter and Io, Abducted by the Eagle, The Mystic Marriage of St. Catherine), Tintoretto (Madonna with Child and Donor, Finding of the body of St Mark , The Presentation of the Virgin in the Temple, and the Last Judgment , St Mark's Body Brought to Venice) El Greco (The Burial of the Count of Orgaz, View of Toledo, Opening of the Fifth Seal, El Espolio, The Disrobing of Christ, The Holy Trinity)

**Unit II:**

**6 Hrs**

Baroque (17<sup>th</sup> Cent.): Caravaggio (The Calling of St. Matthew), Frans Hals (The Jolly Toper, The Women regent of the old man's home at Harlem), Rembrandt (The Blinding of Samson, The Night Watch, Christ

Preaching, Self Portrait), Johannes Vermeer (The Letter), Peter Paul Rubens (The Raising of the Cross, Marie De Medici, The Garden of Love), Nicolas Poussin (Cephalous and Aurora, The Rape of the Sabine Women), Gian Lorenzo Bernini (David, Throne of St. Peter)  
 Rococo (18<sup>th</sup> Cent.): The Art movement and Artists- Jean-Antoine Watteau (Pilgrimage to Cythera, The Embarkation for Cythera), Francois Boucher (The Toilet of Venus, The Breakfast)

**Unit III:** **6 Hrs**  
 Neo Classicism: Jacques-Louis David, Jean-Auguste-Dominique Ingres and others  
 Romanticism: Theodore Gericault, Francisco Goya, Eugene Delacroix, John Constable and William Turner

**Unit IV:** **6 Hrs**  
 Realism: Honore Daumier and Gustave Courbet  
 Barbizon Artists: Theodore Rousseau, CharlesFrancois Daubigny, Jean Francois Millet, Camille Corot

**Unit V:** **6 Hrs**  
 Impressionism: EdouardManet, Claude Monet, Pierre Auguste Renoir, Edgar Degas, Camille Pissaro, Alfred Sisley

**Book Recommended:**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Impressionism: The HassoPlattner Collection : OrtrudWestheider
- Impressionism : John Russell Taylor
- Neo-Classicism (Style and Civilization) : Hugh Honour
- David and Neo-Classicism : Sophie Monneret
- The Story of Art :Gombrich,E.H.

**Paper Code: VAS 602**  
**Aesthetics Western**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to:**

1. Learn about aesthetics of various western art movements.
2. Understand about Western philosophers and their art theories.
3. State the relationship between art, philosophy and aesthetics.
4. Be able to appreciate and criticize a work of art on the basis of its elements and principals.

**COURSE OUTCOMES:**

Course		Learning and	Assessment
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Paper Code	Paper Title	Course Outcomes	teaching strategies	Strategies
VAS 602	Aesthetics Western (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO111:</b> Develop knowledge of the theories given by western philosophers and its application while visualizing a work of art.</p> <p><b>CO112:</b> To know the evolution of western aesthetics throughout history.</p> <p><b>CO113:</b> Deeper understanding of the aesthetics and its application in art world.</p> <p><b>CO114:</b> Develop skills to write critically on art movements and artist's work.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**Unit I:**

**6 Hrs**

An introduction to the Western Aesthetics. Imitative theories of Art: Utility and Morality as standard for art evaluation. Art objects with reference to the Greek Philosophers: Plato and Aristotle. Interpretation of Imitation and Utility by Aristotle with the theory of Catharsis and pleasure of Tragedy

**Unit II:**

**6 Hrs**

Middle Ages: General tendencies and the characteristics in the field of art including architecture, sculpture, illuminated manuscripts, stained glass, metalwork and mosaics

**Unit III:**

**6 Hrs**

Conceptions of beauty in Renaissance, general trends and characteristics with reference to the developments in Literature, Sculpture, Painting and Poetry proceeding towards unified aesthetic theory of Leonardo Da Vinci, Alberti, Albert Durer  
Immanuel Kant, G.W.F. Hegel

**Unit IV:**

**6 Hrs**

Social responsibilities: Benedetto Croce, Leo Tolstoy and Sigmund Freud

**Unit V:**

**6 Hrs**

Romanticism in painting and literature  
Art as the expression of the feelings and emotions: Schopenhauer

**References :**

- Comparative Aesthetics -Indian & Western Aesthetics (Vol 1 & 2) : Prof. Dr. Kanti Chandra Pandey
- Greek Aesthetic Theory (RLE: Plato) (Routledge Library Editions: Plato) : J G Warry
- Contextualizing Aesthetics: From Plato to Lyotard : H. Blocker and Jennifer Jeffers

**Paper Code: VAS 603**  
**Portrait Study (Clay Modeling)**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

- 1 During the process of copying an antique work of art, students will be able to develop a greater understanding of the artwork
- 2 Celebrate the genius of earlier master artists by step by step recreation of their work.
- 3 Imbibe some of the techniques of master artists along the way.
- 4 Understand how these famous portraits exemplify proportions, compositional sense, balance, rhythm etc.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 603</b>	<b>Portrait Study (clay modeling) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO115:</b> Identify and recreate an ancient portrait that according to the student is brilliant.</p> <p><b>CO116:</b> To develop skills to replicate an ancient portrait, learning along the way its technicalities and details.</p> <p><b>CO117:</b> Illustrate techniques of armature building and clay application in a way that structure, proportion textures etc. can be replicated from a given reference.</p> <p><b>CO118:</b> Understand and appreciate the skills of the original artist and the style of works of that particular era.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Head study (Antique – Roman, Greek, Renaissance etc.)- building of armature, study in drawing and modeling in clay. Understanding of structure and proportion mould and casting

**Submission:** 1 Head study in synthetic medium` +2 in plaster  
20 sketches and Drawing

**Paper Code: VAS 604  
Composition  
(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**  
**Student will be able to –**



- 1 Enhance their understanding of composing in 3D
- 2 Learn the process of assemblage by executing entire work with welded scrap metal.
- 3 Execute finished works of art in permanent medium with refined surfaces.
- 4 Understand and reconstruct organic forms (birds and animals) in clay.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 604</b>	<b>Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO119:</b> Remember basic principles and elements of art to compose a composition and create an advanced composition.</p> <p><b>CO120:</b> Practice and signify conceptual thoughts and strengthen the fundamentals knowledge of visual representation (connotative form).</p> <p><b>CO121:</b> Explore organic forms within the composition, constructing a relation between two or more forms exemplifying rhythm and balance</p> <p><b>CO122:</b> Practicing and experimenting different techniques of mould making and casting.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Advanced composition-individual or group compositions based on specific subject suitable for execution in metal (scrap welding, casting)

**Submission:** 2 compositions

**Paper Code: VAS 605  
Terracotta and Ceramic  
(Practical)**

**Credits: 6  
Max Marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Execute advanced finished works in terracotta and ceramic.
2. Understand and practice the various processes related to Terracotta and Ceramic clay making.
3. Practice and Precise their techniques on pottery wheel or constructing using coiling methods.
4. Develop patience and focus to execute the time consuming process of clay making, drying, firing etc.
5. Learn about the kiln and the different temperatures on which various kinds of firing takes place.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 605	Terracotta and Ceramic (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO123:</b> Understand the technicalities of clay making. Refining their knowledge of components of clay.</p> <p><b>CO124:</b> Improve their handling of tools on the basis of various levels of moisture in clay.</p> <p><b>CO125:</b> Demonstrate skills related to constructing hollow works in clay. Skills like Throwing, pulling, coiling, joining etc shall be practiced.</p> <p><b>CO126:</b> Learn and execute the theory of firing of a terracotta or ceramic work. Understanding working of a kiln and various temperatures that need to be achieved for individual processes.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, tools and varied materials , giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Advanced work in terracotta. Three dimensional creative with the help of the wheel, introduction of glaze, ingredients and firing.

**Submission:** 4 composition

**Paper Code: VAS 606**  
**Digital Visualization & Composition-II ( Photoshop)**  
**(Practical)**

**Credits: 4**  
**Max Marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**Course Objectives:**

**The course will enable the students to:**

1. Develop designing as well as compositional sense
2. Demonstrate proficiency in developing building, landscape Perspective
3. Compare the qualities and other factors in actual painting and digital painting
4. Identify working in 2D and 3D compositions
5. Enhance the thoughts with audio visual impacts

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 606</b>	<b>Digital Visualization &amp; Composition-II ( Photoshop) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO127:</b> Identify picture graphics, audio, video format and editing in Photoshop</p> <p><b>CO128:</b> Apply knowledge in making 2 D and 3D animations</p> <p><b>CO129:</b> Demonstrate sense of making diminishing points, building perspective in a composition using the software Photoshop</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

1. Picture/Graphics, Audio and Video format.
2. Video editing in Photoshop
3. 2D Animations in Photoshop
4. Working with 3D objects, Working with 3D Images

5. Zoomify feature
6. Poster design and composition
7. Using Adobe Photoshop Filters,
8. Enabling and disabling effects
9. Using a filter effects mask
10. Using the Vanishing Point filter
11. Building perspective planes
12. Perspective Compositions in Photoshop

**Submission:**

- 4 graphics using Photoshop tools and filters
- 4 Posters (Still and Motion posters using animation in Photoshop)
- 2 3D Illustration using 3D effects in Photoshop

**BFA SEMESTER –VII**  
**Paper Code: VAS 701**  
**Indian Modern Art-I**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to:**

1. Analyze the art works Indian Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Indian art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 701</b>	<b>Indian Modern Art-I (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO 130:</b> Understand various Schools and artists of Indian art.</p> <p><b>CO 131:</b> Articulate the evolution of new mediums in modern</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities</b></p>	<p>Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects,</p>

		artworks. <b>CO 132:</b> Identify the idea of modernism in Indian context. <b>CO 133:</b> To understand the significance of cultural context in informing the interpretation of art works. <b>CO 134:</b> knowledge of artist contribution and work styles from modern to contemporary Indian art.	<b>for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.	regular submission.
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**Unit I:** **6 Hrs**  
 Contribution, aim and approach of various Schools of Art and artists: Development in Calcutta, Madras, Lahore, Lucknow

**Unit II:** **6 Hrs**  
 Company School (Patna School), Kalighat  
 Artists with individual styles: Raja Ravi Varma, Amrita Shergil, Jamini Roy

**Unit III:** **6 Hrs**  
 Bengal School: Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose  
 Indigenous artists: Rabindranath Tagore, BinodeBehari Mukherjee, RamkinkarBaij

**Unit IV:** **6 Hrs**  
 Delhi Shilpi Chakra: B.C. Sanyal, Kanwal Krishna, DhanrajBhagat, PranNathMago, SatishGujral, Ram Kumar, Shailoz Mukherjee

**Unit V:** **6 Hrs**  
 Calcutta Group: NirodeMazumdar, RathinMaitra, GopalGhosh, Pradosh Das Gupta, Paritosh Sen

**Book Recommended:**

- The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 : ParthaMitter
- Contemporary Art in India, A Perspective : PranNathMago
- The Art of India : Kramrisch,Stella

**Paper Code: VAS 702**  
**Western Modern Art-I**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to-**

1. Read and analyze the art works Western Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Western art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 702</b>	<b>Western Modern Art-I (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO135:</b> Recognize and understand artists, methods and theories for society.</p> <p><b>CO136:</b> To assess the qualities of works of art in their historical and cultural settings.</p> <p><b>CO137:</b> Analyze and interpret primary and secondary sources relevant to art periods.</p> <p><b>CO138:</b> Analyze socio cultural and political factors that affect the visual language of art.</p> <p><b>CO139:</b> knowledge of artist contribution and work styles of different art movements.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**Unit I:**

Neo Impressionism: Georges Seurat, Paul Signac, Toulouse Lautrec  
Post Impressionism: Van Gogh, Paul Gauguin, Paul Cezanne

**6 Hrs**

**Unit II :**

Fauvism: Henri Matisse, Andre Derain, Maurice Vlaminck

**6 Hrs**

**Unit III:**

Expressionism: Die Brucke – Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt- Rottluff, Otto Mueller, Der Blaue Reiter- WassilyKandinsky, Franz Marc, Auguste Macke, Paul Klee, Oskar Kokoschka, Georges Henri Rouault, Marc Chagall

**6 Hrs**

**Unit IV:**

Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger

**6 Hrs**

**Unit V :****6 Hrs**

Futurism: Umberto Boccioni, Giacomo Balla, Gino Severini, Luigi Russolo, Carlo Carra

**Book Recommended:**

- History Of Modern Art :H. H. Arnason, Elizabeth C. Mansfield
- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Impressionism: The HassoPlattner Collection : OrtrudWestheider
- Impressionism : John Russell Taylor
- The Story of Art :Gombrich,E.H.
- Matisse: The Sensuality of ColourGirard,Xavier
- Fauvism : Sarah Whitfield
- Picasso :Jaffe,Hans L.C.
- Gauguin : Stevenson,Lesley
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon& Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- RenataNegri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- GaetonPicon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**Paper code: VAS 703**  
**Life Study (clay modeling)**  
**(Practical)**

**Credits: 6****Max Marks: 100****Contact Hrs/Week: 22****Total Hrs: 90****Course Objectives:****Student will be able to –**

1. Be able to replicate human anatomy observing a live model.
2. Understand the importance of armatures and presuppose the alignment of the structure.
3. Illustrate the human body's movement, rhythm and postures.
4. Understand proportions of the human body while reducing the scale to half or quarter.



**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 703</b>	<b>Life Study (clay modeling) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO140:</b> Position a live model and recreate its posture in clay.</p> <p><b>CO141:</b> To develop understanding of human proportions with respect to its head as a unit.</p> <p><b>CO142:</b> Illustrate techniques of armature building and clay application in a way that structure, proportion textures etc. can be replicated from a given live reference.</p> <p><b>CO143:</b> Understand the measurements associated with the proportions of human body and be able to scale it up or down according to their requirement.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

Full figure study, drawing and modeling in clay with emphasis on character, proportion and human anatomy.

**Submission:** 1 life study (sitting) half size of the actual life in plaster casting  
10 life drawing in charcoal and pencil

**Paper Code: VAS 704**  
**Composition**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Students will construct min 3 compositions showcasing their artistic sensibilities
2. Execute a 3D work going through the whole process of armature building, clay modeling, mould making, casting, and finishing.
3. Understand the workings of fiberglass materials, its different chemicals and its science.
4. Execute real or implied textures and surface handling according to their individual ideas.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 704</b>	<b>Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO144:</b> Remember basic principles and elements of art to compose a composition and create an advanced composition.</p> <p><b>CO145:</b> Practice and signify conceptual thoughts and strengthen the fundamentals knowledge of visual representation (connotative form).</p> <p><b>CO146:</b> Construct a composition that is well balanced from all angles and has a sense of rhythm.</p> <p><b>CO147:</b> Practicing and experimenting different techniques of mould making and casting.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Individual or group compositions (Figurative) based on specific subject suitable for execution in fiber.

**Submission:** 3 compositions

20 layout and drawing  
5 sketches per day

**Paper Code: VAP 705**  
**Metal Casting/ Scrap Metal**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:****Student will be able to –**

1. Students will be able to understand the intricacies of the process of metal casting, understand the science behind the processes.
2. Judge the movement of metal and Construct hollow metal works using Brass, Bronze or Aluminium.
3. Recognize the qualities and speciality of metal as a sculpting medium.
4. Add surface treatments on the casted work of arts according to their artistic sensibilities.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 705</b>	<b>Metal Casting/ Scrap Metal (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO148:</b> Understand the technicalities of Metal casting.</p> <p><b>CO149:</b> Learn and execute metal castings through varied methods. Observe profession foundry practices and reimagine their own work accordingly.</p> <p><b>CO150:</b> Demonstrate skills related to constructing hollow or solid works in Metal. Skills like core making, placement of runners, connection of channels etc.</p> <p><b>CO151:</b> Examine and execute different textures and surface finishes using abrasives of different types</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, tools and varied materials , giving tasks to create sketches, layouts.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

Flexible mould making and lost wax casting of composition suitable for metal casting with appropriate emphasis on technique.

**Submission:** 1 composition of Minimum of 1'  
20 layout and drawing  
5 sketches per day

**Paper Code: VAS 706**  
**3D Visualization & Sculpting –I ( Z-Brush)**  
**(Practical)**

**Credits: 4**  
**Max Marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**Course Objectives:**

**The course will enable the students to:**

1. Understand the concept of making a model, portrait in 3 D way
2. Learn to create a 3d sculpture in a soft way using z-brush.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 706</b>	<b>3D Visualization &amp; Sculpting –I ( Z-Brush) (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO152:</b> Identify the use of a software to show the plan of proposed sculpture to his client.</p> <p><b>CO153:</b> create his concept in 3D in software before his final creation</p> <p><b>CO154:</b> post his concept in soft way to the client for the commercial purpose</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

Exercises will cover:

- 1 Introduction to ZBrush
- 2 Character Sculpting
- 3 Refining the Head
- 4 Blocking in the Outfit
- 5 Clothing in Marvelous Designer
- 6 Hard Surface Armor
- 7 Retopology
- 8 Character UVs

- 9 Details and Displacement
- 10 Character Texturing
- 11 Accessory Texturing
- 12 Materials and Final Presentation

**Submission: 5 Characters Sculpting in Z Brush with Rendering**

**BFA SEMESTER –VIII  
Paper Code: VAS 801  
Indian Modern Art-II  
(Theory)**

**Credits: 2  
Max Marks: 100  
Contact Hrs/Week: 2  
Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to:**

1. Develop a creative eye to appreciate Indian Modern art considering its subject, style and techniques.
2. Assess the relationship between effects and techniques in a range of art works done by Modern Indian artists.
3. Understand and learn the significance of context in informing the interpretation of art works.
4. Student must form the habit of having contact with the artworks by visiting historical places, monuments ,museums, galleries and exhibitions.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 801</b>	<b>Indian Modern Art (Theory)</b>	<p><b>The students will be able to-</b>  <b>CO 155:</b> Demonstrate understanding to get hold on various art movements of Modern India and identify the effects of art works.  <b>CO 156: :</b> Understand and examine major art school, tradition, artists, artworks ,aesthetic values and theories to assess the qualities of work of art in their historical and cultural settings.  <b>CO 157:</b> Develop analytic and critical</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.  <b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

		<p>skills and an artistic sensitivity and able to contemplate and interpret a work of Indian artists.</p> <p><b>CO 158:</b> Students must be professionally answerable to society in all matters related to defence and conservation of historical and artistic heritage.</p>		
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**Unit I:**

**6 Hrs**

The changing scene in Madras and Cholamandal

Madras School: D.P. Roy Choudhury, K.C.S. Paniker, S. Dhanapal, J. Sultan Ali

**Unit II:**

**6 Hrs**

Bombay Progressive Group: F.N. Souza, S.H. Raza, M.F. Hussain, K.H. Ara, K.K. Hebbar, H.G. Gade, SadanandBakre

**Unit III:**

**6 Hrs**

K.G. Subramayan, Shankho Chaudhary, Bikash Bhattacharjee, Ganesh Pyne, Jogen Chowdhury, Bhupen Khakhar, Vinayak Pandurang Karmarkar, VivanSundaram, Mahendra Pandya, P.V. Janakiram

**Unit IV:**

**6 Hrs**

Piloo Pochkhanawala, Somnath Hore, Ghulam Mohammed Sheikh, Raghav Kaneria, Balbir Singh Katt, A. Ramachandran, AnjolieElaMenon, ManjitBawa

**Unit V:**

**6 Hrs**

Ram Gopal Vijayvargiya, Devkinandan Sharma, Kripal Singh Shekhawat, Goverdhan Lal Joshi, B.C. Gui, P.N. Choyal, Dwarka Prasad Sharma

**Book Recommended :**

1. The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 ParthaMitter
2. Contemporary Art in India, A Perspective: PranNathMago
3. Progressive Artists Group of Bombay: An Overview by RatanParimoo and Nalini Bhagwat
4. The Art of India , Kramrisch,Stella

**Paper Code: VAS 802**  
**Western Modern Art-II**  
**(Theory)**

**Credits: 2**

**Max Marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**Course Objectives:**

**The course will enable the students to-**

1. Understand and analyze historical development of Western art.



2. Knowledge to demonstrate visual representation and identification of significant artwork of the western artist.
3. Skilled in creative and critical thinking, visual analysis, integration of theoretical perspectives.
4. Inculcate the value of tradition, art movements and techniques in western art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 802</b>	<b>Western Modern Art-II (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO159:</b> Interpret and classify various western art movements and their artists.</p> <p><b>CO160:</b> Analyze the art works of western modern artists.</p> <p><b>CO161:</b> Exemplify art terminology and to summarize it in writing.</p> <p><b>CO162:</b> Analyze cultural and contextual aspect to describe art works of various Western Modern artists.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**Unit I: 6 Hrs**

Dadaism: Marcel Duchamp, Francis Picabia, Giorgio de Chirico  
Surrealism: Andre Breton, Salvador Dali, Max Ernst, Yves Tanguy, Joan Miro, Andre Masson, Jean Arp

**Unit II: 6 Hrs**

Marc Chagall, Henri Rousseau  
Suprematism: Kazimir Malevich

**Unit III: 6 Hrs**

De Stijl: Piet Mondrian, Theo Van Doesburg  
Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lissitzky  
Abstract Expressionism: Barnett Newman, Willem de Kooning, Clyfford Still

**Unit IV: 6 Hrs**

Abstract Expressionism contd.- Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hoffman  
Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones  
Op Art

**Unit V: 6 Hrs**

Important individual Sculptors: Auguste Rodin, Henry Moore  
Some more sculptors- Constantin Brancusi, Alberto Giacometti, Marino Marini

**Book Recommended:**

- Janson's History of Art : The Penelope J.E. Davies, Walter B. Denny Western Tradition.
- Art: A World History : Elke Linda Buchholz, Susanne Kaeppele
- Surrealist Painting : Simon Wilson
- Chagall West
- Rodin on Art and Artists : Auguste Rodin, Paul Gsell
- Alberto Giacometti: A Biography of His Work : Yves Bonnefoy
- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Ediciones Poligrafa, 1981

**Paper Code: VAS 803**  
**Life Study**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**  
**Student will be able to –**

1. Develop observation and understanding of the human structure.
2. Proficient in capturing mood of seated model and transfer it in the form of composition.
3. Apply emphasis on structure building and lateral balance of the body.
4. Exemplify and create life study in a permanent medium using casting mould making processes.

**COURSE OUTCOMES:**

Course		Learning and teaching	Assessment
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Paper Code	Paper Title			
<b>VAS 803</b>	<b>Life Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO163:</b> Construct a life study with proportion, expression and resemblance in a permanent medium.</p> <p><b>CO164:</b> Build techniques to perfect armatures to construct sculptures that can withstand gravity.</p> <p><b>CO165:</b> Progress to develop understanding of finer details of human body that exemplify the character of the model.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting of figure study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	Semester end examinations, Continuous Assessment Test, Sketching ,drawing of human figure, Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of Life Study.

**Paper Code: VAS 804  
Composition  
(Practical)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Delineation of artistic view on figure form and to demonstrate their practical skills in drawing and painting human figures in composition.
2. Achieve expertise in the medium handling be it carving, constructing, assembling or creating.
3. Skilled of adopting and experimenting with styles from different form of art to construct connotative forms.
4. Proficient in interpreting their own ideas and individual style in 3D.

**COURSE OUTCOMES:**

Course		Learning and teaching	Assessment
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Paper Code	Paper Title			
VAS 804	Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO166:</b> Construct personal work of art which demonstrates an understanding of the composition, aesthetic, materials and techniques used in creating connotative forms, conceptual and procedural relationships to one another.</p> <p><b>CO167:</b> Enhance the knowledge of using art mediums, colors, forms, textures with advance compositional skills to their advantage.</p> <p><b>CO168:</b> Demonstrate and build up problem-solving skills by providing a step-by-step approach to specific issues in class projects.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	Semester end examinations, Continuous Assessment Test, lay outs, sketches, Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.

**Paper Code: VAS 805  
Project & field Training  
(Training)**

**Credits: 6**  
**Max Marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**Student will be able to –**

1. Capable of understanding of understanding the needs of different organizational management works.
2. Proficient in varied types of art forms, techniques and method of execution.
3. Differentiate between the different organizations and the requirements of Arts managerial works which requires good understanding of Art in depth.
4. Hands on experience in additional skills and to expand the creative knowledge.
5. Able to practice required for preparing art projects.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 805</b>	<b>Project &amp; field Training (Training)</b>	<p><b>The students will be able to-</b></p> <p><b>CO169:</b> Work under artists, art curators to understand the artist's working style, technique and method of restoration.</p> <p><b>CO170:</b> Demonstrate and develop art works with the learned technique, method and style.</p> <p><b>CO171:</b> Gain knowledge in the managing strategies for Art Museums, Art Galleries, etc.</p> <p><b>CO172:</b> Provides knowledge in preparing art projects and action plans.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Projects framing, subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing, Self-learning assignments, presentation, Giving tasks, Practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Semester end examinations, Continuous Assessment Test, layouts, Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Project file, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**Paper Code: VAS 806**  
**3D Visualization & Sculpting –II ( Z-Brush)**  
**(Practical)**

**Credits: 4**  
**Max Marks: 100**  
**Contact Hrs/Week: 4**  
**Total Hrs: 60**

**Course Objectives:**

**The course will enable the students to:**

1. Understand the concept of making a model, portrait in 3 D way
2. Learn to create a 3d sculpture in a soft way using z-brush.
3. Create a composition in 3D

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 806	3D Visualization & Sculpting –II ( Z-Brush) (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO173:</b> Identify the use of a software to show the plan of proposed sculpture to his client.</p> <p><b>CO174:</b> create his concept in 3D in software before his final creation</p> <p><b>CO175:</b> post his concept in soft way to the client for the commercial purpose</p> <p><b>CO176:</b> work in the animation and film industry</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

1. Creature Sculpting in ZBrush
2. Sculpting Mid Level Forms
3. Preparing a Sculpt for Production
4. Preparing a Sculpt for Production
5. Creature Texturing
6. Final Presentation
7. Hard Surface Sculpting in Zbrush
8. Rebuilding the sculpt
9. Creating the collar
10. Hard surface detailing
11. Final Mesh and UVs
12. Texture and Final Presentation

**Submission: 5 Creature or concept based sculptures with rendering**





**Department of Fine Arts**  
**Programme-Master Of Fine Arts (MFA)**  
**Specialization -Painting**  
**OUTCOMES-Academic Year - 2020-21**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.
<b>PO5</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.

**PROGRAMME SPECIFIC OUTCOMES (PSOs)**



	<b>Co 10</b>										*	*	
	<b>Co 11</b>		*		*								
<b>VAP 123</b>	<b>Co12</b>			*	*					*			
	<b>Co13</b>	*				*	*	*				*	
	<b>Co14</b>			*	*	*		*	*				*
	<b>Co15</b>				*				*			*	*
<b>VAP 124</b>	<b>Co16</b>				*					*		*	*
	<b>Co17</b>	*			*	*							
	<b>Co18</b>				*			*	*			*	
<b>VAP 125</b>	<b>Co19</b>				*	*			*	*			
	<b>Co20</b>	*			*	*							
	<b>Co21</b>				*					*		*	*
	<b>Co22</b>	*			*	*							
<b>VAP 221</b>	<b>Co23</b>	*	*					*					
	<b>Co24</b>				*				*	*			
	<b>Co25</b>	*	*		*	*							
	<b>Co26</b>	*	*				*						
	<b>Co27</b>	*	*							*			
<b>VAP 222</b>	<b>Co28</b>		*				*		*		*		*
	<b>Co29</b>		*			*					*		
	<b>Co30</b>	*	*								*		
	<b>Co31</b>											*	*
	<b>Co32</b>		*										
<b>VAP 223</b>	<b>Co 33</b>		*		*					*			
	<b>Co34</b>	*				*	*						
	<b>Co35</b>			*	*			*	*				
	<b>Co36</b>		*							*		*	
<b>VAP 224</b>	<b>Co37</b>	*										*	*
	<b>Co38</b>			*				*	*	*			
	<b>Co39</b>				*	*				*		*	*
<b>VAP 225</b>	<b>Co40</b>				*	*						*	*
	<b>Co41</b>				*	*		*				*	
	<b>Co42</b>	*						*	*				
	<b>Co43</b>				*					*		*	*
<b>VAP 321</b>	<b>Co44</b>	*					*						
	<b>Co45</b>			*				*		*			*
	<b>Co46</b>	*	*				*						
	<b>Co47</b>	*				*	*					*	
<b>VAP 322</b>	<b>Co48</b>	*	*				*				*		
	<b>Co49</b>		*					*		*			
	<b>Co50</b>				*							*	
	<b>Co51</b>											*	
	<b>Co52</b>			*				*		*		*	
<b>VAP 323</b>	<b>Co53</b>			*	*	*				*			
	<b>Co54</b>									*		*	
	<b>Co55</b>				*								
<b>VAP 324</b>	<b>Co56</b>			*					*			*	*
	<b>Co57</b>		*				*	*					
	<b>Co58</b>		*				*		*	*			
	<b>Co59</b>				*				*			*	*
<b>VAP 325</b>	<b>Co60</b>	*	*				*						

	<b>Co61</b>	*				*							*
<b>VAP 421</b>	<b>Co62</b>	*	*		*		*						
	<b>Co63</b>			*				*					
	<b>Co64</b>	*				*	*						
	<b>Co65</b>	*				*	*						
<b>VAP 422</b>	<b>Co66</b>		*		*				*		*		
	<b>Co67</b>			*				*					*
	<b>Co68</b>	*				*	*						
	<b>Co69</b>		*						*		*		
	<b>Co70</b>		*										
<b>VAP 423</b>	<b>Co71</b>			*			*			*		*	
	<b>Co72</b>	*		*		*	*						
	<b>Co73</b>				*							*	*
<b>VAP 424</b>	<b>Co74</b>		*		*					*			*
	<b>Co75</b>	*				*						*	
	<b>CO 76</b>				*			*				*	*
<b>VAP 425</b>	<b>CO 77</b>			*	*	*		*				*	*
	<b>CO78</b>			*	*	*		*				*	*
	<b>CO79</b>	*				*	*						
	<b>CO80</b>	*		*				*	*				
	<b>CO81</b>		*				*					*	*

**M.F.A (Painting )  
Semester I**

**PAPER CODE: VAP 121  
Paper Title: Indian Modern Art  
( Theory)**

**Credits: 02  
Maximum marks: 100  
Contact Hrs/Week: 02  
Total Hrs: 30**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Get Information of various art schools and artists of Indian art world and analyze the art works Indian Modern artists.
2. Gather knowledge of new and experimental techniques, mediums and more which were used by the modern Indian artists.
3. Learn about some art schools, movements and ideas which developed in different areas of India and developed Art culturally.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 121	Indian Modern Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO 1:</b> Understand various Schools and artists of Indian art. Develop critical awareness and advanced knowledge of Indian Art.</p> <p><b>CO 2:</b> Articulate the evolution of new mediums in modern artworks. Analyze and evaluate various styles, techniques the Indian contemporary art .</p> <p><b>CO 3:</b> Identify the idea of modernism in Indian context.</p> <p><b>CO 4:</b> To understand the significance of cultural context in informing the interpretation of art works.</p> <p><b>CO 5:</b> knowledge of artist contribution and work styles from modern to contemporary Indian art.</p> <p><b>CO 6:</b> Get the knowledge of the contribution of artists in turning and developing society, politics and environmental issues in India.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

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## **COURSE CONTENT**

**Unit I:** **6 Hrs**

Contribution, aim and approach of various Schools of Art and artists: Development in Calcutta, Madras, Lahore, Lucknow

**Unit II:** **6 Hrs**

Company School (Patna School), Kalighat

Artists with individual styles: Raja Ravi Varma, Amrita Shergil, Jamini Roy

**Unit III:** **6 Hrs**

Bengal School: Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose

Indigenous artists: Rabindranath Tagore, Binode Behari Mukherjee, Ramkinkar Baij

**Unit IV:** **6 Hrs**

Delhi Shilpi Chakra: B.C. Sanyal, Kanwal Krishna, Dhanraj Bhagat, Pran Nath Mago, Satish Gujral, Ram Kumar, Shailoz Mukherjee

**Unit V:** **6 Hrs**

Calcutta Group: Nirode Mazumdar, Rathin Maitra, Gopal Ghosh, Pradosh Das Gupta, Paritosh Sen.

### **BOOKS RECOMMENDED:**

- The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 : Partha Mitter
- Contemporary Art in India, A Perspective : Pran Nath Mago
- The Art of India : Kramrisch, Stella

**PAPER CODE: VAP 122**

**Paper Title: Seminar**

**( Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week:02**

**Total Hrs: 30**

### **COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Develop critical and analytical understanding of various fields of fine arts .
2. Knowledge of evolving trends in Fine Arts and Artists too.

3. Learn , search and compare important facts of Art practices, styles, techniques, subject matters.
4. Explore the contribution of art and artists to develop the nation culturally, environmentally, socially and more.
5. Learn to be ethical in writing an article, paper or seminar.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 122	Seminar	<p><b>The students will be able to-</b></p> <p><b>CO7:</b> Effectively apply knowledge of research methodology in critical writings .</p> <p><b>CO8:</b> Develop critical awareness and advanced knowledge of contexts relevant to fine art practices and able to write a report or minor research.</p> <p><b>CO9:</b> Build up to compare various art styles, techniques, mediums and themes evolved and developed by various artists accordingly.</p> <p><b>CO10</b> Evaluate the data collected through interviews, meetings and the collected data.</p> <p><b>CO 11:</b> will learn to be away from Plagiarism and put citations in the research paper</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

**Note:**

- 1. The student will decide two /three topics along with broad outline of research within fifteen days of the commencement of the semester with her guide. All the faculty members will give approval for the topic after the discussion in the third week of semester.**
- 2. The students will have to submit the final seminar report along with a soft copy in CD with the practical submission.**

**BOOKS RECOMMENDED**

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

**PAPER CODE: VAP 123**  
**Paper Title: Study of Master Artist’s Paintings**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Understanding the artworks of great masters of all over the world. .
2. Knowledge of Artists in respect to his style, techniques, subject matters.
3. Learn, search and make one replica of artwork of great artist considering the ethics of copying.
4. Explore trends and techniques evolved, created, developed by various artists in different era and periods according to its social, cultural and environmental conditions.
5. Analyze the formal, technical, compositional characteristics of work of art .
6. Identify the subject matter developed and by the master artist of the world

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching	Assessment Strategies
PAPER	Paper Title			



CODE			strategies	
VAP 123	<p style="text-align: center;"><b>Study of Master Artist's Paintings (Practical)</b></p>	<p><b>The students will be able to-</b></p> <p><b>CO12:.</b> Develop Ability to identify the medium, chronological methods of master artists paintings.</p> <p><b>CO13:</b> Analyze the formal, technical, compositional characteristics of work of art . Assess the qualities of works of art in their historical and cultural settings.</p> <p><b>CO14:</b> Build up to compare various art styles, techniques, mediums and themes evolved and developed by various artists accordingly. Identify the subject matter developed and by the master artist of the world.</p> <p><b>CO15</b> Apply the learnt techniques in her own art work to enhance in all respect.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

### COURSE CONTENT

The student will select a master artist and study his art works. The student will make a file of a particular artist including his biography, style and technique, details of major art works and what makes him different. The student will analyze the formal, technical, compositional characteristics of work of art and then will apply the learnt technique in her own art work to enhance in all respect.

**Submissions: 5 Art Works** Size 2' x 3' (minimum)

**PAPER CODE: VAP 124**  
**Paper Title: Figurative Composition**  
**( Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:****This paper will enable the students to-**

1. Boosting students for developing their personal style.
2. Knowledge of figure drawings, anatomy, proportion.
3. Develop compositional sense in their own style.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 124	Figurative Composition ( Practical)	<p><b>The students will be able to-</b></p> <p><b>CO16:</b> Demonstrate an ability to draw the human figure observationally, appropriately applying an understanding of basic drawing skills, gestures, proportion , foreshortening and artistic anatomy</p> <p><b>CO17:</b>Develop and construct creative ways to paint by using varieties of strategies for expressing visual study.</p> <p><b>CO18:</b> Build up sense to create these studies in compositions in various art styles, techniques, mediums and themes</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

The student will compose a composition based on human figures in his own style choosing any medium. Study of human figures from different angles, light and measurements are to be exercised to develop compositional sense. The student is free to develop her own style in any medium.

**Submissions: 5 Paintings,** Canvas Size- 3'x 4' (minimum)

**PAPER CODE: VAP 125**  
**Paper Title: Creative Composition**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Ability to synthesize the use of drawing in creative skills and innovative ideas in creating of composition.
2. Emphasize the study of creativity , exploration of media and aesthetic values in general.
3. Command of technique and materials, both traditional and experimental.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 125	Creative Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO19:</b> Progress towards developing a consistent , personal style in creating compositions</p> <p><b>CO20:</b> Develop creative potential .</p> <p><b>CO21:</b> Ability to work independently.</p> <p><b>CO22:</b> Apply artistic skills of composition</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

The student will compose a creative composition in his own style choosing any medium, topic, style and develop it with potential. Student is free to choose to develop her own style and individuality. She can select cultural, religious, political awareness based subject, landscape, abstract or realistic concept of art.

**Submissions:8 works** Canvas Size- 3'x 4' (minimum)

**M.F.A ( Painting )  
Semester II**

**PAPER CODE: VAP 221  
Paper Title: Indian Contemporary Art  
(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Read and analyze the art works Indian Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Indian art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 221	<b>Indian Contemporary Art (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO23:</b> Understand various art Schools and artists of Indian art.</p> <p><b>CO24:</b> Articulate the evolution of new mediums in modern artworks.</p> <p><b>CO25:</b> Identify the idea of modernism in Indian</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and</p>

		<p>context.</p> <p><b>CO26</b> Understand the significance of cultural context in informing the interpretation of art works.</p> <p><b>CO 27:</b> Classify different artist and their art works.</p>	<p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>submission of artworks.</p>
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## COURSE CONTENT

### Unit I: 6 Hrs

The changing scene in Madras and Cholamandal

Madras School: D.P. Roy Choudhury, K.C.S. Panikar, S. Dhanpal, J Sultan Ali

### Unit II: 6 Hrs

Bombay Progressive Group: Souza, Raza, M.F. Hussain, K.H. Ara, K.K.Hebbar, H.G. Gade, Sadanand Bakre

### Unit III: 6 Hrs

K.G. Subramayan, Shankho Chaudhary, Bikash Bhattacharjee, Ganesh Pyne, Jogen Chaudhury, Bhupen Kakkar, Pandurang Vinayak Karmarkar, Vivan Sundaram, Mahendra Pandya, P.V. Janakiram

### Unit IV: 6 Hrs

Piloo Puchkanwala, Somnath Hore, Ghulam Mohd. Sheikh, Raghav Kanoria, Balbir Singh Katt, A Ramachandran, Anjolie Ela Menon, Manjit Bawa

### Unit V: 6 Hrs

Ramgopal Vijayvergiya, Devkinandan Sharma, Kripal Singh Shekhawat, Govardhanlal Joshi, B.C. Gui, PN. Choyal, Dwarka Prasad Sharma

## BOOKS RECOMMENDED:

- Asit Paul (Ed.), Woodcut Prints of Nineteenth Century Calcutta.
- Ravi Varma, New Perspectives, National Museum
- Ratan Parimoo, The art of the Three Tagores, M.S. University
- R. Siva Kumar, Santiniketan Murals, Seagull &VisvaBharati
- R. Siva Kumar, Santiniketan/The Making of a Contextual Modernism, National Gallery of Modern Art, New Delhi
- GeetaKapur, Six Indian Artists
- K.G. Subramanyan, Moving Focus, Lalit Kala Akademi
- K.G. Subramanyan, Living Tradition, Seagull
- Neville Tuli, Flaming Mosaic
- Monographs on individual artists, Lalit Kala Akademi
- Jaya Appasamy, Introduction to Modern Indian Sculpture, Vikas Publications

## JOURNALS:

- Issues of Lalit Kala Contemporary
- Issues of Nandan

**PAPER CODE: VAP 222**  
**Paper Title: Seminar**  
**( Theory)**

**Credits: 02**  
**Maximum marks: 100**  
**Contact Hrs/Week: 02**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**  
**This paper will enable the students to-**

1. Get knowledge of the thoughts given by the scholars, thinkers and researchers.
2. Knowledge of evolving trends in Fine Arts and Artists too.
3. Learn , search and compare important facts of Art practices, styles, techniques, subject matters.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 222	Seminar ( Theory)	<p><b>The students will be able to-</b></p> <p><b>CO28:</b> Develop critical and analytical understanding of fine arts and related artists. Effectively apply knowledge of research methodology in critical writings .</p> <p><b>CO29:</b> apply the gained knowledge to critically evaluating various thoughts, parameters assessed by the thinkers</p> <p><b>CO30:</b>expand skills to write critically on the theories given by Indian and western art philosophers</p> <p><b>CO31:</b> Evaluate the data collected through primary sources as interviews, meetings and the</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

		secondary sources.  <b>CO32:</b> will learn to be away from Plagiarism and put citations in the research paper	Giving tasks.	
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## **COURSE CONTENT**

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

### **Note:**

- 1. The student will decide two /three topics along with broad outline of research within fifteen days of the commencement of the semester with her guide. All the faculty members will give approval for the topic after the discussion in the third week of semester.**
- 2. The students will have to submit the final seminar report along with a soft copy in CD with the practical submission.**

## **BOOKS RECOMMENDED**

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

### **PAPER CODE: VAP 223**

### **Paper Title: Study of Master Artist's Paintings (Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### **COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Understanding the artworks of great masters of all over the world. .
2. Knowledge of Artists in respect to his style, techniques, subject matters.
3. Learn , search and make replicas of artworks f great artist.

### **COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 223	Study of Master Artist's Paintings (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO33:</b> develop ability to identify the medium, chronological method of master artists painting.</p> <p><b>CO34:</b> evaluate and analyze the formal, technical, compositional characteristics of work of art . Assess the qualities of works of art in their historical and cultural settings.</p> <p><b>CO35:</b> compare and identify the subject matter, characteristics of works of master artist of world. Build up to compare various art styles, techniques, mediums and themes evolved and developed by various artists accordingly.</p> <p><b>CO36:</b> Make replica of artists work and do documentation of the same keeping in mind to be away from the plagiarism .</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

## COURSE CONTENT

The student will select a master artist and study his art works. The student will make a file of a particular artist including his biography, style and technique, details of major art works and what makes him different. The student will analyze the formal, technical, compositional characteristics of work of art and then will apply the learnt technique in her own art work to enhance in all respect.

**Submissions: 5 Art Works** Size 2' x 3' (minimum)



**PAPER CODE: VAP 224**  
**Paper Title: Figurative Composition**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week:22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Boosting students for developing their personal style.
2. Knowledge of figure drawings, anatomy, proportion.
3. Develop compositional sense in their own style.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 224	Figurative Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO37:</b>. Demonstrate an ability to draw the human figure observationally, appropriately applying an understanding of basic drawing skills, gestures, proportion , foreshortening and artistic anatomy.</p> <p><b>CO38:</b> Develop intense observation and apply in the study in a compositional manner.</p> <p><b>CO39</b> Progress to develop an individual style summarize in the study.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

The student will compose a composition based on human figures in his own style choosing any medium. Study of human figures from different angles, light and measurements are to be exercised to develop compositional sense. The student is free to develop her own style in any medium.

**Submissions: 5 Paintings**, Canvas Size- 3'x 4' (minimum)

**PAPER CODE: VAP 225**  
**Paper Title: Creative Composition**  
**( Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Ability to synthesize the use of drawing in creative skills and innovative ideas in creating of composition.
2. Emphasize the study of creativity , exploration of media and aesthetic values in general.
3. Command of technique and materials, both traditional and experimental.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 225	Creative Composition ( Practical)	<p><b>The students will be able to-</b></p> <p><b>CO40:</b> Effectively apply knowledge towards developing a consistent , personal style.</p> <p><b>CO41:</b> Develop creative potential after gaining advanced knowledge of art styles, mediums relevant to fine art practices</p> <p><b>CO42:</b> Build up to work independently and expand individual style and status in the world of art.</p> <p><b>CO43:</b> Apply artistic skills of composition observed and</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

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**COURSE CONTENT**

The student will compose a creative composition in his own style choosing any medium, topic, style and develop it with potential. Student is free to choose to develop her own style and individuality. She can select cultural, religious, political awareness based subject, landscape, abstract or realistic concept of art.

**Submissions:8 works** Canvas Size- 3'x 4' (minimum)

**M.F.A ( Painting )  
Semester III  
PAPER CODE: VAP 321  
Paper Title: Western Modern Art-I  
(Theory)**

**Credits: 02  
Maximum marks: 100  
Contact Hrs/Week: 02  
Total Hrs: 30**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Read and analyze the art works Western Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Western art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 321	Western Modern Art-I (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO44:</b> Acquire an in-depth knowledge of Western art history by remembering various artists and their art works.</p> <p><b>CO45:</b> Develop skills to appreciate Western art considering its subject, mediums, style and techniques.</p> <p><b>CO46:</b> Understand major</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular</p>

		<p>monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO47:</b> Develop an understanding of cultural and political factors that affect the visual language of art. Understand the different facets of art and their significance.</p>	<p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>,display and submission of artworks.</p>
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## **COURSE CONTENT**

### **Unit I**

**7 Hrs**

The early renaissance in Italy, Florence, Central Italy and northern Italy

The high Renaissance in Italy, France, Germany and Netherland

### **Unit II**

**6 Hrs**

Mannerism (16<sup>th</sup> century) and its artists: Corregio, Tintoretto, El Greco

Baroque (17<sup>th</sup> century) and its artists: Carvaggio, Frans Hals, Rembrandt, Vermeer, Ruben, Poussin, Bernini.

Rococo art

### **Unit III**

**6 Hrs**

Neo Classicism and its artists: David, Ingres and others

Realism and artists: Daumier and Courbet

Barbizon artists: Theodore Roussou, Daubigny, Millet, and Corot

Romanticism and its artists: Gericolt, Goya, Delacroix, Constable and Turner

### **Unit IV**

**5 Hrs**

Impressionism and its artists: Manet, Monet, Renoir, Degas, Pissaro, Sisley and Tolouse Lautrec.

Neo Impressionism and its artists: George Seurat and Signac

### **Unit V**

**6 Hrs**

Fauvism and its artists: Henri Matisse, Derain, Maurice Valmic

Expressionism: The bridge school. Its artists: Kircher, Heckel, Schimidt, Rottluff, Muller

The Blue Reiter: Kandinsky, Franz Marc, Auguste Macke, Paul Klee, Oskar Kokoschka, Rauault, Mark Chagall

**BOOKS RECOMMENDED:**

- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon& Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The “Wild Beasts”: Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- GaetonPicon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, EditionesPoligrafa, 1981

**PAPER CODE: VAP 322**  
**Paper Title: Dissertation**  
**(Theory)**

**Credits: 02**  
**Maximum marks: 100**  
**Contact Hrs/Week: 02**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Develop critical and analytical understanding of fine arts .
2. Knowledge of evolving trends in Fine Arts and Artists too.
3. Learn ,search and compare important facts of Art practices, styles, techniques, subject matters

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER	Paper Title			

CODE				
VAP 322	<b>Dissertation (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO48:</b> Prepare a synopsis on a topic of their choice using BOOKS RECOMMENDED and concluding statements.</p> <p><b>CO49:</b> Develop a deep understanding of the chosen topic and formulate a hypothesis accordingly</p> <p><b>CO50:</b> Prove their hypothesis reflecting their knowledge of the subject</p> <p><b>CO51</b> Defend their conclusion in front of a jury.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

## COURSE CONTENT

The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

### Note:

- 1. The student will decide two/ three topics and a broad outline of research within fifteen days of the commencement of the semester with assigned guide. All the faculty members will give approval for the topic after the discussion on third week of the semester.**
- 2. The students will have to submit the Synopsis report with the practical submission.**

## BOOKS RECOMMENDED

- Barnet Sylvan, A Short Guide to Writing about – Art, 7<sup>th</sup> ed., 2003, Longman, US.
- Sayre Henry M., Writing About Art, 4<sup>th</sup> ed., 2002, Prentice Hall, Upper Saddle River, New Jersey 07458
- Hughes Robert, Nothing if Not Critical – Selected Essays on Art and Artists, 1990, Penguin Books, US
- Chris Murray, Key Writings on Art: The Twentieth Century
- MLA Latest Edition for research writing.

**PAPER CODE: VAP 323**  
**Paper Title: Drawing**  
**( Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Develop observation and understanding of the human structure.
2. Proficient in capturing mood of seated model and transfer it in the form of composition.
3. Apply emphasis on the drawing, study and experimentation of medium.
4. Exemplify and create life study in any medium.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 323	Drawing ( Practical)	<p><b>The students will be able to-</b></p> <p><b>CO52:</b> To explore the actual physicality of making a drawing-based composition.</p> <p><b>CO53:</b> To explore existing and reinventing new methods, ideas or processes.</p> <p><b>CO54:</b> To apply various method and materials in composition.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

Student will prepare a drawing based composition in his own style in black and white or colour.

**Submissions: 5 Art Works, Size- 3'x 4' (minimum)**

**PAPER CODE: VAP 324**  
**Paper Title: Figurative Composition**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Demonstrate a basic understanding of the human anatomy and the ability to draw the human figure in proportion.
2. Develop observation and understanding of the human structure.
3. Assess tonal values and apply tone to render volume, form and space within the picture plane.
4. Demonstrate an ability of understanding composition and the placement of the figure with in the frame

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 324	Figurative Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO55:</b> Effectively apply knowledge derstand basic principles of art to compose a composition.</p> <p><b>CO56:</b> Recognize and skills in the use of basic tools and techniques to illustrate composition.</p> <p><b>CO57:</b> Explore subject with aesthetic values.</p> <p><b>CO58:</b> Explore depiction of subject matters to compose a composition.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>



## COURSE CONTENT

The student will compose a composition based on human figures in his own style choosing any medium.

**Submission: 5 Paintings**, Canvas Size- 3'x 4' (minimum)

**PAPER CODE: VAP 325**  
**Paper Title: Creative Composition**  
**(Practical)**

**Credits: 06**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### COURSE OBJECTIVES:

**This paper will enable the students to-**

1. Understand various techniques to compose a composition.
2. Explore subject with aesthetic values.
3. Recognize and skills in the use of basic tools and techniques to illustrate composition.
4. Explore depiction of subject matters.
5. Progress toward developing a person style.

### COURSE OUTOMES:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 325	Creative Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO59:</b> to work developing individuality in creation with personal style</p> <p><b>CO60.</b>learn to aware the society with his thoughts and art work</p> <p><b>CO61:</b> raise the political, cultural values pervaded in the country and will help to regain them.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

			presentation, Giving tasks.	
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### COURSE CONTENT

The student will compose a creative composition in his own style choosing any medium

**Submission:8 works,** Canvas Size- 3'x 4' (minimum)

**Note: The Exam will be conducted of 30 hours that will include 2 canvasses to be completed.**

**1 canvas of 3' x 4' will be based on Human Figures.**

**4 canvasses of 15"x18" each will be based on Creative Composition**

**M.F.A (Painting )  
Semester IV  
PAPER CODE: VAP 421  
Paper Title: Western Modern Art-II  
(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

### COURSE OBJECTIVES:

**This paper will enable the students to-**

1. Read and analyze the art works Western Modern artists.
2. Understand a range of artistic techniques such as use of color, composition and medium.
3. Learn how to do visual analysis.
4. Study timeline to understand the historical development of Western art.

### COURSE OUTCOMES:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 421	Western Modern Art-II	<p><b>The students will be able to-</b></p> <p><b>CO62:.</b> Acquire an in-depth knowledge of Western art</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts,</p>

	<b>(Theory)</b>	<p>history by remembering various artists and their art works.</p> <p><b>CO63:</b> Develop skills to appreciate Western art considering its subject, mediums, style and techniques.</p> <p><b>CO64:</b> Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO65:</b> Develop an understanding of cultural and political factors that affect the visual language of art. Understand the different facets of art and their significance.</p>	<p>Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>
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## **COURSE CONTENT**

### **Unit I**

**6 Hrs**

Cubism and its artists: Picasso, Braque, Juan Gris, FernaLeza

Futurism and its artists: Boccioni, Severini, Russolo, Calocarrara

### **Unit II**

**6 Hrs**

Dadaism and its artists: Duchamp, Picabia, Chirico

### **Unit III**

**6 Hrs**

Surrealism and its artists: Andre Breton, Salvador Dali, Marc Ernst, Miro, Arp

### **Unit IV**

**7 Hrs**

Abstract Expressionism and its artists: Jackson Pollok, Newman, De Kooning, Clayford, Rothko, Robert Mothewel, ArshileGorkay, Hans Hauffman

### **Unit V**

**5 Hrs**

Pop and Op Art

## **BOOKS RECOMMENDED:**

- Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
- H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
- David Britt, Modern Art, Thames & Hudson, 1989 reprint
- Douglas Cooper, The Cubist Epoch, Phaidon & Los Angeles County Museum, 1971
- John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
- John Elderfield, The “Wild Beasts”: Fauvism and its affinities, MOMA, 1976
- Pontus Hulton, Futurism & Futurisms, Thames & Hudson, 1987
- Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
- Pierre Schneider, Matisse, Thames & Hudson, 1984
- William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
- Gaeton Picon, Surrealism 1919-1939, Skira, 1977
- Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
- John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
- Norbert Lynton, Klee, Hamlyn, 1975
- Frank Whitford, Kandinsky, Paul Hamlyn, 1987
- Piet Mondrian 1872-1944, (Centennial exhibition catalogue), Solomon R. Guggenheim Museum, 1971
- L.J.F. Wijzenbeck, Piet Mondrian, Studio Vista Ltd., 1969
- Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
- Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
- Franco Russoli (intro), Henry Moore: Sculpture, Ediciones Poligrafa, 1981

**PAPER CODE: VAP 422**  
**Paper Title: Dissertation**  
**( Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Prepare a small thesis on a topic on which synopsis was created of their choice using books recommended and concluding statements.
2. Develop a deep understanding of the chosen topic and formulate a hypothesis accordingly
3. Prove their hypothesis reflecting their knowledge of the subject
4. Defend their conclusion in front of a jury

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
		<b>The students will be able to-</b>	<b>Approach in teaching:</b>	Semester end examinations, Continuous

<b>VAP 422</b>	<b>Dissertation ( Theory)</b>	<p><b>CO66:</b> Evaluate the chosen area through collecting primary and secondary data. Effectively apply knowledge of research methodology in writing the research .</p> <p><b>CO67:</b> Critically analyse and evaluate the knowledge and understanding in relation to the selected area of study and will improve critical writing skill.</p> <p><b>CO68:</b> Create a sense of responsibility for using the acquired knowledge in benefitting society.</p> <p><b>CO69:</b> Evaluate the data collected through interviews, meetings and the collected data. Present and evaluate the conclusion responsibly, critically and objectively.</p> <p><b>CO 70:</b> will learn to be away from Plagiarism and put citations in the research paper</p>	<p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>
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### **COURSE CONTENT**

The students will have to submit the final Dissertation after checking plagiarism, authenticity, and social benefits in the field she has chosen, in five copies along with a soft copy in CD with the practical submission. A Viva is to be conducted by a jury of two experts examiners.

**PAPER CODE: VAP 423**  
**Paper Title: Drawing**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**This paper will enable the students to-**

1. To explore the actual physicality of making a drawing-based composition.
2. To explore existing and reinventing new methods, ideas or processes.
3. To apply various method and materials in composition.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 423	Drawing (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO71:</b> Effectively apply knowledge of drawing abstract, realistic , landscape and scenes</p> <p><b>CO72:</b> Develop critical awareness and advanced knowledge of contexts relevant to fine art practices and make the society aware of various wrong and right things through the medium of art.</p> <p><b>CO73:</b> Build up to enhance her own art style, technique, mediums and themes</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

Student will prepare a drawing based composition in his own style in black and white or colour.

**Submissions: 5 Art Works** Size- 3'x 4' (minimum)

**PAPER CODE: VAP 424**  
**Paper Title: Figurative Composition (Practical)**

**Credits: 06**  
**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This paper will enable the students to-**

1. Demonstrate a basic understanding of the human anatomy and the ability to draw the human figure in proportion.
2. Develop observation and understanding of the human structure.
3. Assess tonal values and apply tone to render volume, form and space within the picture plane.
4. Demonstrate an ability of understanding composition and the placement of the figure with in the frame
5. Understand basic principles of art to compose a composition.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 424	Figurative Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>C074:</b> Explore various subjects matter to apply effective knowledge of drawing abstract, realistic , landscape and scenes</p> <p><b>C075:</b> Develop critical awareness and advanced knowledge of contents relevant to fine art practices and make the society aware of various wrong and right things through the medium of art.</p> <p><b>C076:</b> Build up to enhance her own art style, technique, mediums and themes</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**COURSE CONTENT**

The student will compose a composition based on human figures in his own style choosing any medium.

**Submission: 5 Paintings,** Canvas Size- 3'x 4' (minimum)

**PAPER CODE: VAP 425**  
**Paper Title: Creative Composition**  
**(Practical)**

**Credits: 06**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**This paper will enable the students to-**

1. Develop visual literacy and observation.
2. Practice to develop new ways of expression and mixing media, newways to appropriate the act of drawing.
3. Develops artistic works that demonstrate an understanding of technique, process, tools, and materials in a variety of media.
4. Understand and implement ideas, moods and feelings through composition.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAP 425	Creative Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO77</b> Construct personal work of art which demonstrates an understanding of the composition, and style of painting, materials and techniques used in creating connotative forms, conceptual and procedural relationships to one another.</p> <p><b>CO78:</b> Enhance the knowledge of using art mediums, colors, forms, textures with advance compositional skills.</p> <p><b>CO79:</b> Understand, interpret and enjoy painting from different cultures to initiate a life- long process of expanding knowledge on the diversity of our culture and</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>



		<p>heritage.</p> <p><b>CO80:</b> Demonstrate their proficiency with specific materials and techniques within a defined medium. Explore use of variety of brainstorming techniques to generate novel ideas to compose composition.</p> <p><b>CO81:</b> Compose and produce a collection of work that represents attitudes, knowledge and skills which demonstrate an advanced level of competency in visual communications.</p>		
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### **COURSE CONTENT**

The student will choose any one of the medium and will continue work in the chosen media. Oil / Acrylics / Mix Media 3 canvases (size: 2x3 ft and 2x2 ft)

**Submission:8 works** Canvas Size- 3'x 4' (minimum)

**Note: The Exam will be conducted of 25 hours that will include 3 canvasses to be completed (size: 2x3 ft and 2x2 ft).**

**Department – Fine Art**  
**Program – Master Of Fine Arts (MFA)**  
**Specialization- Sculptures (Portraiture)**  
**OUTCOMES- Academic Year - 2020-2021**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.
<b>PO5</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.

**PROGRAM SPECIFIC OBJECTIVES**

<b>PSO1</b>	Build an understanding of composing an artwork in 3D. Experiment with elements and properties of art until they come up with a language of expression that is unique to them. Develop skills to manipulate forms by elongating, dwarfing, warping etc to express themselves through their artworks.
<b>PSO2</b>	Convey their original thoughts into 3D works of art in terms of portraits. Think about social political cultural issues that they are sensitive to and find ways to interpret them through their artworks.
<b>PSO3</b>	Evaluate and reproduce portraits of people of any race, age or gender. Understand the anatomy of a human head to the finer details of the face. Read and learn about famous portrait artists before them and develop a practice of constructing unique portraits.
<b>PSO4</b>	Develop material proficiency in sculpting mediums like clay, terracotta, ceramic, POP, cement, stone, wood, metal (casting and scrap), etc. Learn about existing sculptures in these medium and

	then stretch their understanding to be able to use it creatively. Formulate their own creative ways to construct artworks learning and unlearning use of tools and materials.
<b>PS05</b>	Construct 3D works of art that a finished with desired surface, treatments, colour and polishes according to their chosen medium. Through process of observing great artists before them, they should be able to refine their use of tools and techniques to produce textures and surfaces that facilitate their concepts.
<b>PS06</b>	Build understanding of workings of art gallery/ studio spaces. They should learn displaying rules and techniques to project their artwork correctly to the right audience.
<b>PS07</b>	Possess enough skills and technical knowhow to produce 3D works of art and ability to encourage in self- determining, concern and experiments throughout their life.
<b>PS08</b>	Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural, and social responsibility for sustainable development of society and commodities as well.
<b>PS09</b>	Identify the glory of art chronologically throughout the history of man across the world. Analyze art and aesthetics with their socio political contexts and finally be able to hypothesize and defend theories pertaining to art.

**(P) Course Articulation Matrix: Correlation with Programme Outcomes (POs) and Programme Specific Outcomes (PSOs)**

Cour se	COs	PO1`	PO2	PO3	PO4	PO5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PS O9
VAS (P) 121	CO1	*			*			*					*		*
	CO2	*			*		*	*					*		*
	CO3	*				*						*	*	*	*
	CO4	*				*	*	*	*						*
	CO5	*	*			*		*					*		*
VAS (P) 122	CO6		*					*							*
	CO7		*			*						*	*	*	
	CO8		*			*						*	*	*	
	CO9		*		*							*	*	*	
VAS (P) 123	CO10				*		*		*						
	CO11				*		*		*	*					
	CO12				*				*	*	*				
	CO13					*				*	*				
VAS (P) 124	CO14	*					*		*						
	CO15			*					*	*					
	CO16				*			*					*		*
	CO17				*		*		*	*	*				
VAS (P) 125	CO18				*			*					*		
	CO19				*	*	*	*	*						
	CO20	*				*			*	*	*				
VAS (P) 221	CO21	*						*					*		*
	CO22									*	*			*	
	CO23	*		*		*			*				*		*
	CO24	*											*		*
VAS (P) 222	CO25		*		*							*	*	*	
	CO26		*		*			*				*	*	*	
	CO27		*									*		*	
	CO28		*									*		*	
VAS (P) 223	CO29			*	*		*		*						
	CO30			*						*	*	*			
	CO31				*		*		*				*		
VAS (P)	CO32				*		*		*						
	CO33				*			*				*	*	*	

224	CO34				*	*	*		*					*	
VAS (P)	CO35				*			*				*	*		
	CO36				*		*	*	*						
225	CO37			*						*	*	*			
	CO38				*		*		*			*	*		
VAS (P)	CO39	*											*		*
	CO40			*						*	*				*
321	CO41	*											*		*
	CO42	*				*							*	*	*
VAS (P)	CO43		*									*		*	
	CO44		*									*		*	
322	CO45		*				*					*		*	
	CO46			*	*		*		*	*					
VAS (P)	CO47				*		*		*			*			
	CO48				*	*	*		*			*	*		
323	CO49			*					*	*	*				
	CO50				*		*					*		*	
VAS (P)	CO51				*	*				*		*		*	*
	CO52				*		*		*						
324	CO53	*			*					*	*	*			
	CO54	*						*					*		
VAS (P)	CO55				*		*	*	*						
	CO56				*							*		*	
325	CO57	*			*	*	*	*	*						
	CO58	*											*		*
VAS (P)	CO59	*		*						*	*				*
	CO60	*											*	*	*
421	CO61	*				*						*	*	*	*
	CO62		*					*				*		*	
VAS (P)	CO63		*			*						*	*	*	
	CO64		*									*		*	
VAS (P)	CO65				*		*		*						
	CO66				*		*		*			*	*		
423	CO67			*	*					*	*	*			
	CO68				*		*		*						*
VAS (P)	CO69			*	*					*	*				
	CO70				*	*		*					*		*
424	CO71	*			*			*					*		*
	CO72				*		*	*	*			*			
VAS (P)	CO73				*		*	*		*		*			
	CO74					*				*	*	*			
425	CO75			*		*				*	*	*			

**MFA SCUPLTURE (PORTRAITURE)**  
**SEMESTER –I**  
**PAPER CODE – VAS (P) 121**  
**Introduction to History of Indian Art**  
**(Theory)**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

**Course Objectives:**

**This course will enable the students to-**

1. Study timeline to understand the historical development of Indian art.
2. Develop understanding of changes in art due to socio political changes across different eras.
3. Cultivate appreciation of Indian art and find inspiration for their own work.
4. Gain an understanding of the historical origins of art history.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 121</b>	<b>Introduction to history of Indian art</b>	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> To perform historical and contextual analysis of works of art.</p> <p><b>CO2:</b> Understand major periods, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO3:</b> Develop an understanding of how art changes according to social political changes.</p> <p><b>CO4:</b> Explain the beginning of iconography in India</p> <p><b>CO5:</b> To show deep learning to appreciate art of ancient India.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**CONTENTS**

**Unit I: Indus Valley Architecture**

**6 Hrs**

- Harappa and Mohenjodaro (Great Bath, Granary, Dockyard at Lothal)
- Sculptures- Head of a Priest from Mohenjodaro
- Torsos from Harappa
- Bronze Sculpture- Dancing Girl from Mohenjodaro
- Terracotta Female Figurines
- Pottery- Knobbed Pottery, Perforated Pottery, Miniature Pottery, Incised Pottery, Animal Shaped Pottery etc.
- Seals- Pillar on the Unicorn Seals, Animals on Seals, Representation of Mythological Creatures
- Copper Tablets.

**Unit II: Mauryan Art under Asoka**

**6 Hrs**

- Pillars and their Capitals found upto now: Sarnath, Sanchi, Rampurva, LauriaNandangarh, LauriaAraraj, Allahabad, Kosam, NiglivaBakhira, Sankisa etc.
- Sculptures (YakshaYakshi etc)

**Unit III: Sunga- Kanva Art****6 Hrs**

- Early tradition and Symbolism of Stupa Architecture
- Stupa of Bharhut in detail: Its sculptures as Human Beings, Animals, Trees and Fruits, Sculptured Scenes in Bas Relief, Objects of Worship.
- Great Stupa No. I of Sanchi: Gateways and Sculptures.

**Unit IV: Kushan Art at Mathura****6 Hrs**

- Style and Contents
- Stupa Architecture
- Padmaravedika, Salabhanjikas
- Origin of Buddha Images
- Yaksha and Naga Statues
- Brahmanical Images.

**Unit V: Gandhara art****6 Hrs**

- Distinct type of Buddha images along with Buddhist iconography possessing Graeco-Roman and Iranian influence.
- The life scenes of Buddha in Bas relief, Jataka scenes, Bodhisattvas, Kuber, Panchika and Hariti, Shalabhanjika and Hellenistic motifs and subjects.

**BOOKS RECOMMENDED:**

- Vasudeva S. Agrawala, Indian Art
- Susan Huntington, The Art of Ancient India
- Stella Kramrisch, Indian Sculpture,
- H. Zimmer, The Art of Indian Asia, 2 vols.
- G. Yazdani and others, Ajanta, 3 vols.
- Stella Kramrisch, A survey of Painting in the Deccan
- R.N. Misra, Outlines of Indian Arts – Architecture, Painting, Sculpture, Dance and Drama
- ArputhaRaniSengupta – Buddhist Art and Culture – Symbols and Significance
- S. K. Bhattacharya – The Story of Indian Art
- Ananda K Coomaraswamy – History of Indian and Indonesian Art
- A History of Fine Art In India & Ceylon – Vincent A Smith

**PAPER CODE - VAS(P) 122****Seminar****Credits:2****Maximum marks: 100****Contact Hrs/Week:2****Total Hrs :30****Course Objectives:****This course will enable the students to-**

1. Formulate a unique lens to observe artists and artworks.
2. Frame and present a project that exemplifies their through process
3. Explain and defend their thoughts before an evaluating committee.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 122</b>	<b>Seminar</b>	<b>The students will be able to-</b> <b>CO6:</b> articulate an artwork or artist through a short lens of their topic <b>CO7:</b> Present and discuss their observations confidently <b>CO8:</b> develop	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.  <b>Learning activities for the students:</b>	Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation,

		Argumentative skills, asking and answering questions being put up on the spot. <b>CO9:</b> Impart skills in preparing a detailed report describing their unique thought process.	Self-learning assignments, Effective questions, presentation, Giving tasks.	Individual and group projects, regular ,display and submission of artworks.
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### CONTENT

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

### Book Recommendation

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

### PAPER CODEVAS(P) 123 Live Portrait Study (Practical)

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

### Course Objectives:

**This course will enable the students to-**

1. Practice their skills of portrait making using a live model, while increasing their focus on finer details of the face.
2. Use clay as the basic medium to expertly replicate all the different textures of a human head, i.e., hair, eye, skin, etc
3. Construct portraits to scale, enhancing their understanding of proportions of human head with lateral symmetry.

### COURSE CONTENTS:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 123</b>	<b>Live Portrait Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO10:</b> Interpret the anatomy of a head and Duplicate character of the live model in clay (or other mediums)</p> <p><b>CO11:</b> Use their understanding of proportion to presuppose an armature of the required scale.</p> <p><b>CO12:</b> Generate a deeper understanding of each</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

		individual feature of a portrait, i.e., eyes, nose , lips etc <b>CO13:</b> Construct professional looking finished portraits that replicate the face of the given model	Effective questions, presentation, Giving tasks.	
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## CONTENT

Study from live model in clay and casting in any medium (plaster / cement/ fiber/ metal/ scrape)

**SUBMISSIONS: 4 works life size**

## BOOKS RECOMMENDED

- Heidi Maiers – Portrait Sculpture(busts)
- BerithHidre – Modeling heads and Faces in Clay
- Daisy Grubbs – Modeling a Likeness in Clay
- Simon Kogan – How to Sculpt the Portrait in Clay
- Peter Rubino – The portrait in Clay

### aper Code - VAS(P) 124 Antique Portrait Study Practical

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

## Course Objectives:

**This course will enable the students to-**

1. Appreciate and understand the portraits of ancient era.
2. Develop an understanding of tools, materials and techniques used in those times.
3. Formulate a deeper understanding by taking upon a journey that master artists may have taken while making the portrait.
4. Reproduce a finished replica of an ancient work finely recreating features, face structure, rhythm and balance.

## COURSE CONTENTS:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 124</b>	<b>Antique Portrait Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO14:</b>Learn through recreation various intricacies of a portrait like expressions, features, proportion etc</p> <p><b>CO15:</b>Develop an understanding of tools and mediums used by the chosen civilization</p> <p><b>CO16:</b> Recognize the different aesthetics of the</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions,</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>



		various ancient civilizations and how their iconography developed	presentation, Giving tasks.	
		<b>CO17:</b> Replicate a portrait from art history that will help them understand the artist's techniques, tools and medium.		

## CONTENT

Study of portraits made by great masters (Greek, Roman, Western, Indian etc)

**SUBMISSION: 2 works minimum**

### BOOKS RECOMMENDED

- Hisashi Mori – Japanese Portrait Sculpture
- R.P. Hinks - Greek and Roman Portrait Sculpture
- Peck Stephen Rogers, Atlas of Human Anatomy for the Artist,
- John Griffiths Pedley – Greek Art and Archaeology
- Gombrich – The Story of Art
- Dr. Neeta Yadav –Glory of Ancient India

**PAPER CODE :VAS(P) 125**

**Creative Portrait  
(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Course Objectives:**

**This course will enable the students to-**

1. Construct original compositional artworks that reflect their knowledge of art so far.
2. Showcase their unique thought process while utilising the form of a human head.
3. Produce artworks that illustrate their individual aesthetics illustrating the properties of art like balance, rhythm, emphasis, movement etc

### COURSE CONTENTS:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAS (P) 125	Creative Portrait (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO18:</b> Compose an artwork that exemplifies their individual concept bearing the form of a head.</p> <p><b>CO19:</b> Observe, Analyse and Interpret a portrait creatively displaying original thought. Reflect their understandings of elements and properties of art to produce a composition that is technically sound and aesthetically appealing</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		<b>CO20:</b> Learn to use art as a tool for commentary of socio political issues that they are sensitive about.	tasks.	
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## **CONTENT**

Student will prepare a creative portrait in his own style using different techniques and mediums.

### **SUBMISSION: 4 works size 18" minimum**

#### **BOOKS RECOMMENDED**

- Julia L. Kay – Portrait Revolution
- Rosie Llewellyn Jones – Portraits in Princely India
- Ricardo Barros – Facing Sculpture: A Portfolio of Portraits, Sculpture and Related Ideas

**MFA SEMESTER –II**  
**PAPER CODE :VAS(P) 221**  
**History of Indian Sculpture Art**  
**(Theory)**

**Credits:2**  
**Maximum marks: 100**  
**Contact Hrs/Week:2**  
**Total Hrs :30**

**Course Objectives:**

**The course will enable the students to:**

1. Identify the most important sculptures and architectures of Indian Art
2. List the significance of the Golden Age of Art on Indian art.
3. Read and Analyze ancient art of India, and derive conclusions on the basis of their own understanding.
4. Ability to interpret the Indian culture of that era in the present day context.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAS (P) 221	History of Indian Sculpture Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO21:</b> Distinguish between the works of each era with respect to the style of work</p> <p><b>CO22:</b> Recognize the techniques of stone carving, metallurgy, and casting used by artists mentioned in the syllabus</p> <p><b>CO23:</b> Develop skills to place ancient art chronologically.</p> <p><b>CO24:</b> Analyze and Evaluate the involvement of mythology and religion in the works of art</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENT**

**Unit I: Gupta Period**

**6 Hrs**

- The Golden age of art in India,
- Architecture and Sculptural Ornamentation of Sanchi temple no. 17
- The Parvati Devi temple at NachnaKuthara
- The temple of Bhitragaon
- The Vishnu temple at Tigawa
- The Shiva temple at Bhumara
- The Dasavatara temple at Deogarh, Ajanta and Bagh Caves.

**Unit II: Sculptures and cave architecture of Ajanta and Ellora**

**8 Hrs**

- Historical background and Iconography of Varaha:
  - Adivaraha or Nar- Varaha,
  - Yajnavaraha,
  - Pralayavaraha,
  - Mahavaraha,
  - Varaha in boar form
  - Nar- Varaha from Udaigiri cave 5
  - EranVaraha- Anthropomorphic and Theomorphic form
- Evaluation and Iconography of Mukhalinga,

- The uniconic form: ekmukhalinga Cave 4 Udaigiri,
- EkmukhalingaBhumra
- Ekmukha Shiva Linga, 5th Century AD, Khoh, M.P.
- National Museum, Delhi,
- Linga with Brahma, Vishnu, Mahesh, and Surya, 6th Century AD, Uttar Pradesh, National Museum, Delhi.

### **Unit III: Terracotta from Gupta period**

**5 Hrs**

- Ganga and Yamuna from Ahichhatra
- Mirpurkhas Seated Buddha
- Seated and standing Buddha Mathura
- Seated and standing Buddha Sarnath
- DakshinamurtiAhichhatra
- Parvati head Ahichhatra
- Shiva Gana destroying Dakshas Sacrifice Ahichhatra
- Decorative brick on tile Mirpurkhas
- Mahishasurmardini from Bhumra, M.P.

### **Unit IV: Study of Temple-Sculptures**

**5 Hrs**

- Descent of Ganga PallavaMahabalipuramTamilnadu period Stone Circa 7th Century A.D.,
- Ravana shaking MountKailash (RashtrakutaEllora, Maharashtra) Stone Circa Circa 8th Century A.D.
- Trimurti (Elephanta, Maharashtra) Stone Circa 9th Century A.D.,
- Lakshmi Narayana (KandariyaMahadev Temple) (Chandela, Khajuraho, M.P.) Circa 10th Century A.D.,
- Cymbal Player Sun Temple (Ganga Dynasty, Konark, Orissa) Stone, Circa 13th Century A.D.,
- Mother & Child (Vimla-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu, Rajasthan) White Marble Circa 13th Century A.D.

### **Unit V: South Indian Bronzes- Chola, Pallava and Nayaka Periods**

**6 Hrs**

- Method of casting (solid and hollow)
- Study of South Indian Bronzes
- Types of Bronze
  - Shiva Nataraj (ThanjavurDistt., Tamilnadu) Chola period (12th Century A.D.)(Collection: National Museum, New Delhi),
  - Krishna (Tamilnadu) Chola period (12th Century A.D.)(Collection: National Museum, New Delhi)
  - Devi (Uma) Chola Period (11th Century A.D.) (Collection: National Museum, New Delhi),
  - Dancing Ganesa (Karnataka 16th Century) (Collection: LOS Angles CCU Museum of ART, California),
  - Kubera, Varuna (Karnataka C.1050) (Collection: LOS Angles CCU Museum of ART, California), Siva Nataraja, Tamil Nadu, India, C.950, South Indian Bronzes- LOS Angles CCU Museum of ART, California

### **BOOKS RECOMMENDED**

- The Hindu temple, Volume 1 by Stella Kramrisch, Raymond Burnier
- An Introduction to Gupta Numismatics by S.R. Goyal, KusumanjaliPrakashan, Jodhpur
- Gupta Art by V.S. Agarwal
- Art of Gupta India by Joanna G. Williams
- Gupta Art by J.C. Harle
- Art and Architecture of India by Benjamin Rowland
- Indian Architecture by Percy Brown
- Indian Art, Culture and Literature by Shanti Lal Nagar
- A History of Fine Art In India & Ceylon – Vincent A Smith

**PAPER CODE :VAS (P) 222**  
**Seminar**

**Credits:2**  
**Maximum marks: 100**  
**Contact Hrs/Week:2**  
**Total Hrs :30**

**Course Objectives:**

**Student will be able to –**

1. Prepare a document to present their unique thought process
2. Explain and defend their ideas in front of an evaluation committee.
3. Formulate a unique lens to observe artists and artworks.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAS (P) 222	Seminar	<p><b>The students will be able to-</b></p> <p><b>CLO25:</b> Construct arguments about the existing knowledge about the work of portrait artists</p> <p><b>CLO26:</b> Generate newer approaches to investigate further about the chosen topic.</p> <p><b>CLO27:</b> Prepare a document with proper references and concluding statements</p> <p><b>CLO28:</b> Defend their conclusion in front of a jury</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, layouting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field work, handling of various media and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts,, Viva-Voice on display of artworks, layouts,sketches,Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**CONTENT:**

The student will choose any topic of choice relevant to the field of specialization and will present a seminar on scheduled date.

**BOOK RECOMMENDED:**

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

**PAPER CODE :VAS(P) 223**  
**Live Portrait Study**  
**(Practical)**

**Credits:6**  
**Maximum marks: 100**  
**Contact Hrs/Week:22**  
**Total Hrs :90**

**Course Objectives:**

**Student will be able to –**

1. Observe, analyses, interpret a live models busts into sculpture of a permanent medium.
2. Construct portraits/bust with 3D understanding of each individual feature
3. Replicate exact features of the live model in order to create identical portraits that has a unique character of the model
4. Learn how to measure with precision various details of the face and reinterpret it in 3D

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 223</b>	<b>Live Portrait Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO29:</b>Duplicate character of the live model in clay and then cast the sculpture into a permanent medium.</p> <p><b>CO30:</b>Understand and tackle various complexities of mold making and casting a bust/head into a permanent medium</p> <p><b>CO31:</b> Generate a deeper understanding of each individual feature of a portrait, i.e., eyes, nose , lips etc with respect to the given model.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of clay and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**CONTENT**

**Exam 30 Hrs.**

Study from live model in clay and casting in any medium (plaster/ cement/ fiber/ metal/ scrape)

**SUBMISSIONS:4 works life size**

**BOOKS RECOMMENDED**

- Faraut Philippe et CharisseFaraut, Portrait Sculpting Anatomy and Expressions in Clay
- Heidi Maiers – Portrait Sculpture(busts)
- BerithHidre – Modeling heads and Faces in Clay
- Daisy Grubbs – Modeling a Likeness in Clay
- Simon Kogan – How to Sculpt the Portrait in Clay
- Peter Rubino – The portrait in Clay

**PAPER CODE :VAS (P) 224**  
**Antique Portrait Study**  
**(Practical)**

**Credits:6**  
**Maximum marks: 100**  
**Contact Hrs/Week:22**  
**Total Hrs :90**

**Course Objectives:**

**Student will be able to –**

1. Learn by recreation of an artwork from an important artist in history.
2. Observe, analyses, interpret how portrait art has evolved in time
3. Learn by duplicating the artists style, tool handling, surface treatment etc.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 224</b>	<b>Antique Portrait Study (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO32:</b>Observe intricately. Notice the details student would have overlooked otherwise.</p> <p><b>CO33:</b>Develop resources and skill to bring to your own creative work.</p> <p><b>CO34:</b> Develop an understanding of formal elements of artwork by recreating the decisions of form, proportion, posture etc made by artist already.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**CONTENT**

Study of portraits made by great masters (Greek, Roman, Western, Indian etc.)

**No Exam**

**BOOKS RECOMMENDATION**

- J.J. Pollitt – Art in the Hellenistic Age
- John Griffiths Pedley – Greek Art and Archaeology
- Gombrich – The Story of Art
- JyotiRohillaRana – Sculpture Art of Amravati
- RajendraYadav – Sculpture Art of Abaneri
- Irene Korn – Auguste Rodin
- Flynn Tom, The body in Sculpture, The Everyman art Library,1998, Calmann and King Ltd, London
- Taschen, Auguste Rodin – Drawing & Sculpting
- Gamba Claudio, Michelangelo, 2008, SkiraEditore, Milano, Italy
- Dr. Neeta Yadav –Glory of Ancient India

**PAPER CODE: VAS (P) 225**  
**Creative Portrait**  
**(Practical)**

**Credits:6**  
**Maximum marks: 100**  
**Contact Hrs/Week:22**  
**Total Hrs :90**

**Course Objectives:**

**Student will be able to –**

1. Learn by recreation of an artwork from an important artist in history.
2. Observe, analyses, interpret how portrait art has evolved in time
3. Learn by duplicating the artists style, tool handling, surface treatment etc.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 225</b>	<b>Creative Portrait (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO35:</b>Walk the process of constructing a personal style and expression through the medium.</p> <p><b>CO36:</b>Understand portrait as a form and manipulate the form to communicate their thought process.</p> <p><b>CO37:</b>Use tools and techniques learnt so far to their advantage, developing a language of their own.</p> <p><b>CO38:</b>exemplify their knowledge of elements and principles of art by constructing an original work of art.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b>            Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.

**CONTENT**

Student will prepare a creative portrait in his own styles using different techniques and mediums.

**Submission:** 4 works of size 18inches minimum

**Note:** The Exam will be conducted of 30 hours that will include 1 Portrait in life size and 2 other Mesquites in creative portrait to be completed. The size for the machete should not be less than 9”.



**MVA SEMESTER –III**  
**PAPER CODE :VAS (P) 321**  
**Western Art History**  
**(Theory)**

**Credits:2**  
**Maximum marks: 100**  
**Contact Hrs/Week:2**  
**Total Hrs :30**

**Course Objectives:**

**The course will enable the students to:**

1. Distinguish between the works of each era with respect to the style of work
2. Develop an understanding of how art changes according to social political change
3. Read and analyze paintings, sculptures and architecture.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 321</b>	<b>Western Art History</b>	<p><b>The students will be able to-</b></p> <p><b>CO39:</b> Distinguish between sculptural practices of Indian and Western art.</p> <p><b>CO40:</b> Evaluate the techniques of stone carving, metallurgy, and casting used by artists mentioned in the syllabus</p> <p><b>CO41:</b> Identify various civilizations and their interpretations and usage of art.</p> <p><b>CO42:</b> Recognize the grandiosity of sculptures and architectures of these eras. To show deep appreciation for art of the world.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENT**

**Unit I: Egyptian Art**

**6 Hrs**

- Introduction (Old, Middle and New)
- Relief- Hierakonpolis Pallate of king Narmer
- The Great Pyramids
- The Great Sphinx of Giza
- The smaller pyramids and tombs of Ancient Egypt,
- Temple of Hatshipsut
- Portraitures

**Unit II: Greek Art - Archaic**

**5 Hrs**

- Ancient Greek pottery: Geometric and Proto Geometric pottery
- Archaic Period: Black figure and red figure vases

- Sculptures (Kouros and Kore)

### **Unit III: Greek Art -Classical**

**6Hrs**

- Classical Period Architecture (Orders- Doric, Ionic and Corinthian)
- Classical Period Sculpture Kritios Boy and Sculptor Policlitus
- Classical Painting

### **Unit IV: Greek Art – Hellenistic**

**7 Hrs**

- Hellenistic Period: Sculptors Praxiteles, Scopas, Lysippos
- Sculptures
  - Dying Gaul,
  - Barberine Faun,
  - Altar at Pergamum,
  - Nike of Samothrace,
  - Laocoon

### **Unit V: Roman Art**

**6 Hrs**

- Architecture:
  - Temple of Fortuna Virilis,
  - Temple of Sibyl,
  - Sanctuary of Fortuna
  - Primigenia,
  - Colosseum
- Sculptures
  - Portraits,
  - Narrative Relief-
    - AraPacis,
    - Arch of Titus,
    - Column of Trajan,
    - Arch of Constantine
- Paintings

### **BOOKS RECOMMENDED**

- Cyril Aldred – Egyptian Art Thame& Hudson World of art
- John GriffithsPedley – Greek Art and Archaeology
- The Book of Art Vol 1 – Origin of Western Art – Revised Edition – Grolier
- Janson. H.W. – The Story of Art History
- Gombrich – The Story of Art

**PAPER CODE: VAS (P) 322**  
**Dissertation**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week2:**

**Total Hrs :30**

### **Course Objectives:**

**The course will enable the students to:**

1. Demonstrate knowledge and understanding of art on a deeper level – understanding art, artists and their social impact.
2. Identify and use basic research skills that will help them prepare take up bigger research projects in future.
3. Show clarity in argument, understanding of chosen topic area and presentation skills.

**COURSE CONTENTS:**

**CONTENT**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 322</b>	<b>Dissertation</b>	<p><b>The students will be able to-</b></p> <p><b>CO43:</b> Prepare a short research on a key question they identified within the art domain.</p> <p><b>CO44:</b> Develop skill of academic writing using appropriate referencing and other research tools.</p> <p><b>CO45:</b> Identify, summarize and critically evaluate relevant literature and use them to test their hypothesis.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**BOOKS RECOMMENDED**

- Barnet Sylvan, A Short Guide to Writing about – Art, 7<sup>th</sup> ed., 2003, Longman, US.
- Sayre Henry M., Writing About Art, 4<sup>th</sup> ed., 2002, Prentice Hall, Upper Saddle River, New Jersey 07458
- Hughes Robert, Nothing if Not Critical – Selected Essays on Art and Artists, 1990, Penguin Books, US
- Chris Murray, Key Writings on Art: The Twentieth Century

**PAPER CODE :VAS (P) 323  
Live Model Study  
(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Course Outcomes:**

**Student will be able to –**

- Construct a proportionate 3D replica of a live model
- Recognize details of the anatomy of a human.
- Generate a deeper understanding of features, their bone structure and muscle build up.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 323</b>	<b>Live Model Study</b>	<b>The students will be able to-</b>	<b>Approach in teaching:</b>	Semester end examinations,

	<b>(Practical)</b>	<p><b>CO46:</b> Duplicate character of the live model in clay and cast them in permanent mediums.</p> <p><b>CO47:</b> Enhance observational skills and memory to construct a figurative sculpture.</p> <p><b>CO48:</b> Learn to create volume and form of a human figure that will help them construct figurative composition in future.</p> <p><b>CO49:</b> Understand the techniques of measurement and scaling of a sculpture to achieve proportional correctness.</p>	<p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay out of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various dry mediums of art.</p>	<p>Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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### CONTENT

Study from live model in clay and casting in any medium (plaster/ cement/ fiber/ metal/ scrape)

**SUBMISSIONS: 2 works in half life size**

### BOOKS RECOMMENDED

- John Reyness – Figure Drawing and Anatomy for The Artist
- Peck Stephen Rogers, Atlas of Human Anatomy for the Artist,
- LanteriEdouard, Modelling and Sculpting the Human Figure
- Flynn Tom, The body in Sculpture, The Everyman art Library,1998, Calmann and King Ltd, London
- Perard Victor, Anatomy and Drawing, 2011, Grace Prakashan, Mumbai, India
- Diana Constance – Life Drawing Class

**PAPER CODE: VAS(P) 324**  
**Antique Study (Full Life)**  
**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

### Course Objectives:

**Student will be able to –**

1. Closely inspect and evaluate world famous artworks
2. Study important artists and their works, about their lives and art style.
3. Develop an life size art work and compete with the challenges that come with this scale of artwork.

### COURSE CONTENTS:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAS (P) 324	Antique Study (Full Life)	<p><b>The students will be able to-</b></p> <p><b>CO50:</b> Learn the method of the artist; his or her manner</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on</p>	<p>Semester end examinations, Continuous Assessment Test,</p>

		<p>of approach, the composition sense and technique.</p> <p><b>CO51:</b> Learn to sculpt with the similar vigor and manner in which the artist has made the work.</p> <p><b>CO52:</b> Develop a full size figurative artwork understanding proportions and human body.</p> <p><b>CO 53:</b> Construct life size sculpture, demonstrate techniques and use of tools according to the size.</p>	<p>composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay out of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>
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**CONTENT**

**(no Exam)**

Study of life / figure made by great masters (Greek, Roman, Western, Indian etc)

**SUBMISSION: 2 works minimum**

**BOOKS RECOMMENDED**

- John Griffiths Pedley – Greek Art and Archaeology
- Gombrich – The Story of Art
- JyotiRohillaRana – Sculpture Art of Amravati
- RajendraYadav – Sculpture Art of Abaneri
- Irene Korn – Auguste Rodin
- Flynn Tom, The body in Sculpture, The Everyman art Library,1998, Calmann and King Ltd, London
- Taschen, Auguste Rodin – Drawing & Sculpting
- Gamba Claudio, Michelangelo, 2008, SkiraEditore, Milano, Italy
- Dr. Neeta Yadav –Glory of Ancient India

**PAPER CODE: VAS(P) 325**  
**Figurative Sculpture**  
**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Course Objectives:**

**Student will be able to –**

1. Demonstrate advanced knowledge in skill to construct original artworks.
2. Use tools and techniques creatively to express their thought processes.
3. Construct complete artworks with two or more figures.

## COURSE CONTENTS:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 325</b>	<b>Figurative Sculpture</b>	<p><b>The students will be able to-</b></p> <p><b>CO54:</b> Use mediums with deeper understanding of their significance and attributes they add to the work of art.</p> <p><b>CO55:</b> Manipulate the head as a form at a professional level stretching, bending, twisting it to convey inner thoughts.</p> <p><b>CO56:</b> Demonstrate professional level of expertise in casting and mould making processes.</p> <p><b>CO57:</b> Develop a personal style of expression.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

### CONTENT

Student will prepare a creative sculpture based on figures in his own style using different techniques and mediums.

### No Exam

### SUBMISSION: 3 works of 2' minimum

### BOOKS RECOMMENDED

- Tucker William, The Language of Sculpture
- Flynn Tom, The body in Sculpture, The Everyman art Library, 1998, Calmann and King Ltd, London
- Rubina Peter, Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpting
- Vergie Lea, Art on the Cutting Edge – A guide to Contemporary Movements, SkiraPaperbag, 2001, Milan, Italy
- Ian Dawson – Making Contemporary Sculpture
- The 21<sup>st</sup> Century Art book – Phaidon
- PranNathMago - Contemporary Art of India
- Michael Archer – Installation Art – Thames & Hudson
- William Schultz Linduff – Art Past Art Present
- Williemian Brand – Visual Thinking
- Devi Prasad – RamkinkerVaij
- Norbert Lynton – The Story of Modern Art

**SEMESTER –IV**  
**PAPER CODE: VAS (P) 421**  
**Western Modern Sculpture**  
**(Theory)**

**Credits:2**  
**Maximum marks: 100**  
**Contact Hrs/Week:2**  
**Total Hrs :30**

**Course Objectives:**

**The course will enable the students to:**

1. Trace different ideologies and socio political changes that ignited major changes in art form.
2. To articulate the timeline of Western Modern art.
3. Develop knowledge to locate, interpret and analyze the art works done in modern West.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 421</b>	<b>Western Modern Sculptures (Theory)</b>	<p><b>The students will be able to-</b></p> <p><b>CO58:</b> List all the achievements, experiments and advancements each of the mentioned artists made in Western Art history</p> <p><b>CO59:</b> Recognize the various techniques of used by artists mentioned in the syllabus and interpret it in their own artworks</p> <p><b>CO60:</b> To recognize and understand major monuments and artists, methods and theories and be able to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO61:</b> Develop an understanding of how art changes according to social political change</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENT**

**Unit I: Sculptors and their sculptures of Renaissance and Baroque period** **7 Hrs**

**Unit II:** **5 Hrs**

- **Neoclassicism and Romanticism** Sculptors: Antonio Canova, AugustePreault, Francois Rude, Antoine- Louis Barye, Jean Baptiste Carpeaux
- **Realism & Impressionism** Sculptures: Rodin, Camille Claudel

**Unit III: Sculptors before 1945** **6 Hrs**

Constantine Brancusi, Henry Moore, Barbara Hepworth, Umberto Boccioni, Raymond Duchamp, Vladimir Tatlin, Marcel Ducamp, Alberto Giacometti, Julio Gonzalez, Alexander Calder, Mathias Goeritz

**Unit IV: Sculptors after 1945****5 Hrs****Primary Sculptures and Environmental Sculptures-** Ronald Bladen, David Smith, Donald JUDD, Claes Oldenburg, Barnett Newman, Ellsworth Kelly, Romert Smithson, Christo Javacheff**Unit V:****7 Hrs**

- **Constructions and Assemblage-** Robert Rauschenberg, John Chamberlain, Louise Nevelson, Nancy Graves
- **Environment and Installations-** George Segal, Duane Hanson, Edward Kienholz
- **Conceptual Art-** Joseph Kosuth
- **Performance Art-** Nam June Paik, Robert Longo

**BOOKS RECOMMENDED**

- Vergie Lea, Art on the Cutting Edge – A guide to Contemporary Movements, SkiraPaperbag, 2001, Milan, Italy
- Read Herbert, Modern Sculpture – A Concise History
- The Book of Art Vol 1 – Origin of Western Art – Revised Edition – Grolier
- Janson. H.W. – The Story of Art History
- Janson. H.W. – Vol 2. – The Story of Art History
- Gombrich – The Story of Art
- Powell Jones – Impressionism
- Norbert Lynton – The Story of Modern Art
- Irene Korn – Auguste Rodin

**PAPER CODE: VAS (P) 422****Dissertation****Credits:2****Maximum marks: 100****Contact Hrs/Week:2****Total Hrs :30****Course Objectives:****The course will enable the students to:**

1. Use and develop written and oral presentation skills
2. Identify and use basic research skills that will help them prepare take up bigger research projects in future.
3. Identify, analyze and interpret suitable data to enable the research question to be answered.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAS (P) 422	Dissertation	<p><b>The students will be able to-</b></p> <p><b>CO62:</b> Prepare a short research document on a key research question they identified.</p> <p><b>CO63:</b> Demonstrate knowledge and understanding or art, artists and their impact on society on a deeper level.</p> <p><b>CO64:</b> Show evidence of clarity of argument, understanding of the chosen</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.



		topic area, and presentation of technical information.		
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### CONTENT

The students will have to submit the final Dissertation in five copies along with a soft copy in CD with the practical submission.

### BOOKS RECOMMENDED

- Barnett Sylvan, A Short Guide to Writing about Art, 7<sup>th</sup> ed., 2003, Longman, US.
- Sayre Henry M., Writing About Art, 4<sup>th</sup> ed., 2002, Prentice Hall, Upper Saddle River, New Jersey 07458
- Hughes Robert, Nothing if Not Critical – Selected Essays on Art and Artists, 1990, Penguin Books, US
- Chris Murray, Key Writings on Art: The Twentieth Century

### PAPER CODE: VAS (P) 423 Live Model Study (Practical)

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

### Course Objectives:

**Student will be able to –**

1. Construct a proportionate 3D replica of a live model
2. Replicate not only features but also expressions of the model.
3. Analysis and demonstrates technical details and measurements.

### COURSE CONTENTS:

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS(P) 423</b>	<b>Live Model Study</b>	<p><b>The students will be able to-</b></p> <p><b>CO65:</b> Exemplify advanced level skills of sculpting from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering.</p> <p><b>CO66:</b> Use a model to self-learn and patch the gaps of knowledge they might be facing in anatomy in their creative works.</p> <p><b>CO67:</b> Convert their clay models into refined sculptures in permanent</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		mediums using casting and mould making techniques.		
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**CONTENT**

**Exam 25**

**Hours**

Study from live model in clay and casting in any medium (plaster/ cement/ fiber/ metal/ scrape)

**SUBMISSIONS: 2 works in half life size**

**BOOK RECOMMENDED**

- John Reyness – Figure Drawing and Anatomy for The Artist
- Peck Stephen Rogers, Atlas of Human Anatomy for the Artist,
- LanteriEdouard, Modelling and Sculpting the Human Figure
- Flynn Tom, The body in Sculpture, The Everyman art Library,1998, Calmann and King Ltd, London
- Perard Victor, Anatomy and Drawing, 2011, Grace Prakashan, Mumbai, India
- Diana Constance – Life Drawing Class

**PAPER CODE: VAS(P) 424**

**Antique Study  
(practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Course Objectives:**

**Student will be able to –**

1. Recreate almost identically the technique and aesthetic of the chosen famous sculpture.
2. Analysis and understand principal of art and distribution of space.
3. Recognize the importance of learning through recreation of an artwork.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAS (P) 424	Antique Study (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO68:</b> Imparting theoretical knowledge along practical re construction of an antique figurative sculpture of choice.</p> <p><b>CO69:</b> Demonstrate advanced skills in usage of tools and techniques to reconstruct the sculpture and differentiate how they have change over time from the original artist to them.</p> <p><b>CO70:</b>Critique on and illustrate how the beauty standards of figurative works have changed over time and areas.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		<b>CO71:</b> Analyze work of art with their historical anecdote		
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**CONTENT**

**No Exam**

Study of life/ figure made by great masters (Greek, Roman, Western, Indian etc)

**Submission: 2 works minimum**

**BOOK RECOMMENDATION**

- John Griffiths Pedley – Greek Art and Archaeology
- Gombrich – The Story of Art
- JyotiRohillaRana – Sculpture Art of Amravati
- RajendraYadav – Sculpture Art of Abaneri
- Irene Korn – Auguste Rodin
- Flynn Tom, The body in Sculpture, The Everyman art Library,1998, Calmann and King Ltd, London
- Taschen, Auguste Rodin – Drawing & Sculpting
- Gamba Claudio, Michelangelo, 2008, SkiraEditore, Milano, Italy
- Dr. Neeta Yadav –Glory of Ancient India

**PAPER CODE: VAS(P) 425  
Figurative Sculptures  
(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Course Objectives:**

**Student will be able to –**

1. Explore opportunities art world provides to original art created with professional understanding of art elements and principles.
2. Learn techniques and tool handling to produce sculptural surfaces of their desire
3. Illustrate their ideologies and understanding of socio political issues in terms of 3D work of art.

**COURSE CONTENTS:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAS (P) 425</b>	<b>Figurative Sculptures</b>	<p><b>The students will be able to-</b></p> <p><b>CO72:</b> Create a series of original works of art with coherent formal, conceptual, and procedural relationships to one another.</p> <p><b>CO73:</b> Employ aesthetics, creativity, and quality craftsmanship in creation of a body original artwork.</p> <p><b>CO74:</b>Demonstrate professional level of</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

		<p>expertise in casting and mould making processes.</p> <p><b>C075:</b> Employ direct building techniques like assembling, repousing, welding etc in their mix media artworks.</p>	<p>tasks, Field practical, handling of photography tools.</p>	
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## CONTENT

## No Exam

Student will prepare a creative sculpture based on figures in his own style using different techniques and mediums.

**Submission: 3 works of 2' minimum**

## BOOKS RECOMMENDED

- Vergie Lea, Art on the Cutting Edge – A guide to Contemporary Movements, SkiraPaperbag, 2001, Milan, Italy
- Ian Dawson – Making Contemporary Sculpture
- The 21<sup>st</sup> Century Art book – Phaidon
- PranNathMago - Contemporary Art of India
- Michael Archer – Installation Art – Thames & Hudson
- Willium Schultz Linduff – Art Past Art Present
- Williemian Brand – Visual Thinking
- Willium Tucker - Language of Art
- Devi Prasad – RamkinkerVaij
- Norbert Lynton – The Story of Modern Art

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.
<b>PO5</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.

## PROGRAMME SPECIFIC OUTCOMES

<b>PSO1</b>	Students will excel in art history that involves the evolution of culture through various forms of art such as paintings, sculptures, architecture and decorative arts.
<b>PSO2</b>	Develop knowledge about the methodologies, critical theory and analyzing issues related to art.
<b>PSO3</b>	Achieve skills in appreciation and critical analysis of art works produced in different art periods.
<b>PSO4</b>	Determine explanatory reading, writing and computer skills required to spread awareness in the society about art, culture, education and environment.
<b>PSO5</b>	Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PSO6</b>	Learn to exhibit the art works and acquire skills to read and write critically, to pursue career in archives, academics, museums, curator, gallery archivist and more.
<b>PSO7</b>	Implement and experiment the knowledge about varied mediums, techniques and technical skills to execute a work of art/composition.

## Matrix of Course Outcomes aligned with Programme Outcomes

Course	COs	P01	P02	P03	P04	P05	PS01	PS02	PS03	PS04	PS05	PS06	PS07
VHA- 121	Co 1	*				*	*			*			
	Co 2		*			*		*					
	Co 3	*	*							*			
	Co 4			*	*							*	
	Co 5	*	*						*	*			
VHA- 122	Co 6		*	*			*						
	Co 7			*	*	*		*					
	Co 8		*		*				*				
	Co 9	*	*			*				*			
	Co 10		*		*							*	
VHA- 123	Co11	*	*			*	*			*			
	Co12	*		*	*				*	*			
	Co13	*				*	*	*		*			
	Co14				*	*						*	
VHA- 124	Co15		*				*						*
	Co16		*			*			*				
	Co17		*								*		
	Co18					*						*	
VHA- 125	Co19			*	*							*	*
	Co20			*	*								*
	Co21										*	*	
VHA- 221	Co22	*	*			*	*						
	Co23	*				*	*			*			
	Co24	*	*			*	*		*				
	Co25		*					*			*	*	
VHA- 222	Co26	*				*	*						
	Co27	*	*				*	*		*		*	
	Co28	*	*				*		*				
	Co29	*				*		*	*	*			
VHA- 223	Co30	*		*			*		*				
	Co31		*				*		*				
	Co32		*		*				*	*			
	Co33	*		*		*	*			*			*
VHA- 224	Co34		*				*						*
	Co35		*			*			*				
	Co36		*								*		
	Co37					*						*	
VHA- 225	Co38			*	*							*	*
	Co39				*	*				*	*	*	*
VHA- 321	Co40	*		*			*		*				
	Co41	*				*	*				*		
	Co42	*				*	*			*			
VHA- 322	Co43	*		*		*	*		*	*			
	Co44		*	*				*					
	Co45		*			*			*	*		*	
	Co46	*				*						*	
VHA- 323	Co47	*	*				*						
	Co48	*	*			*	*		*				





**DEPARTMENT OF FINE ARTS**  
**COURSE OBJECTIVES&COURSE OUTCOMES**  
**MFA SEMESTER -I**  
**PAPER CODE- VHA 121**  
**Introduction to History of Indian Art**  
**(Theory)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Gain an understanding of the historical origins of Indian art history.
2. Interpret and analyze primary and secondary sources relevant for study.
3. Demonstrate an effective knowledge of visual vocabulary appropriate for career in the visual studies.
4. Assess the qualities of work of art and architecture in their historical and cultural settings.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA 121</b>	<b>Introduction to History of Indian Art</b>	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> Develop deep understanding about the evolution of Indian art.</p> <p><b>CO2:</b> Show ability to interpret and appreciate Indian art considering its methodology and theories.</p> <p><b>CO3:</b> Identify the effects of art works on the development of art and culture in the society.</p> <p><b>CO4:</b> Inculcate visual vocabulary appropriate for careers in the visual arts, architecture, curator and more.</p> <p><b>CO5:</b> Reflect an essential understanding of art terminology required to write a critique on art forms.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Continuous assessment, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

The course surveys the major landmarks in Indian art history and traces the significant developments in the architectural, sculptural and painting traditions from their early beginnings to the modern period. Selective and significant sites and schools of art and architecture shall be introduced in this course along with the major art movements.

### **Unit I**

**10 Hrs**

Introduction to Pre Historic Period: Paleolithic Art, Mesolithic, Neolithic, Rock Paintings of Mahadeo Hills M.P., Singhanpur and KabraPahar paintings near Raigarh, Mirzapur Paintings of Kaimur Range, Paintings of Manikpur in Banda district. Mori Rock Paintings, Rock Engravings, Copper Culture.

### **Unit II & III**

**26 Hrs**

Discovery of Indus Valley Culture: Architecture- Harappa and Mohenjodaro (Great Bath, Granary, Dockyard at Lothal), Sculptures- Head of a Priest from Mohenjodaro, Torsos from Harappa, Bronze Sculpture- Dancing Girl from Mohenjodaro, Terracotta Female Figurines, Pottery- Knobbed Pottery, Perforated Pottery, Miniature Pottery, Incised Pottery, Animal Shaped Pottery etc., and Seals- Pillar on the Unicorn Seals, Animals on Seals, Representation of Mythological Creatures, Copper Tablets.

### **Unit IV**

**14 Hrs**

Origin of Mauryan Art: Mauryan Art under Asoka- Barabar Cave Dwellings, Asokan Pillars, Pillars found upto now: Sarnath, Sanchi, Rampurva, LauriaNandangarh, LauriaAraraj, Allahabad, Kosam, NiglivaBakhira, Sankisa etc.

### **Unit V**

**10 Hrs**

Sunga- Kanva Art: Stupas- Early tradition and Symbolism, Stupa Architecture, Stupa of Bharhut in detail: Its sculptures as Human Beings, Animals, Trees and Fruits, Sculptured Scenes in Bas Relief, Objects of Worship. Great Stupa No. I of Sanchi: Its Eastern, Western, Northern, Southern Gateways and Sculptures.

Kushan Art at Mathura as a centre of Art- Art Style and Contents, Stupa Architecture, Padmaravedika, Salabhanjikas, Origin of Buddha Image, Yaksha and Naga Statues, Brahmaical Images.

### **BOOKS RECOMMENDED:**

1. Vasudeva S. Agrawala, Indian Art
2. Susan Huntington, The Art of Ancient India
3. Stella Kramrisch, Indian Sculpture,
4. H. Zimmer, The Art of Indian Asia, 2 vols.
5. G. Yazdani and others, Ajanta, 3 vols.
6. Stella Kramrisch, A survey of Painting in the Deccan

**PAPER CODE- VHA 122**  
**Aesthetics and Art Theory**  
**(Theory)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Demonstrate a mastery of the means and methods of art historians.
2. Gain an understanding of Aesthetics and its allied theories given by scholars.
3. Perform historical and contextual analysis of work of art.
4. Develop an understanding of visual analysis and visual literacy.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA 122	Aesthetics and art theory	<p><b>The students will be able to-</b></p> <p><b>CO6:</b> To know the evolution of Indian aesthetics throughout history.</p> <p><b>CO7:</b> Develop knowledge of the theories given by Indian philosophers and its application while visualizing a work of art.</p> <p><b>CO8:</b> Be able to appreciate and criticize a work of art on the basis of its elements and principals.</p> <p><b>CO9:</b> Be able to explain the relationship between art, philosophy and aesthetics.</p> <p><b>CO10:</b> Develop skills to write critically on the theories given by Indian art philosophers.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

Aesthetic theories, texts, and art practice, shastric concepts and precepts, and their role in the understanding of Indian art are critically examined. The inter-disciplinary nature of Indian art is reviewed

by placing art works in their literary contexts. The course includes topics such as: an introduction to the nature of art and aesthetic experience; world-view and artistic expression; aesthetics in a historical perspective; the writings of important thinkers: Bharata's Natyashastra, Prachina and Navina schools of Sanskrit poetics, Dhvani and Rasa in the writings of Anandavardhana and Abhinavagupta; canons of Indian art and their relationship to art practice; poetic metaphors in Indian sculpture and painting; and an introduction to Islamic aesthetics.

### **Unit I**

**08 Hrs**

History of Indian Aesthetics- The Scope, Historical perspective and Evolution of the Dramatic Art, Natyashastra, Its Meaning and Aim.

### **Unit II**

**10 Hrs**

Rasa: Types of Rasa and their aesthetic experience, Rasa Theory as Aesthetic object, Bharata's conception of Rasa, Constituents of Rasa and their relation: Vibhava, Anubhava, Vyabicharibhava; Bhava and Stthayibhavas.

### **Unit III**

**14 Hrs**

Commentators on the Natyashastra: Bhatta Lollatta's practical point of view, his theory and Criticism and objections on his theory, Bhatta Shankuka's Psycho- Epistemic approach to the problem of Aesthetics, Bhatta Nayaka's theory.

### **Unit IV**

**14 Hrs**

Dhvani: History of Dhvani,

Mahima Bhatta: Introduction, Attitude towards Dhvanikara, Theory of Kashmir Saivism, Theory of Aesthetics, Conception of Rasa as a reflection of a Sthayin

Abhinava Gupta: The Meaning of Rasa, His explanation of the omission of "Sthayin" in Bharata's definition of Rasa.

Ananda Vardhana : Dhvanyaloka

### **Unit V**

**14 Hrs**

Shadanga: Six Limbs of Painting by Abanindranath Tagore

Vishnu Dharmottar Purana: Contribution of Chitrasutra of the Vshnudharmottar purana to Ancient Indian Aesthetics.

Interrelationship of Visual and Performing Art taking examples from illustrative Geet Govind, Sursagar and Rasika Priya

### **BOOKS RECOMENDED:**

1. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II
2. Mukund Lath, 'Bharata and the finer art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and Asik Vajpeyi, Bharat Bhawan, Bhopal.
3. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.

**PAPER CODE- VHA 123**  
**Western Art History**  
**(Theory)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Develop an understanding of the historical origins of Western art history.
2. Analyze, interpret and evaluate the form and content of works of Western artists.
3. Acquire art vocabulary associated with the analysis and interpretation of works.

**Course Outcomes**

Course		outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA 123</b>	<b>Western Art History</b>	<p><b>The students will be able to-</b></p> <p><b>CO11:</b>Acquire an in-depth knowledge of Western art history by remembering various artist and their art works.</p> <p><b>CO12:</b>Develop skills to appreciate Western art considering its subject, style and techniques.</p> <p><b>CO13:</b> Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO14:</b> Develop understanding of visual and verbal communication skill relevant for career in art history.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

This paper of Western art is the art of European Countries, and works created in the high art forms accepted by those countries. The art of Ancient Egypt represented the dominant high culture in the Mediterranean and exerted a strong influence on Minoan art. Egypt was a civilization with very strong traditions of architecture and sculpture (both originally painted in bright colours) also had many mural paintings in temples and buildings, and painted illustrations on papyrusmanuscripts. Egyptian wall painting and decorative painting is often graphic, sometimes more symbolic than realistic. Around 1100

B.C., tribes from the north of Greece conquered Greece and the Greek art took a new direction. Ancient Greece had great painters, great sculptors, and great architects. Roman art was influenced by Greece and can in part be taken as a descendant of ancient Greek painting and sculpture, but was also strongly influenced by the more local Etruscan art of Italy. The other major influence upon Western art has been Christianity, the commissions of the Church, architectural, painterly and sculptural, providing the major source of work for artists.

### **Unit I**

**12 Hrs**

Egyptian Art: Introduction (Old, Middle And New)

Relief- Hierakonpolis, Pallate of king Narmer

The Great Pyramids, the Great Sphinx of Giza, and the smaller pyramids and tombs of Ancient Egypt, Temple of Hatshipsut

Portraitures

### **Unit II**

**12 Hrs**

Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery

Archaic Period: Black figure and red figure vases

Sculptures (Kouros and Kore)

### **Unit III**

**10 Hrs**

Greek Art: Classical Period Architecture (Orders- Doric, Ionic and Corinthian)

Classical Period Sculpture Kritios Boy and Sculptor Policlitus

Classical Painting

### **Unit IV**

**10 Hrs**

Hellenistic Period: Sculptors Prextilis, Scopas, Lyssipus

Sculptures Dying Gaul, Barberine Faun, Alter at Pergamum, Nike of Samothrace, Laocoon

### **Unit V**

**16 Hrs**

Roman Art: Architecture: (Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna

Primigenia, Colloseum)

Sculpture: (Portraits, Narrative Relief- Ara Pacis, Arch of Titus, Column of Trajan, Arch of Constantine Painting

Early Christian Art: Mosaics and there contrast with Greco- Roman Painting (Good Shepherd mosaic, The parting of lot and Abraham mosaic),

Catacombs (Catacomb of SS. Pietro e Marcellino),

Sculptures (Sarcophagus of Junius Bassus)

Illustration

### **BOOKS RECOMENDED:**

1. H.W. Janson, History of Art, Thames & Hudson, 1991 Revised reprint
2. Werner Keller, The Etruscans, Albert L. Knopf, Inc., 1974
3. Mario Moretti & Guglielmo Maetzke, The art of the Etruscans, Harry N. Abrams & Thames & Hudson, 1970
4. Francesco Abbate (Ed.), Roman art, Octopus books, 1972
5. Heinz Kahler, Rome& her Empire, Methuen Books, 1963
6. Moses Haddas, Imperial Rome, Time-Life International, 1966
7. Michael Vickers, The Roman world, Elsevier-Phaidon, 1977
8. TrewinCopplesstone, Pompeian Frescoes, Batchworth Press, 1961
9. Rene Huyghe, Larousse Encyclopaedia of Byzantine and Medieval art, Paul Hamlyn, 1968 reprint  
Jean Lassus, The Early Christian and Byzantine world, Paul Hamlyn, 1966

**PAPER CODE- VHA 124**  
**Seminar**  
**(Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**Course Objectives:**

This course will enable the students to-

1. Identify, understand and choose the relevant topic for research.
2. Develop oral and communication skills required for effective presentation.
3. Create an essential constructive research methodology including appropriate citations and references, review of literature, bibliography and plagiarism.
4. Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions and conclude the topic selected.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA 124</b>	<b>Seminar</b>	<p><b>The students will be able to-</b></p> <p><b>CO15.</b> Demonstrate deep knowledge about the topic chosen.</p> <p><b>CO16.</b> Develop ability to synthesize, evaluate and reflect on information.</p> <p><b>CO17.</b> Determine the use of primary and secondary resources.</p> <p><b>CO18.</b> Determine the final conclusion of the research topic.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

**VHA 125(P): Study (Still Life & Nature Study)**  
**VHA 125(G): Relief Print Making**  
**VHA125(S): Relief Terracotta (Motifs and decorative)**  
**VHA125(A): Basic Design**  
**(Practical)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Explore various possibilities of mediums learnt and to practice the same which has to be studied in theory.
2. Progress towards developing their own style.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA 125(P) OR VHA125(G) OR VHA125(S) OR	Study (Still Life & Nature Study) OR Relief Print Making OR Relief Terracotta (Motifs and decorative) OR Basic Design	<b>The students will be able to-</b> <b>CO19.</b> Practice and experiment with the different mediums explored. <b>CO20.</b> Inculcate the knowledge of various techniques studied in creating a composition. <b>CO21.</b> Delineation towards the artistic display of the art work created.	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration <b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**5. Paper Code: VHA (P) 125 Study (Still Life & Nature Study)**

Medium: Pencil, Colour Pencil, Pastels and Water colour

Submission: Minimum - 3 Sheets

Or

**Paper Code: VHA (G) 125 Relief Print Making**

Medium: Black & White

Submission: Minimum - 3 Sheets

Or

**Paper Code: VHA (S) 125 Relief Terracotta (Motifs and decorative)**

Medium: Clay

Submission: 3

Or

**Paper Code: VHA (A) 125 Basic Design**

A Study of 2D space and its organizational possibilities. Colour theory, basic principle of design.

Submission: 5 Sheets



**MFA SEMESTER -II**  
**PAPER CODE- VHA 221**  
**Gupta Period Art**  
**(Theory)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

This course will enable the students to-

1. Develop skills to visualize the works of art and architecture of Gupta period.
2. Analyze art done in Gupta period historically and contextually.
3. Differentiate Gupta art from other art periods.
4. Determine the role of Gupta art in developing succeeding art periods.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA221	Gupta Period Art	<p><b>The students will be able to-</b></p> <p><b>CO22.</b>Develop knowledge to recognize, and describe art done in Gupta period.</p> <p><b>CO23.</b>To show ability to understand and write the benefit of Gupta art and culture to the society.</p> <p><b>CO24.</b> Inculcate skills to appreciate Gupta art considering its subject, style and techniques.</p> <p><b>CO25.</b> To reflect an understanding on art terminology required to write a critique on Gupta art.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

**Unit I:**

**12 Hrs**

A Brief outline of the history of the Imperial Gupta Dynasty with chronology of Gupta Kings, Introduction to Gupta period art, The Salient features of Gupta art (Costumes, Headgears, Hairstyles, Jewelleries, etc of male, female, servant, king, queen, etc.)

The Evolution of the Buddha images in the Mathura and Sarnath Schools of Art in the Gupta period.

**Unit II:****14 Hrs**

The study of Gupta Numismatics: Historiography of Gupta Numismatics, Roman and Kushan influence on the Gupta Coinage, Types of Gupta Gold Coins, the Iconography of Obverse and Reverse sides of the coins in detail from the reign of Chandragupta I, Samudragupta, Chandragupta II, Kumaragupta I, Skandagupta, Chandragupta III, NarsimhaguptaBaladitya, Kumaragupta II.

**Unit III:****10 Hrs**

Gupta Period: The Golden age of art and architecture in India, The plan and basic elements of architecture- Sanchi temple no. 17, The Parvati Devi temple at Nachna Kuthara, the temple of Bhitara, the Vishnu temple at Tigawa, the Shiva temple at Bhumara and the Dasavatara temple at Deogarh (Architecture and Sculptural Ornamentation), Jataka painted in Ajanta and Bagh Caves.

**Unit IV:****14 Hrs**

Sculptures and cave architecture of The Chaitya and Vihara caves at Ajanta and the Ellora caves, the rock-cut caves at Khandagiri, Udayagiri- Sculptures: Historical background and Iconography of Varah Incarnation: Varaha, Adivaraha or Nar- Varaha, Yajnavaraha, Pralayavaraha, Mahavaraha, Varaha in boar form; Nar- Varaha from Udaigiri cave 5, Eran Varaha- Anthropomorphic and Theomorphic form, Iconography of Mukhalinga, Evolution of Mukhalingams in Gupta period, the uniconic form: one-faced linga or ekmukhalinga Cave 4 Udaigiri and ekmukhalingaBhumra.

**Unit V:****10 Hrs**

Terracotta from Gupta period: Ganga and Yamuna from Ahichhatra, Mirpurkhas Seated Buddha, Standing Buddha Mathura, Seated Buddha Mathura, Seated Buddha Sarnath, Standing Buddha Sarnath, Dakshinamurti Ahichhatra, Flight to Indra's Paradise and Kinnari group Bagh cave painting, Parvati head Ahichhatra, Rakshas ceiling Ajanta, Shiva Gana destroying Dakshas Sacrifice Ahichhatra, Decorative brick on tile Mirpurkhas. Ekmukhalinga from Khoh, Mahishasurmardini from Bhumra, M.P., Vishnu Sheshai Dasavatara temple etc.

**Books:**

1. The Hindu temple, Volume 1 by Stella Kramrisch, Raymond Burnier
2. An Introduction to Gupta Numismatics by S.R. Goyal, Kusumanjali Prakashan, Jodhpur
3. Gupta Art by V.S. Agarwal
4. Art of Gupta India by Joanna G. Williams
5. Gupta Art by J.C. Harle
6. Art and Architecture of India by Benjamin Rowland
7. Indian Architecture by Percy Brown
8. Indian Art, Culture and Literature by Shanti Lal Nagar

**PAPER CODE- VHA 222**  
**Western Aesthetics Theory**  
**(Theory)**

**Credits: 5****Maximum marks: 100****Contact Hrs/Week:5****Total Hrs: 75****Course Objectives:****This course will enable the students to-**

1. Gain an in-depth understanding of Western Aesthetics and its allied theories given by Western scholars.
2. Demonstrate a mastery of the means and methods of Western art historians.
3. Perform historical and contextual analysis of works of art.

## Course Outcomes

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA222	Western Aesthetics Theory	<p><b>The students will be able to-</b></p> <p><b>CO26.</b> To know the evolution of western aesthetics throughout history.</p> <p><b>CO27.</b> Develop comparison between theories given by western philosophers and its application while looking an art work.</p> <p><b>CO28.</b> Learn to appreciate and criticize an art work considering aesthetic theories.</p> <p><b>CO29:</b> Reflect the knowledge of theories and art movements in a brief writing.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

## CONTENTS

"Beauty is in the eye of the beholder." But is it? This course, designed for students with no background in formal philosophy, will examine classic texts in philosophical aesthetics, from Plato to the present. We will explore Western Aesthetic Theory's central question: "what do we mean when we say something is 'beautiful'?" It will stress the relevance of aesthetic philosophy for our industrialized world, and will discuss the links between aesthetics and morality, that is, between knowing the beautiful, and knowing the good. The class will begin with a brief overview of aesthetic theory in ancient Greece, and then consider Renaissance and Neo-classical theories, followed by a review of noted philosopher Immanuel Kant's theories of aesthetics, as well as his counterparts in England: the "Romantics," – especially Coleridge and Wordsworth. The course will end with a look at modern challenges to traditional aesthetic theory coming from feminist, post-colonial and other "postmodern" perspectives. Liberal use of overhead projections of pictorial and narrative art, and of musical examples, will add a practical dimension to the course.

### Unit I:

**14 Hrs**

Introduction. Examination of terms used in aesthetics. Discussion of the aims of philosophy in general, and of aesthetics in particular, Its Meaning, Purpose and Scope.

The Greeks, especially in the context of Sixth Century Athens. Plato and Aristotle on beauty. What is the role of "imitation" in the arts—that is, what exactly does art "imitate"? Is it nature itself? Or the "spirit" within nature? Is it the artist's own mind or impressions? What did Aristotle mean by "catharsis"? Why did Plato want to dismiss poets and artists from his Utopian community? Why did Plato think that the artist was subversive? Well, are the arts subversive, perhaps even intrinsically so? What comparisons can we make between Plato and Aristotle conceptions?

**Unit II:** **10 Hrs**  
 Conceptions of beauty in the Renaissance, The rise of Humanism and its implications for aesthetic theory of Leonardo Da Vinci, Alberti, Albert Durer, General Trends and characteristics with reference to the developments in Literature, Sculpture, Painting, Music

**Unit III:** **14 Hrs**  
 Immanuel Kant and the Origin of a Science of Aesthetics. Background of the Kantian philosophy. Kant makes the notion of aesthetics central to his philosophy — why? An overview will be presented of Kant's third critique, the Critique of [Aesthetic] Judgement.

**Unit IV:** **10 Hrs**  
 European Romanticism and the deification of the artist/composer/poet. Can the arts fill the void left by the receding of religion? How important, comparatively, is "creative" thinking as against logical thinking? The Romantic view of "imagination" and the moral importance of the arts

**Unit V:** **12 Hrs**  
 Art for Art's Sake, or "Formalism." Is art after all the "supreme" good? Is music the "supreme" expression of art? What is the relationship between what is beautiful and what is useful—that is, can or should the arts be "cut loose" from practical considerations? Here, Oscar Wilde is the focus, along with John Ruskin and William Morris. The art of Turner and Whistler will be examined.

**Books:**

- 1.H.W. Janson, History of Art, Thames & Hudson, 1991 Revised reprint
- 2.J G Warry, Greek Aesthetic Theory (RLE:Plato)
- 3.H. Blocker and Jennifer Jeffers, Contextualizing Aesthetics: From Plato to Lyotard
- 4.Prof. Dr. Kanti Chandra Pandey, Comparative Aesthetics-Indian and Western Aesthetics(Vol1 & 2)

**PAPER CODE- VHA 223**  
**The Modern Trends in Indian Art**  
**(Theory)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Demonstrate deep understanding about various Indian modern trends and techniques.
2. Analyze, interpret, and evaluate the form and content of work of art.
3. Gain an understanding about the contribution of art in the development of society and culture.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
		<b>The students will be able</b>	<b>Approach in</b>	Class test, Semester

<b>VHA223</b>	<b>The Modern Trends in Indian Art</b>	<p><b>to-</b>  <b>CO30:</b> Excel in differentiating the art works created in varied art schools.  <b>CO31:</b> Articulate the evolution of new mediums in modern artworks.  <b>CO32:</b> Write a critique on different Modern Indian artist and their art works.  <b>CO33:</b> Identify the idea of modern art as medium to spread awareness in the society about issues like War, politics, poverty, gender inequality and more.</p>	<p><b>teaching:</b>  Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.  <b>Learning activities for the students:</b>  Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	<p>end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>
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## CONTENTS

This paper attempts to trace the history that brought about an awareness of modernity in art in India, and the directions it has taken during the last 150 years or so. The development of various trends and directions, works of enlisted artists and sculptors from the mid- nineteenth century till recent times, has been covered in this syllabus. The landmarks created by Raja Ravi Varma, the three Tagores, and so on; Formation of various progressive groups of artists- a movement against Bengal school, various stylistic developments and the trends leading to the cult of 'personal' or 'self' expression, synthesis of Indian and Western approaches in the works, Indian art today, the midst of a continuum of responses to cultural traditions initiated at the beginning of the 20<sup>th</sup> century.

### Unit I:

**12 Hrs**

India witnessed the rise of Indian modern painting with the emergence of Raja Ravi Varma in the Indian art horizon, Raja Ravi Varma: Biography, Analysis of major works, Subject matter and Style of artworks in detail, His mythological theme with realistic style of west.

One of the most promising Indian artists of the pre-colonial era: Amrita Shergil- Biography including education and career, Analysis, Subject matter and Style of artworks in detail.

Jamini Roy, who developed a personal painting style inspired largely by traditional Indian folk and village arts- Biography, Subject matter, Style and theme of artworks, elitist approach of the Bengal School and robustness of Kalighat paintings, Critical analysis of his work.

### Unit II:

**14 Hrs**

Multi-talented Tagores, the principal artists of the Bengal school: Abanindranath Tagore, Gaganendra Nath Tagore, Rabindranath Tagore- Tagores who sought to modernize Moghul and Rajput styles in order to counter the influence of Western models of art, as taught in Art Schools under the British Raj, Biography, Subject matter, Style and theme of artworks.

Nandalal Bose a noted Indian painter of Bengal school of art and foremost pupil of Abanindranath Tagore, Biography, Subject matter, Influences, New techniques, Style and theme of artworks, Haripura Congress posters in detail.

### Unit III:

**12 Hrs**

Calcutta Group, the first group of modern artists in India, formed in 1943 in Kolkata: Nirodh Majumdar, Rathin Mitra, Gopal Ghosh and Paritosh Sen- Biography and Study of artworks in detail.

**Unit IV:****10 Hrs**

Bombay Progressive Artists Group: F.N. Souza, S.H. Raza, M.F. Hussain, K.H.Ara, K.K.Habber- Purely formalistic and colouristic preoccupied subject matter, new techniques and subject matter of artworks.

**Unit V:****12 Hrs**

The emergence of Delhi Shilpi Chakra symbolized the aspiration of young progressive artists in seeking different from Bengal school's trend: Bhavesh Sanyal, Shailoj Mukherji, Ram Kumar.

Development in contemporary Indian Painting and Sculpture: K.G. Subramanyam, Gulam Mohd. Shaikh, Ramkinkar Baij, Dhanraj Bhagat, Sankho Choudhary, Somnath Hore.

**Books:**

1. Asit Paul (Ed.), Woodcut Prints of Nineteenth Century Calcutta.
2. Ravi Varma, New Perspectives, National Museum
3. Ratan Parimoo, The art of the Three Tagores, M.S.University
4. R. Siva Kumar, Santiniketan Murals, Seagull & Visva Bharati
5. R. Siva Kumar, Santiniketan/The Making of a Contextual Modernism, National Gallery of Modern Art, New Delhi
6. Geeta Kapur, Six Indian Artists
7. K.G. Subramanyan, Moving Focus, Lalit Kala Akademi
8. K.G. Subramanyan, Living Tradition, Seagull
9. Neville Tuli, Flaming Mosaic
10. Monographs on individual artists, Lalit Kala Akademi
11. Jaya Appasamy, Introduction to Modern Indian Sculpture, Vikas Publications

**Journals:**

1. Issues of Lalit Kala Contemporary
2. Issues of Nandan

**PAPER CODE- VHA 224****Seminar  
(Theory)****Credits: 2****Maximum marks: 100****Contact Hrs/Week: 2****Total Hrs: 30****VHA224: Seminar****Course Objectives:****This course will enable the students to-**

1. Identify, understand and choose the relevant topic for research.
2. Demonstrate an effective knowledge of visual vocabulary appropriate for career in the visual studies.
3. Explain an effective way to create research methodology.
4. Assess conclusion of the selected topic.

## Course Outcomes

**4. Paper Code: VHA 224**

**Paper Title: Seminar**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA224</b>	<b>Seminar</b>	<p><b>The students will be able to-</b></p> <p><b>CO34.</b> Demonstrate deep knowledge about the topic chosen.</p> <p><b>CO35.</b> Develop their ability to synthesize, evaluate and reflect on information.</p> <p><b>CO36.</b> Understand the use of primary and secondary resources.</p> <p><b>CO37.</b> Determine the final conclusion of the research topic.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

**PAPER CODE- VHA VHA225(P): Composition (Tempera)**

**VHA 225(G): Relief Print Making**

**VHA225(S): Relief composition in Terracotta (animals, human figures, birds)**

**VHA225(A): Graphic  
(Practical)**

**Credits: 5**

**Maximum marks: 100**

**Contact Hrs/Week: 5**

**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Practically learn the traditional mediums of painting, printmaking and sculpture.
2. Explore commercial printing techniques.

## Course Outcomes

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA225(P)</b> <b>OR</b> <b>VHA225(G)</b> <b>OR</b> <b>VHA225(S)</b> <b>OR</b> <b>VHA225(A)</b>	<b>Composition (Tempera)</b> <b>OR</b> <b>Relief Print Making</b> <b>OR</b> <b>Relief composition in Terracotta (animals, human figures, birds)</b> <b>OR</b> <b>Graphic Design</b>	<b>The students will be able to-</b> <b>CO38.</b> Inculcate the traditional techniques studied in creating a composition. <b>CO39.</b> Explore the possibilities of display for career in Gallery, Museum, academics etc.	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration. <b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**5. Paper Code: VHA (P) 225 Composition (Tempera)**

Medium: Poster colour and Water colour

Submission: Minimum - 3 Sheets

or

**Paper Code: VHA (G) 225 Relief Print Making**

Medium: Coloured

Submission: Minimum - 3 Sheets

or

**Paper Code: VHA(S) 225 Relief Composition in terracotta (animals, human figures, birds)**

Medium: Clay

Submission: 3

or

**Paper Code: VHA (A) 225 Graphic Design**

Typographical layouts for print media and designing of symbol and logos

Submission: 5 Sheets



**MFA SEMESTER -III**  
**PAPER CODE- VHA 321**  
**Western Art History**  
**(Theory)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week: 5**  
**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Gain an advance understanding of the development of Western art history.
2. Analyze, interpret and evaluate the form and content of art works from Byzantine to Rococo period.
3. Acquire art vocabulary associated with the analysis and interpretation of works.
4. Assess works of art contextually and historically.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA321	Western Art History	<p><b>The students will be able to-</b></p> <p><b>CO40.</b>Develop skills to appreciate Western art considering style and techniques.</p> <p><b>CO41:</b> Assess the art works which reflect cultural and religious values of the time.</p> <p><b>CO42:</b> Evaluate the role of art in the development of society ,culture, environment and more.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

**Unit I:**

**10 Hrs**

**Byzantine art** overlaps with or merges with what we call Early Christian art until the iconoclasm period of 730-843. After 843 until 1453 there is a clear Byzantine art tradition. Byzantine art's crowning achievement were the monumental frescos and mosaics inside domed churches, most of which have not survived due to natural disasters and the appropriation of churches to mosques: Architecture of S. Vitale Ravenna, Hagia Sophia Istanbul, Crucifixion Mosaic in Monestry Church Daphne, Mosaics and Paintings of Late Byzantine Art- Elizabeth at the Well.

**Unit II:****14 Hrs**

**Romanesque art** refers to the period from about 1000 to the rise of Gothic art in the 12th century. Stained glass and enamel on metalwork became important media, and larger sculptures in the round developed, although high relief was the principal technique. Its architecture is dominated by thick walls, and round-headed windows and arches, with much carved decoration: Architecture of St. Sernin Toulouse, Autun Cathedral, Sculpture of St. Sernin Toulouse, St. Pierre Moissac, St. Domingo De Silos, Painting style in St. Mark from Gospel Book, The Battle of Hastings (Bayeux Tapestry).

**Unit III:****12 Hrs**

International Gothic describes **Gothic art** from about 1360 to 1430, after which Gothic art merges into Renaissance art at different times in different places : Architecture of St. Denis and Abbot Suger, Notre Dame Paris, Chartres Cathedral, Sculpture of West Portals, Chartres Cathedral, The Coronation of the Virgin N. Portal Chartres Cathedral, Death of the Virgin Strasbourg Cathedral France, Roettgen Pieta Bonn, Sculptor Giovanni Pisano's Madonna Prato Cathedral, Lorenzo Maitani's The Last Judgement Orvieto Cathedral Italy. Stained Glass Painting of Notre Dame de la Belle Verriere Chartres Cathedral. Cimabue's (painter) Madonna Enthroned, Duccio's Madonna Enthroned and Christ Entering Jerusalem, Giotto's Christ Entering Jerusalem and The Lamentation, Limbourg Brothers's Les Tres Riches Heures du Duc de Berry

**Unit IV:****12 Hrs**

**The Renaissance art** began in Italy. During the Renaissance, painters began to enhance the realism of their work by using new techniques in perspective, thus representing three dimensions more authentically. Artists also began to use new techniques in the manipulation of light and darkness. Following with the humanist spirit of the age, art became more secular in subject matter, depicting ancient mythology in addition to Christian themes. This genre of art is often referred to as Renaissance Classicism. In the North, the most important Renaissance innovation was the widespread use of oil paints, which allowed for greater colour and intensity:

**Early Renaissance:** The ideas of the Renaissance first emerged in the city-state of Florence - Donatello's Sculpture of St. Mark Florence, David of Florence and the Feast of Herod Siena Cathedral, Ghiberti's Gates of Paradise Florence. Brunelleschi's Architecture of S. Lorenzo, Florence. Painting of Masaccio's The Holy Trinity with the Virgin Florence, Madonna Enthroned London and The Expulsion from Paradise Florence. Fra Filippo Lippi's Deposition Florence. Architecture of Alberti's S. Francesco, Rimini and Central plan churches. Sculpture of Bernardo Rossellino's Tomb of Leonardo Bruni Florence. Painting of Botticelli's The Birth of Venus Florence, Ghirlandio's tempera of an old man and his grandson Paris, Bellini's Madonna and Saints Venice.

**High Renaissance:** The 15th-century artistic developments in Italy (for example, the interest in perspectival systems, in depicting anatomy, and in classical cultures) matured during the 16th century, accounting for the designations "Early Renaissance" for the 15th century and "High Renaissance" for the 16th century. Leonardo da Vinci's painting of The Virgin of the Rocks, The Last Supper, Mona Lisa. Bramante's Architecture of S. Pietro Rome. Michelangelo's Sculpture of Pieta St. Peter's Rome, David Florence, Moses St. Pietro Rome, The Sistine Ceiling Rome. Raphael's painting of The School of Athens Rome and Portraits. Titian's painting of The Pesaro Madonna Venice and Portraits.

**Unit V:****12 Hrs**

In European art, Renaissance Classicism spawned two different movements— **Mannerism** and the **Baroque**. Mannerism, a reaction against the idealist perfection of Classicism, employed distortion of light and spatial frameworks in order to emphasize the emotional content of a painting and the emotions of the painter. Baroque art is often seen as part of the Counter-Reformation— the artistic element of the revival of spiritual life in the Roman Catholic Church. Additionally, the emphasis that Baroque art placed on grandeur is seen as Absolutist in nature. However, the Baroque love for detail is often considered overly-ornate and gaudy, especially as it developed into the even more richly decorated style of **Rococo**.

**Mannerism art**16th century:Tintoretto's painting of The Last Supper Venice, Madonna with Child and Donor, Finding of the body of St Mark. El Greco's painting of The Burial of the Count of OrgazSpain, The Assumption of the Virgin Spain, The Disrobing of Christ, View of Toledo, The Adoration of the Magi. Architecture of Vasari's Loggia of the Palazzo degli Uffizi Florence, Sansovino's The Library of St. Marks Venice.

**Baroque art**17th century to 18th century: Caravaggio's painting of The Calling of St. Matthew Rome. Velazquez's The water carrier of Seville London and The Maids of Honor Madrid. Rubens's The Raising of the Cross, Marie De Medici, The Garden of Love, The Landscape with the Chateau Steen. Van Dyck's Rinaldo and Armida. Brueghel's Allegory of Earth. Snyder's Market Stall. Frans Hals's The Jolly Toper, MalleBabbe, The Women regent of the old man's home at Haarlem. Rembrandt's The Blinding of Samson, The Night Watch, Christ Preaching, Self Portrait, The Return of the Prodigal Son. Vermeer's The Letter. Poussin's Cephalus and Aurora, The Abduction of the Sabine Women, The Birth of Bacchus. Architecture of Bernini's St. Peter's Rome. Sculpture of Bernini's David Rome and Ecstasy of St. Theresa Rome. Andre Le Notre's Gardens of Versailles. Sculpture of Puget's Milo of Crotona

**RococoArt**Mid-18th century: Jean-Antoine Watteau's painting of A Pilgrimage to Cythera. François Boucher's The Toilet of Venus. Chardin's Kitchen Still Life. Hogarth's The Orgy Scene III. Reynold's Mrs. Siddons as the Tragic Muse. Sculpture of Roubiliac's George Frideric Handel.

**Books:**

1. Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
2. H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
3. David Britt, Modern Art, Thames & Hudson, 1989 reprint
4. Douglas Cooper, The Cubist Epoch, Phaidon& Los AngelesCountyMuseum, 1971
5. John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
6. John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
7. PontusHulton, Futurism & Futurisms, Thames &Hudson, 1987
8. Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
9. Pierre Schneider, Matisse, Thames & Hudson, 1984
10. William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
11. GaetonPicon, Surrealism 1919-1939, Skira, 1977
12. Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
13. John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
14. Norbert Lynton, Klee, Hamlyn, 1975
15. Frank Whitford, Kandinsky, Paul Hamlyn, 1987
16. Piet Mondrian 1872-1944, (Centennial exhibition catalogue), SolomonR.GuggenheimMuseum, 1971
17. L.J.F. Wijssenbeck, Piet Mondrian, Studio Vista Ltd., 1969
18. Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
19. Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994  
Franco Russoli (intro), Henry Moore: Sculpture, EditionesPoligrafa, 1981

**PAPER CODE- VHA 322**  
**Folk, Popular and Functional Arts**  
**(Theory)**

**Credits: 5**

**Maximum marks: 100**

**Contact Hrs/Week: 5**

**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Learn about the historical origin of Folk, Popular and Functional arts.
2. Acquire a working vocabulary associated with the analysis and interpretation of works.
3. Analyze Folk, Popular and Functional art works contextually.
4. Compare and contrast Folk, Popular and Functional art works.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA322	Folk, Popular and Functional Arts	<p><b>The students will be able to-</b></p> <p><b>CO43:</b>Develop an eye to understand and appreciate folk,popular and functional arts.</p> <p><b>CO44:</b> Classify and assess the effects, style and techniques of folk, popular and functional arts.</p> <p><b>CO45:</b> Develop skills to write critically on folk, popular and functional arts.</p> <p><b>CO46:</b>Understand the significance of cultural context in informing the interpretation of folk, popular and functional arts.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

- Unit I:** **14 hrs**  
Folk art Paintings: Phad Paintings, Madhubani Paintings, Pithora Paintings, Nirmal Paintings, Warli Paintings, Pichwai Paintings, Folk murals/wall paintings, Murals (Ala- Gila), Minakari, Ganjifa, Kalamkari, Kalighat pata, Pata painting — Bengal scrolls, Santal Patas, Jadupatas and pata traditions in rest of India.
- Unit II:** **10 hrs**  
Folk dolls, masks and toys.
- Unit III:** **14 hrs**  
Pottery: as cultural index and its varieties, Terracotta: ageless types, timed variations, and votive terracotta, Terracotta of Mulela, Blue pottery of Jaipur, Dhokra, its technique, style and utility
- Unit IV:** **12 hrs**  
Traditional tie and die textiles of India — bandhni, patola, mashru, ikat, Leheriya, Kantha, Chambarumal
- Unit V:** **10 hrs**  
Floor Decoration: Mandhna, Alpana, Rangoli
- Books:**

1. Stephen P. Huyler, Gifts of Earth: Terracotta and Clay Sculpture of India.
2. Haku Shah, Votive Terracottas of Gujarat.
3. GurusadayDutt, Folk Arts and Crafts of Bengal: the Collected Papers.
4. J. Swaminathan, The Perceiving Fingers.
5. PupulJayakar, The Earthen Drum.
6. Rudolf von Leyden, Ganjifa.
7. Nora Fisher (Ed.), Mud, Mirror and Thread.
8. Jyotindra Jain and Arti Agarwala, National Handicraft and HandloomsMuseum.
9. Yashodra Dalmia, The Painted World of the Warlis.
10. Yves Vequand, The Art of Mithila.
11. Victoria Murphy and Rosemary Grill, Tie-died Textiles of India.
12. Niaz zaman, The Art of Kantha Embroidery.
13. Robert Skelton, Rajasthani Temble Hangings of Krishna Cult.
14. Asit Paul (Ed.), Woodcut Prints of Nineteenth Century Calcutta.

**PAPER CODE- VHA 323**

**Art of South and South East Asia  
(Theory)**

**Credits: 5**

**Maximum marks: 100**

**Contact Hrs/Week: 5**

**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Develop an understanding about the evolution of art and culture of South and South East Asia.
2. Analyze and interpret on different forms of art: painting, architecture and sculpture.
3. Assess art of South and South East Asia contextually and historically.

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA323	Art of South and South East Asia	<p><b>The students will be able to-</b></p> <p><b>CO47:</b> Develop an eye to deeply understand the history and evolution of South and South East Asia.</p> <p><b>CO48:</b> Trace and analyze the cultural history of the art and architecture of South and South East Asia</p> <p><b>CO49:</b> Determine explanatory and analytical skills required to write on the Art of South and South East Asia.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

			writing tasks.	
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### Course Objective

#### CONTENTS

The course surveys developments in art and architecture in the region (excluding India) with particular emphasis on Sri Lanka, Myanmar, Cambodia, Thailand, and Indonesia. The objective is to understand ideological and artistic parallelisms in an Asian context, and also to examine the historical and cultural ties with India in terms of "inspiration," "dialogue," and "influence".

**Unit I:** **10 Hrs**  
History of South East Asia, The role of Indianized kingdoms and the Hindu cultural influence, Buddhism and Hinduism as the main religions in Southeast Asia. The art and architecture of Sri Lanka.

**Unit II:** **6 Hrs**  
The Cultural history, art and architecture of Myanmar

**Unit III:** **12 Hrs**  
The Cultural history, art and architecture of Cambodia

**Unit IV:** **16 Hrs**  
The Cultural history, art and architecture of Thailand

**Unit V:** **16 Hrs**  
The Cultural history, art and architecture of Indonesia

#### Books:

1. H.B. Sarkar, Cultural Relations between India and South Asian Countries
2. H.G. Q Wales; The Making of Greater India
3. D.G.E Hall; A History of South East Asia
4. G. Codes; The Indianized States of South East Asia
5. K. A. NilakantaSastri, South Indian Influence in the Far East
6. C.D. Paliwal; Dvipantara- A History of Indonesia
7. D. R Sardesi; South East Asia, Past and Present

### PAPER CODE- VHA 324 Dissertation (Theory)

**Credits: 4**

**Maximum marks: 100**

**Contact Hrs/Week: 4**

**Total Hrs: 60**

#### Course Objectives:

**This course will enable the students to-**

1. Identify, choose and summarize the topic for research by selecting an appropriate title.
2. Develop research methodology to be followed for final dissertation.
3. Apply knowledge of primary and secondary resources, framing of language, synopsis writing, mind mapping, plagiarism, proper chapterisation, citation and references for effective research.
4. Evaluate the practical and theoretical knowledge gained to conclude the topic.

## Course Outcomes

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA324</b>	<b>Dissertation</b>	<p><b>The students will be able to-</b></p> <p><b>CO50:</b> Describe a relevant area of work-related learning studies</p> <p><b>CO51:</b> Identify research question and then method research methods and develop the research questions.</p> <p><b>CO52:</b> Critically analyse and evaluate the knowledge and understanding in relation to the selected area of study.</p> <p><b>CO53:</b> Communicate in written form by integrating, analysing and applying key texts and practices.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

### CONTENTS

The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**PAPER CODE- VHA325(P)**

**Composition (Oil)**

**VHA 325(G): Intaglio**

**VHA325(S): Objective composition and introduction to Terracotta**

**VHA325(A): Mini Campaign on any product or social issue  
(Practical)**

**Credits: 5**

**Maximum marks: 100**

**Contact Hrs/Week:5**

**Total Hrs:75**

**Course Objectives:****This course will enable the students to-**

1. Raise the problem pervaded in society and try to dissolve through campaigns.
2. Learn advance techniques in painting, sculpture and print making.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA325(P)/ VHA325(G)/ VHA325(S)/ VHA325(A)	<b>Composition (Oil)/ Intaglio/ Objective composition and introduction to terracotta / Mini Campaign on any product or social issue.</b>	<b>The students will be able to-</b> <b>CO54.</b> Implement the knowledge gained about campaigns in benefitting the society.  <b>CO55.</b> Demonstrate the advanced techniques and computer skills in executing a composition.	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration. <b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**5. Paper Code: VHA (P) 325 Composition (Oil)**

Medium: Oil colours

Submission: Minimum - 3 Sheets

Or

**Paper Code: VHA (G) 325 Intaglio**

Medium: Black &amp; White

Submission: Minimum - 3 Sheets

Or

**Paper Code: VHA (S) 325 Objective composition and introduction to Terracotta**

Medium: Clay

Submission: 3

Or

**Paper Code: VHA (A) 325 Mini Campaign on any product or social issue**

Submission: Mini Campaign

**MFA SEMESTER -IV****PAPER CODE- VHA 421****Elements of Indian Iconography  
(Theory)****Credits: 5****Maximum marks: 100****Contact Hrs/Week: 5****Total Hrs: 75****Course Objectives:**



**This course will enable the students to-**

1. Recognize and analyse elements of Indian Iconography.
2. Produce relationbetween Iconology and Iconography.
3. Compare and contrast different Iconic forms of Indian deities.
4. Develop skills to write short critiques about different Iconic forms of Indian deities.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA 421	Elements of Indian Iconography	<p><b>The students will be able to-</b></p> <p><b>CO56:</b>Understand the elements of Indian Iconography.</p> <p><b>CO57:</b>Classify and analyze the significance of Iconography in informing the interpretation of art works.</p> <p><b>CO58:</b> Assess the relationship between Iconography and Iconology.</p> <p><b>CO59:</b> Demonstrate skills to read and write critically on the studied iconography and iconology.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

- Unit I:** **14 hrs**  
Introduction: Iconography to Iconology; A brief introduction to major Shilpa texts and their relevance to traditional Indian art; Aniconic and Iconic forms of Buddha, Bodhisattvas (Manjushri, Avalokiteshvara, Maitreya) and Buddhist goddesses (Tara, Prajnaparamita, Marichi)
- Unit II:** **10 Hrs**  
Jataka stories and the life of Buddha; Tirtankara Images (Rishabhanath, Neminatha, Parshavanatha, Mahavira, Bahubali); Vishnu Images and Incarnatory forms of Vishnu; Surya images
- Unit III:** **12 Hrs**  
Main Forms of Shiva (Nataraja, Uma-Maheshwara, Kalyana-sundaramurthy, Tripuranthaka, Yamantaka, Ravananugraha, Chandrashekara etc.); Sapta-matrika, Mahishamardini, Lakshmi, Saraswati; Harihara, Ardhanarishvara
- Unit IV:** **12 Hrs**  
Minor deities — yaksha, Kartikeya, Rebanta, Hariti-Panchika, etc.; Image to narration: Maya Devi's Dream, Mahishamardini, Last Judgement
- Unit V:** **12 Hrs**  
Introduction to Christian Iconography: Changing concepts and representations of Mary and Christ, The Apostles and the Saints

**Books:**

1. R.S. Gupte, Iconography of the Hindus, Buddhists and Jains
2. J.N. Banerjee, Developments of Hindu Iconography
3. A.K.Coomaraswamy, The Origin of Buddha Image
4. A.K.Coomaraswamy, Elements of Buddhist Iconography
5. A.K.Coomaraswamy, Yaksas
6. Dipak C. Bhattacharya, Studies in Buddhist Iconography
7. Kalpana S. Desai, Iconography of Visnu
8. B. Srivastava, Iconography of Sakti
9. Shantilal Nagar, Mahishasurmardini in Indian Art
10. T.S. Maxwell, Viswarupa
11. R. Champakalaksmi, Vaisnava Iconography in Tamil country
12. S. K. Panikkar, Saptamatrika
13. Alice Getty, Ganesa
14. BhagawatSahai, Iconography of minor Hindu and Buddhist deities

**PAPER CODE- VHA 422**  
**Modern Western Art World**  
**(Theory)**

**Credits: 5****Maximum marks: 100****Contact Hrs/Week: 5****Total Hrs: 75****Course Objectives:****This course will enable the students to-**

1. Analyze and evaluate the art works of Western Modern artists.
2. Study timeline to understand the historical development of Modern Western art world.
3. Understand a range of new artistic techniques and mediums explored by the modern western artists.
4. Develop skills to write critique on various art forms.

**Course Outcomes**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA422	Modern Western Art World	<b>The students will be able to-</b> <b>CO60:</b> Understand the evolution and interpret extensively on modern western art movements. <b>CO61:</b> Evaluate the issues depicted by modern western artist to make society aware	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular

		of it. <b>CO62:</b> Compare artists work considering their methods, style and technique. <b>CO63:</b> Analyze socio cultural and political factors that affect the visual language of art.	<b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.	submission.
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## CONTENTS

As time passed, many artists were repulsed by the ornate grandeur of these styles and sought to revert to the earlier, simpler art of the Renaissance, creating Neoclassicism. Neoclassicism was the artistic component of the intellectual movement known as the Enlightenment, which was similarly idealistic. Just as Mannerism rejected Classicism, so did Romanticism reject the ideas of the Enlightenment and the aesthetic of the Neoclassicists. In the early 19th century the face of Europe, however, became radically altered by industrialization. In response to these changes going on in society, the movement of Realism emerged. Realism sought to accurately portray the conditions and hardships of the poor in the hopes of changing society. Out of the naturalist ethic of Realism grew a major artistic movement, Impressionism. The Impressionists pioneered the use of light in painting as they attempted to capture light as seen from the human eye. Following the Impressionists and the Post-Impressionists came Fauvism, often considered the first "modern" genre of art. Just as the Impressionists revolutionized light, so did the fauvists rethink color, painting their canvases in bright, wild hues. After the Fauvists, modern art began to develop in all its forms, ranging from Expressionism, concerned with evoking emotion through objective works of art, to Cubism, the art of transposing a three-dimensional reality onto a flat canvas, to Abstract art.

### Unit I :

**10 Hrs**

Neoclassicism art (mid 18th to the end of the 19th century) is quite distinct movements in the decorative and visual arts, literature, theatre, music, and architecture that draw upon Western classical art and culture (usually that of Ancient Greece or Ancient Rome): Jacques Louis David's Painting of The death of Marat. Benjamin West's The death of General Wolfe. George Stubbs's Lion attacking a horse. Sculpture of Thomas Banks's The death of Germanicus. Architecture of Claude Nicolas Ledoux's Barriere de Vaillette Paris.

Romanticism art(second half of the 18th century) is a complex artistic, literary, and intellectual movement that originated in the Western Europe, and gained strength in reaction to the Industrial Revolution: Francisco Goya's The sleep of reason produces monsters, The third of May and The family of Charles. Theodore Gericault's the raft of the Medusa and Portrait of The Madman. Jean Auguste Dominique Ingres's Odalisque. Delacroix's The Massacre at Chios. Camille Corot's Morning: Dance of the Nymphs. Theodore Rousseau's A meadow bordered by trees. Jean Francois Millet's The Sower. John Fuseli's The nightmare. William Blake's The ancient of Days. John Constable's Hampstead Heath, The Haywain and Salisbury Cathedral from the Meadows. Turner's The slave ship and Rain, Steam, Speed. Cotman's Durham Cathedral. Friedrich's Abbey in an Oak forest. Thomas Cole's View of Schroon Mountain. Sculpture of Carpeaux's The Dance. Bartholdi's Statue of Liberty.

### Unit II:

**14 Hrs**

**Realism and Impressionism art** In the early 19th century the face of Europe, however, became radically altered by industrialization. Poverty, squalor, and desperation were to be the fate of the new working class created by the "revolution." In response to these changes going on in society, the movement of Realism emerged. Realism sought to accurately portray the conditions and hardships of the poor in the hopes of changing society. Out of the naturalist ethic of Realism grew a major artistic movement. The Impressionists pioneered the use of light in painting as they attempted to capture light

as seen from the human eye: Gustave Coubet's painting of Studio of a painter. Manet's The fifer and A bar at the Folies Bergere. Monet's On the bank of the seine Bennecourt, Water Lilies and Red boats Argenteuil. Pissarro's The Cote des Boeufs at L'Hermitage near Pontoise. Renoir's Le Moulin de la Galette. Degas's Prima Ballerina and The tub. Morisot's La lecture. Cassatt's The bath. Rossetti's Beata Beatrix. Whistler's The artist's mother. Rodin's Sculpture of The Thinker and The Kiss. Architecture of Gustave Eiffel's The Eiffel tower. Morris's Decorative art of Green dining room.

### **Unit III:**

**12 Hrs**

**Post Impressionism:** As a direct outgrowth of Impressionism came the development of Post-Impressionism: Cezanne's Painting of A Modern Olympia, Self portrait, Still life with apples in bowl, Montste Victoire seen from Bibemus Quarry. Seurat's A Sunday afternoon on the island of La Grande Jatte, Chahut, The Couple. Toulouse Lautrec's At the Moulin Rouge, La Goulue. VanGogh's The Potato Eaters, Self Portrait, Wheat field and Cypress trees. Paul Gaugin's The vision after the sermon, Where do we come from, Offerings of Gratitude. Edward Munch's The Scream. Gustav Klimt's The Kiss. Picasso's The Old Guitarist. Rousseau's The Dream. Maillol's Sculpture of Seated Woman. Sullivan's architecture of Carson Pirie Scott and Company department Chicago.

### **Unit IV:**

**12 Hrs**

**Fauvism (The 20<sup>th</sup> century):** Following the Impressionists and the Post-Impressionists came Fauvism, often considered the first "modern" genre of art. Just as the Impressionists revolutionized light, so did the fauvists rethink color, painting their canvases in bright, wild hues: Henris Matisse's Painting of The Joy of Life, The Red Studio. Rouault's Head of Christ and The Old King.

**Expressionism:** After the Fauvists, modern art began to develop in all its forms, ranging from Expressionism, concerned with evoking emotion through objective works of art. Expressionism had deep historical roots as Fauvism exerted a decisive influence on the Expressionist movement that made it appealing to the Northern mind and lasted far longer in Germany at the same time. For this reason, Expressionism is sometimes applied to German art alone: Die Brucke- Kirchner's Self Portrait with Model, Winter Landscape in Moonlight. Heckel's Woman before a mirror. Kandinsky's Sketch I for "Composition VII", Accented Corners. Franz Marc's Animal Destinies. Kokoschka's The bride of the wind.

### **Unit V:**

**12 Hrs**

**Cubism:** Expressionism, concerned with evoking emotion through objective works of art, to Cubism, the art of transposing a three-dimensional reality onto a flat canvas, to Abstract art. These new art forms pushed the limits of traditional notions of "art" and corresponded to the similar rapid changes that were taking place in human society, technology, and thought: Picasso's Painting of Les Demoiselles d' Avignon, Portrait of Ambroise Vollar, Still life with chair caning, Three Musicians, Mother and Child, Three Dancers, Guernica. Braque's Collage of Newspaper, Bottle, Packet of tobacco.

**Futurism:** The short lived Futurist movement in Italy exemplifies the new style of geometric precision of engineering that made it uniquely attuned to the dynamism of modern life: Boccioni's Dynamism of a Cyclist.

**Dadaism:** Giorgio de Chirico's Mystery and Melancholy of a Street. Marc Chagall's I and the Village. Duchamp's The Bride and Nude Descending a staircase no. 2.

**Surrealism** is often classified as a form of Modern Art. However, the Surrealists themselves have objected to the study of surrealism as an era in art history, claiming that it oversimplifies the complexity of the movement (which they say is not an artistic movement), misrepresents the relationship of surrealism to aesthetics, and falsely characterizes ongoing surrealism as a finished, historically encapsulated era: Marx Ernst's Painting of La Toilette de la Mariee, Collage of 1 Copper plate 1 Zinc plate

1 Rubber cloth 2 Calipers 1 Drainpipe telescope 1 Piping man. Dali's The Persistence of Memory. Kahlo's Self portrait with Thorn Necklace. Miro's Composition. Klee's Twittering Machine, Park near Lu.

**Abstract Expressionism:** The Painting that prevailed for about 15 years following the end of World War II arose in the direct response to the anxiety brought on by these historical circumstances. Under the influence of Surrealism and existentialist philosophy, Action painters, the first of the Abstract Expressionists, developed a new approach to art: Gottlieb's Painting of Descent into darkness. Pollock's Autumn Rhythm: Number 30. Kooning's Woman II.

**Pop Art:** Other artists who made a name for themselves in the mid 1950's rediscovered what the public continued to take for granted despite all efforts to persuade otherwise: Hamilton's Painting of Just what is it that makes today's home so different.

**Books:**

1. Herbert Read, A concise history of modern painting, Thames & Hudson, 1967 reprint
2. H.H. Arnason, A History of Modern Art, Thames & Hudson, 2001 Revised reprint
3. David Britt, Modern Art, Thames & Hudson, 1989 reprint
4. Douglas Cooper, The Cubist Epoch, Phaidon& Los AngelesCountyMuseum, 1971
5. John Golding, Cubism — a history and analysis (1907 – 1914), Faber & Faber, 1968 reprint
6. John Elderfield, The "Wild Beasts": Fauvism and its affinities, MOMA, 1976
7. PontusHulton, Futurism & Futurisms, Thames &Hudson, 1987
8. Renata Negri, Matisse & the Fauves, Lamplight Publishing Inc., 1975
9. Pierre Schneider, Matisse, Thames & Hudson, 1984
10. William S. Rubin, Dada, Surrealism & their heritage, MOMA, 1968
11. GaetonPicon, Surrealism 1919-1939, Skira, 1977
12. Pierre Daix (text), Picasso – the Cubist years 1907-1916, Thames & Hudson, 1979
13. John Elderfield, The cut-outs of Henri Matisse, Thames & Hudson, 1978
14. Norbert Lynton, Klee, Hamlyn, 1975
15. Frank Whitford, Kandinsky, Paul Hamlyn, 1987
16. Piet Mondrian 1872-1944, (Centennial exhibition catalogue), SolomonR.GuggenheimMuseum, 1971
17. L.J.F. Wijssenbeck, Piet Mondrian, Studio Vista Ltd., 1969
18. Albert E. Elsen, Origins of Modern Sculpture: Pioneers and Premises, Phaidon Press, 1974/78
19. Mary L. Leukoff, Rodin in his time, Thames & Hudson & Los Angeles County Museum, 1994
20. Franco Russoli (intro), Henry Moore: Sculpture, Editiones Poligrafa, 1981

**PAPER CODE- VHA 423**  
**The World of Far East**  
**(Theory)**

**Credits: 5**

**Maximum marks: 100**

**Contact Hrs/Week: 5**

**Total Hrs: 75**

**Course Objectives:**

**This course will enable the students to-**

1. Analyze and evaluate the art works Far Eastern art and artists.
2. Develop visual literacy about Far Eastern art world.
3. Demonstrate writing skills by short assessments on the art works of Far Eastern artists.

## Course Outcomes

### Course Objective

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA423	The World of Far Eastern Art	<p><b>The students will be able to-</b></p> <p><b>CO64:</b> Interpret deep understanding of the evolution of Far Eastern art in context to different dynasties.</p> <p><b>CO65:</b> Develop skills to appreciate Far Eastern art considering its subject, style and techniques.</p> <p><b>CO66:</b> Critically analyze major periods, artists, methods and theories in their historical and cultural settings.</p> <p><b>CO67:</b> Write a critique on the far eastern artist's work.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

## CONTENTS

- Unit I:** **12 Hrs**  
Tang dynasty (Chang-Hsuan, Chang Tsao, Chaou-Fang, Han-Kan, Li-Cho-Tao, Li-Shuan, Wang-Wei, Wu-Tao-Tzu, Yen-Li-Pen.)
- Unit II:** **12 Hrs**  
The Northern Song dynasty (Fan-Kuan, Li-Tang, Hsia-Kuei, Hui-Tsung, Kuo-His, Mi-Fu, Mi-Youren, The Southern Song dynasty (Ma-Yuan, Xia-Gui, Mu-qi, Ma-Lin)
- Unit III:** **12 Hrs**  
Asikaga period- Shessu and his style
- Unit IV:** **12 Hrs**  
Kano School and Tosa School
- Unit V:** **12 Hrs**  
Edo and Ukiyo-e (Hishikawa Moronobu, Suzuki Harunobu, Okumura Masanobu, Kitagawa Utamaro, Katsushika Hokusai)

## Books

1. Sherman E. Lee: A History of Far-Eastern Arts, New York, 1973
2. Lawrence Sickman & A.C. Soper: The Art and Architecture of China, revised edition, London, 1971
3. Michael Sullivan: The Arts of China, California, 1967
4. Sherman E. Lee: A history of Far-eastern arts, New York, 1973
5. Lawrence Sickman & A.C. Soper: The art & architecture of China, revised edition, London, 1971  
Michael Sullivan: The arts of China, California, 1967

## PAPER CODE- VHA 424 Dissertation (Theory)

**Credits: 4**

**Maximum marks: 100**

**Contact Hrs/Week: 4**

**Total Hrs: 60**

### Course Objectives:

This course will enable the students to-

1. Identify, choose and summarize the topic for research.
2. Use of research methodology for final dissertation.
3. Apply knowledge of primary and secondary resources, framing of language, synopsis writing, mind mapping, plagiarism, proper chapterisation, citation and references for effective research.
4. Determine the conclusion of the topic.

### Course Outcomes

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VHA424	Dissertation	<p><b>The students will be able to-</b></p> <p><b>CO68:</b> Describe a relevant area of work-related learning studies</p> <p><b>CO69:</b> Identify research methods and develop the research questions.</p> <p><b>CO70:</b> Critically analyse and evaluate the knowledge and understanding in relation to the selected area of study.</p> <p><b>CO71:</b> Create a sense of responsibility for using the acquired knowledge in benefitting society.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving writing tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

		<b>CO72:</b> Present and evaluate the conclusion responsibly, critically and objectively.		
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## CONTENTS

The students will have to submit the final Dissertation in five copies along with a soft copy in CD with the practical submission.

**PAPER CODE- VHA425(P): Composition (Mix Media)**  
**VHA 425(G):Intaglio**  
**VHA425(S): Composition (Figurative)**  
**VHA425(A): Outdoor media (Continuity of 3<sup>rd</sup> semester campaign).**  
**(Practical)**

**Credits: 5**  
**Maximum marks: 100**  
**Contact Hrs/Week:5**  
**Total Hrs: 75**

### Course Objectives:

**This course will enable the students to-**

1. Explore advance compositional skills.
2. Pursue careers in archives, academics, curator, and more.

### Course Outcomes

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VHA425(P)/ VHA425(G)/ VHA425(S)/ VHA425(A)</b>	<b>Composition (Mix Media)/ Intaglio/ Composition Figurative / Outdoor media (Continuity of 3<sup>rd</sup>semester campaign).</b>	<b>The students will be able to-</b> <b>CO73.</b> Implement the knowledge gained in developing their own style. <b>CO74.</b> Present and exhibit the work done in creative way. <b>CO75.</b> Create awareness in the society reflected through their creativity.	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration. <b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.



**5. Paper Code: VHA (P) 425 Composition (Mix media)**

Medium: Mix media

Submission: Minimum - 3 Sheets

Or

**Paper Code: VHA (G) 425 Intaglio**

Medium: Coloured

Submission: Minimum - 3 Sheets

Or

**Paper Code: VHA (S) 425 Compositions (Figurative)**

Medium: Clay

Submission: 3

Or

**Paper Code: VHA (A) 425 Outdoor media (Continuity of 3<sup>rd</sup> semester campaign)**

Submission: 5 Outdoors

**Department Of Fine Arts**  
**Programme - Master of Fine Arts**  
**Specialization - Illustration(Applied Art)**  
**Outcomes - Academic Year- 2020-21**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.
<b>PO5</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable

	development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.
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### **Programme Specific Outcomes (PSOs)**

<b>PSO1</b>	Identify target market
<b>PSO2</b>	Apply theories and principles of design and communication to the development of effective illustrations while developing a personal style.
<b>PSO3</b>	Manipulate illustration techniques and render their work according to the market requirements
<b>PSO4</b>	Dramatize visuals in accordance to the target audience needs and the appeals used
<b>PSO5</b>	Demonstrate fluency in visual vocabulary and craft.
<b>PSO6</b>	Research, imagine, and articulate cohesive visual ideas as viable solutions.
<b>PSO7</b>	Demonstrate a current knowledge-based and flexible practice-based approach to the craft of Illustration.
<b>PSO8</b>	Demonstrate the ability to meet current standards as a working professional.
<b>PSO9</b>	Communicate visually using drawing as a means of visual exploration, idea analysis, problem solving and expression of thought.
<b>PSO10</b>	Develop communication and analytical skills to raise a question for research, select and apply appropriate research methodology, hypothesis and ethically credit the information they use through citation while writing assignments, reports, seminar and dissertation.
<b>PSO11</b>	Summarize marketing.



	CO19	*		*	*	*	*										
	CO20					*		*	*		*			*	*		
	CO21	*		*	*	*	*	*	*	*	*	*	*	*	*		
VAA (I) 125	CO22				*						*						
	CO23			*				*	*	*	*			*			
	CO24				*			*	*								
VAA (I) 221	CO25			*													*
	CO26			*													*
	CO27	*				*	*										*
	CO28					*											
	CO29					*											
	CO30					*											
	CO31			*			*	*									
	CO32			*													
	CO33	*		*													
	CO34					*											
VAA (I) 222	CO35		*														*
	CO36		*														*
	CO37	*	*														*
	CO38		*			*							*			*	









VAA(I) 422	CO99		*													*		
	CO100		*														*	
	CO101		*														*	
	CO102		*														*	
	CO103		*														*	
	CO104		*														*	
	CO105		*														*	
VAA(I) 423	CO106	*		*	*	*	*	*	*	*	*	*	*	*	*			
	CO107	*	*			*				*	*	*	*	*				
	CO108		*							*	*	*	*	*				
	CO109			*		*	*	*										
VAA(I) 424	CO110			*	*		*	*	*	*	*	*	*	*	*			
	CO111	*		*	*	*	*				*	*	*	*				
	CO112	*				*	*	*	*	*	*	*	*	*	*			
	CO113			*	*	*					*							
VAA(I) 425	CO114			*			*											
	CO115	*		*			*	*	*	*	*	*	*	*	*			
	CO116	*	*							*	*							
	CO117		*							*	*							

**Master Of Fine Arts (MFA)  
Illustration  
Course Outcomes  
Semester I  
Paper Code: VAA(I) 121  
Advertising and Marketing - I (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify, understand and differentiate various types of advertising and advertising media.
2. Summarize the need and importance of marketing in the current scenario
3. Explain the relation between the 4 P's of marketing
4. Classify the factors influencing Consumer Behaviour
5. Choose the target market on the basis of various market segmentation

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 121	Advertising and Marketing - I (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO1:</b> Classify types of advertising on the basis of area, functions, stages &amp; audience</p> <p><b>CO2:</b> Categorise and evaluate the market</p> <p><b>CO3:</b> Classify and differentiate advertising media</p> <p><b>CO 4:</b> Explain and classify marketing and its philosophies</p> <p><b>CO 5:</b> Classify and categorize core concepts of marketing</p> <p><b>CO 6:</b> Summarize the factors affecting consumer behaviour</p> <p><b>CO 7:</b> Assess how to position a product effectively in the market</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

## **COURSE CONTENT:**

### **Unit I: Types of Advertising** **6 Hrs**

To study the various kinds of advertising depending upon –

- Area Coverage: Local, Regional, National and International
- Audience: Consumer, Industrial, Trade and Professional
- Functions : Direct and Indirect advertising, Action advertising, Primary and Selective advertising
- Advertising stages: Pioneering, Competitive and Retentive

### **Unit II: Advertising Media** **6 Hrs**

- Above the line media
- Below the line media

### **Unit III: The Emerging Role of Marketing** **6 Hrs**

- Introduction to Marketing
- The importance of marketing
- What is marketed?
- Core concepts of marketing
- Philosophies of marketing
- Marketing Mix: 4Ps – Product, Price, Place and Promotion
- The Market

### **Unit IV: Consumer Behavior** **6 Hrs**

- How does consumer behavior work?
- The Consumer Audience
- Social/ Cultural influences on consumer decisions
- Psychological influences on consumer decisions
- Behavioral influences on consumer decisions
- The consumer decision process

### **Unit V: Market Segmentation & Target Marketing** **6 Hrs**

- Types of Segmentation
  1. Demographic
  2. Geographic
  3. Psychographic
  4. Behavioral
  5. Benefit
- Market Targeting
- Product Positioning

## **BOOKS RECOMMENDED:**

- Leon G. Schiffman, Leslie Lazar Kanuk, Consumer Behaviour, Pearson, Ninth Edition
- Henry Assael, Consumer Behaviour and Marketing Action, Cengage Learning, Sixth Edition
- J. Paul Peter, Jerry C. Olson, Consumer Behaviour and Marketing Strategy, McGraw Hill, Eighth Edition
- Srabanti Mukherjee, Consumer Behaviour, Cengage Learning, Fourth Indian Reprint,

- Suraj Singh, Advertising Media, Centrum Press, First Edition
- Jack Z. Scissors, Roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017
- JaishriJethwaney, Shruti Jain, Advertising management, Oxford University Press
- Philip Kotler, Gary Armstrong, Principles of Marketing, Pearson, Fifteenth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private Limited, Fifth Edition
- Neeru Kapoor, Principles of Marketing, PHI Learning Private Limited
- Philip Kotler, Marketing Management, Pearson, Eleventh Edition
- Dhruv Grewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition
- Philip Kotler, Kevin Lane Keller, Abraham Koshy, MithileshwarJha, Marketing Management, Pearson, Fourteenth Edition

**Paper Code: VAA(I) 122  
Seminar (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify, understand and choose the relevant topic on real-world issues
2. Improve oral and written communication skills
3. Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions and conclude the topic

**COURSE OUTCOMES**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 122	Seminar (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO8:</b> Review and rewrite about a topic on the basis of research</p> <p><b>CO9:</b> Employ presentation, questioning and discussion skills</p> <p><b>CO10:</b> Distinguish and integrate differing forms of knowledge and academic disciplinary approaches</p> <p><b>CO11 :</b>Identify, understand and discuss current, real-</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

		world issues.  <b>CO12::</b> Apply principles of ethics and respect in interaction with others.		
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**COURSE CONTENT:**

- The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**Note:**

1. The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with an assigned guide. All the faculty members will give approval for the topic after the discussion in the third week of the semester.
2. The students will have to submit the Synopsis report with the practical submission.

**Paper Code: VAA(I) 123  
Illustration- I (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify, understand and translate the cultural aspects of the target market
2. Use elements and principles of design to develop characters justifying the market trends
3. Compose the developed illustration with the relevant text

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 123	Illustration- I (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO13:</b> Describe how religious and secular cultures and belief systems sustain different ways of life and can co-exist harmoniously in India, where moral and cultural differences are respected and valued</p> <p><b>CO14:</b> Dramatize and compose the content in</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

		<p>context with target audience</p> <p><b>CO15:</b> Distinguish and illustrate past and present events, actions and beliefs and their impact within the context of people's lives</p> <p><b>CO16:</b> Develop an understanding and visually depict how different religions have contributed to the society in which we live</p>	<p>Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	
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### COURSE CONTENT

- Illustrate a book based on any Mythological story
- Create Mascots for any two brands

**Paper Code: VAA(I) 124**  
**Illustration –II (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

### COURSE OBJECTIVES:

This course will enable the students to-

1. Recall the stories heard in the childhood and learn to illustrate the same according to market trend
2. Develop an idea to justify the relationship between words and visuals
3. Apply the knowledge of creating identical characters using tint, tone and shades.
4. Identify the dominating feature of the character and learn to modify the characters by adding satire to make it look noticeable

### COURSE OUTCOMES:

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 124	Illustration – II (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO17:</b> Dramatize the idea of any piece of writing to depict a story through visual</p> <p><b>CO18.</b> Justify how words</p>	<p><b>Approach In Teaching:</b></p> <p>Tutorials, Demonstration, Guided Exploration, Guided Activity</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final</p>

		<p>and pictures can reinforce or contradict one another in a text, with interesting results</p> <p><b>CO19.</b> Assess how the use of images in children's books has changed over time and what it means to create books for the specific audiences of children and their carers</p> <p><b>CO20.</b> Develop the visual literacy and appreciation of art</p> <p><b>CO21.</b> Discover and manipulate artistic skills in creation of illustration for specified target group</p>	<p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn</p>	Submissions
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**COURSE CONTENT:**

- Illustrate a story book and a Comic Story for children.
- Ten Caricatures of different personalities

**Paper Code: VAA(I) 125**  
**Head Study (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Learn to develop a portrait demonstrating technical details and measurements.
2. Understand and illustrate all developmental stages of a portrait
3. Explore various mediums, techniques and surfaces to develop personal style

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			

<p><b>VAA(I) 125</b></p>	<p><b>Head Study (Practical)</b></p>	<p><b>The Students Will Be Able To-</b>  <b>CO22.</b> Create identical character  <b>CO23.</b> Apply knowledge of tint, tone &amp; shade to modify the illustration as per the target audience  <b>CO24.</b> Demonstrate creative skills to develop personal style</p>	<p><b>Approach In Teaching:</b>  Tutorials, Ideation, Selection, Development, Debriefing  <b>Learning Activities For The Students:</b>  Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	<p>Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions</p>
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**COURSE CONTENT:**

Study of portrait from life, delineation of the structure and the character of head, study of features, study of light and shade, in any medium

**Submission:** 10 Portraits

50 Outdoor Sketches on 1/2 Imperial sheets.



**Semester II**  
**Paper Code: VAA(I) 221**  
**Advertising and Marketing - II (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Understand the principle and basic concept of marketing communication process in a streamlined integrated marketing strategy.
2. Analyze and evaluate the fast-changing field of advertising and promotion which affects global marketing, society and economy.
3. Discover new customers and provide better customer service to new & present customers in order to retain them
4. Understand the importance of appeals in formulation of the advertisements
5. Define and identify Animation as a particular form of Visual Communication
6. Understand the working of different advertising agencies

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAA(I) 221</b>	<b>Advertising and Marketing - II (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO25:</b> Explain how to set IMC objectives and formulate an IMC budget and IMC Plan</p> <p><b>CO26:</b> Analyse and evaluate the cost effectiveness of various forms of media</p> <p><b>CO27:</b> Assess the behavioural factors that influence the effectiveness of communications</p> <p><b>CO28:</b> Critically review and interpret the theoretical aspects of CRM across the main areas of sales, services and marketing</p> <p><b>CO29:</b> Exhibit creative and technical practical professional skills and justify the strategy</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

		<p>adopted with reference to specified briefs</p> <p><b>CO30:</b> Investigate, analyse, demonstrate and present the salient aspects of a CRM implementation or CRM innovation in a work-related environment</p> <p><b>CO31:</b> Classify, Identify and apply the appropriate advertising appeal in context with product/service/social issue and target audience</p> <p><b>CO32:</b> Summarize animation  <b>CO33:</b> Assess and Identify the best possible way to attract more audience  CO34: Demonstrate an understanding of how an advertising agency operates</p>		
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**COURSE CONTENT:**

**Unit I:**

**7 Hrs**

**Integrated Marketing Communication**

- Introduction, to IMC
- Nature and scope of IMC
- IMC Plan (Situation Analysis to Media Selection)
- IMC Components (Advertising, Sales Promotion, Personal Selling, Direct Marketing, Public Relations etc.)
- The value of IMC Plan

**Unit II:**

**6 Hrs**

**Customer Relationship Management**

- Introduction
- Objectives of CRM
- Need and Importance of CRM
- Customer value and satisfaction
- Retaining customers' loyalty
- Delivering customer value
- Implementing total quality marketing (TQM )

**Unit III:**

**7 Hrs**

**The Advertising Appeals**

- Buying Motives,
- Types of Appeals
  1. Rational and Emotional appeals ( positive and negative)
  2. Direct and Indirect appeals
  3. Fear, Hum our & Sex appeals

**Unit IV:****5 Hrs****Animation**

- Animation
- History of Animation
- Types of Animation
- An Introduction to Computer Animation
- 2D Animation
- 3D Animation

**Unit V:****5 Hrs****The Advertising Agency**

- The structure of an Ad agency
- Functions and services
- Agency compensation
- Types of ad agencies
- Client – Agency Relationship

**BOOKS RECOMMENDED:**

- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising Theory & Practice, Himalaya Publishing House, Ninth Revised Edition
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- JaishriJethwaney, Shruti Jain, Advertising Management, Oxford University Press
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Jill Dyche, The CRM Handbook, Pearson
- Ed Peelen, Customer Relationship Management, Pearson
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- Donald Hearn, M. Pauline Baker, Computer Graphics, Pearson, Second Edition
- Zhigang Xiang, Roy A. Plastock, Computer Graphics, McGraw Hill, Second Edition

**Paper Code: VAA(I) 222****Seminar (Theory)****Credits: 2****Maximum marks: 100****Contact Hrs/Week: 2****Total Hrs: 30****COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify, understand and choose the relevant topic, real-world issues
2. Improve oral and written communication skills
3. Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions and conclude the topic

**COURSE OUTCOMES:**

Course	Course Outcomes	Learning And	Assessment
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Paper Code	Paper Title		Teaching Strategies	Strategies
VAA(I) 222	Seminar (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO35:</b>Review and rewrite about a topic on the basis of research</p> <p><b>CO36:</b>Employ presentation, questioning and discussion skills</p> <p><b>CO37:</b>Distinguish and integrate differing forms of knowledge and academic disciplinary approaches</p> <p><b>CO38:</b>Identify, understand and discuss current, real-world issues.</p> <p><b>CO39:</b>Apply principles of ethics and respect in interaction with others.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**Course Content:**

- The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**Note:**

- The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with an assigned guide. All the faculty members will give approval for the topic after the discussion in the third week of the semester.
- The students will have to submit the Synopsis report with the practical submission.

**Paper Code: VAA(I) 223**  
**Illustration- I (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

- Recognise rhymes and cartoon strips in need for updation

2. Interpret the rhymes and present them in a modified version.
3. Explore various mediums, techniques and surfaces to develop personal style
4. Compose the developed illustration with the relevant text

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 223	Illustration- I (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO40:</b> Demonstrate an understanding of the essential requirements in making sequential drawings and imagery</p> <p><b>CO41:</b> Show critical thinking and evaluation through pre-visualisation and storyboarding</p> <p><b>CO42:</b> Demonstrate an ability to select appropriate drawing systems, styles, techniques and platforms of dissemination in context of the narrative</p> <p><b>CO43:</b>Exhibit technical capabilities in the use of relevant materials, technology and software</p> <p><b>CO44:</b> Create illustrations from the development of the original concept to final execution</p> <p><b>CO45:</b>Apply theories and principles of design and communication to the development of effective illustrations.</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

- Illustrations for 1 Cartoon Strip
- Illustrations for 10 rhymes.

**Paper Code: VAA(I) 224**  
**Illustration –II (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Learn to develop single visual to support the text to be published in newspaper or magazine
2. Understand, assess and visually translate the social issues prevailing in the society in order to spread awareness
3. Develop characters in personal style through regular sketching and drawing
4. Compose the developed illustration with the relevant text

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAA(I) 224</b>	<b>Illustration- II (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO46:</b> Dramatize the idea of any piece of writing to depict a story through visual</p> <p><b>CO47:</b> Demonstrate drawing as a means of visual exploration, idea analysis, problem solving and expression of thought.</p> <p><b>CO48:</b> Analyse and present visual narratives used across a range of media to tell stories</p> <p><b>CO49:</b> Evaluate the effectiveness of posters regarding social issues</p> <p><b>CO50:</b> Develop creatives to address the target audience on various social issues and justify the same</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

- Illustrations for 5 different stories of magazines in different media, targeting adults
- Poster Series on different Social Issues

**Paper Code: VAA(I) 225  
Life Study (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Develop a sense of observation to notice the anatomy of a human body
2. Understand and demonstrate the developmental stage of a life-study through regular sketching and drawing in different postures
3. Compose a life on the given space keeping principles of design in mind
4. Explore various mediums and techniques to develop a personal style

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 225	Life Study (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO51:</b>Dramatize human figures</p> <p><b>CO52:</b>Assess and judge the appropriate composition</p> <p><b>CO53:</b>Develop personal style</p> <p><b>CO54:</b>Manipulate the composition to enhance the illustration skills</p> <p><b>CO55:</b>Memorize human anatomy to be further used in creation of artwork</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

**Submission:** 8 Life studies

2Life studies based on composition in stylized manner

50 outdoor Sketches on daily life in different medium

**Semester III**  
**Paper Code: VAA(I) 321**  
**Advertising and Marketing - III (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify and apply appropriate research methods and formulate Marketing Research plan
2. Assess the need of Public Relations for an organization and justify its importance
3. Appraise the key issues in managing a brand
4. Formulate and justify brand development decisions
5. Identify, analyze and demonstrate concepts in cross cultural advertising
6. Identify and understand the use of Testimonial in Advertising
7. Justify the impact of Celebrity Endorsement on Consumers

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAA(I) 321</b>	<b>Advertising and Marketing - III (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO56:</b> Classify Marketing Research</p> <p><b>CO57:</b> Categorize data collection and its techniques</p> <p><b>CO58:</b> Identify, Analyze and apply an appropriate marketing research plan to resolve the problems</p> <p><b>CO59:</b> Distinguish between public relations and advertising</p> <p><b>CO60:</b> Categorize types of public relations, brands</p> <p><b>CO61:</b> Explain brand and product as two different identities</p> <p><b>CO62:</b> Generalize and infer International Advertising</p> <p><b>CO63:</b> Recognize the factors affecting International Advertising Campaign and Develop the same</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>



		<p><b>CO64:</b> Interpret Testimonial/Endorsement Advertising</p> <p><b>CO65:</b> Defend the compatibility of brand and celebrity endorser</p>		
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## **COURSE CONTENT:**

### **Unit I:**

**7 Hrs**

#### **Marketing Research**

- Importance of Marketing Research
- Meaning & Scope
- Classification of Marketing Research
- Steps involved in Marketing Research
- Data Collection
- Sampling Methods
- Techniques of Marketing Research
- Qualitative Marketing Research
- Marketing Research Agencies in India

### **Unit II:**

**7 Hrs**

#### **Public Relation**

- Definition of Public Relation
- Comparison between Advertising & Public Relation
- Need & Scope of Public Relation
- Basic elements of Public Relation
- Objectives of Public Relation
- Types of Public Relation
  1. Marketing Public Relation
  2. Social Marketing
  3. Cause Related Marketing
  4. Green Marketing & Pro – Environmental Activities
  5. Crisis Management
- Public Relation Advertising
  1. Institutional or Corporate Advertising/Advocacy Advertising
  2. Public Service Advertising
  3. Political Advertising
- Tools of Public Relation

### **Unit III:**

**6 Hrs**

#### **Branding**

- What is a Brand?
- What makes a Brand?
- How are brands different from products?
- Developing a strong brand name
- How Brands Serve?
- Family brands
- Brand extension
- Flanker brand
- Co branding

- Ingredient branding

**Unit IV:**

**5 Hrs**

**International Advertising**

- Introduction
- Need & Importance of International Advertising
- Factors affecting International Advertising Strategy
  1. Target Market Factor
  2. Advertising Objectives
  3. Environmental Factors
  4. Cultural Factors etc
- Development of International Advertising Campaign

**Unit V:**

**5 Hrs**

**Testimonial / Endorsement Advertising**

- Introduction & History
- Theories of Celebrity endorsement
- Compatibility of the celebrity & brand image
- Positive Impacts of celebrity endorsement
- Negative Impacts of celebrity endorsement

Discussion on some successful celebrity endorsements in India

**BOOKS RECOMMENDED:**

- G. C. Beri, Marketing Research, Tata McGraw Hill Education Private Limited, Fourth Edition
- Harper W. Boyd, Ralph Westfall, Stanley F. Stasch, Marketing Research Text and Cases, AITBS Publishers
- Naresh K. Malhotra, Marketing Research an Applied Orientation, Pearson, Fourth Edition
- Alan Wilson, Marketing Research an Integrated Approach, Pearson, Third Edition
- Ram Kishan, Nalini Dutta, Strategic Brand Management, Ane Books Private Limited
- S. A. Chunawalla, Compendium of Brand Management, Himalaya Publishing House
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- JaishriJethwaney, Shruti Jain, Advertising Management, Oxford University Press
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising Theory & Practice, Himalaya Publishing House, Ninth Revised Edition

**Paper Code: VAA(I) 322  
Dissertation (Theory)**

**Credits: 2**

**Maximum marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify, choose and summarize the topic for research by selecting an appropriate title
2. Explain the reason for selecting particular topic
3. Apply knowledge and understanding in relation to the agreed area of study
4. Combine theoretical and practical knowledge to elaborate
5. Develop research methodology
6. List the review of literature
7. List the content to be covered

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 322	Dissertation (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO66:</b> Describe a relevant area of work-related learning studies</p> <p><b>CO67:</b> Identify research methods and develop the research questions.</p> <p><b>CO68:</b> Identify literature for review.</p> <p><b>CO69:</b> Critically analyze and evaluate the knowledge and understanding in relation to the selected area of study.</p> <p><b>CO70:</b> Communicate in written form by integrating, analysing and applying key texts and practices.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

- The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**Note:**

1. The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with an assigned guide. All the faculty members will give approval for the topic after the discussion in the third week of the semester.
2. The students will have to submit the Synopsis report with the practical submission.

**Paper Code: VAA(I) 323**  
**Illustration – I (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Develop a sense of observation to notice the role of perspective, light & shadow, form in a composition
2. Identify and highlight the dominating form in the composition with the help of supporting elements
3. Interpret the need of market and justify it through illustrations
4. Create their own style of work to build individual identity in market

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAA(I) 323</b>	<b>Illustration I (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO71:</b> Develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts</p> <p><b>CO72:</b> Distinguish artwork by integrating personal style</p> <p><b>CO73:</b> Create illustrations from the development of the original concept to final execution.</p> <p><b>CO74:</b> Develop effective illustrations by applying theories and principles of design and communication</p> <p><b>CO75:</b> Synthesize visual vocabulary to use drawing as a means of visual exploration, idea analysis, problem solving and expression of thought.</p> <p><b>CO76:</b> Use a variety of technologies to create, capture and manipulate illustration</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

		<p>elements in producing a final product.</p> <p><b>CO77:</b> Work in a professional manner, maintaining professional relationships and communicating effectively with clients</p> <p><b>CO78:</b> Enhance expertise in studio based skills and illustration principles that foster acumen for visual storytelling</p> <p><b>CO79:</b> Apply Different Rendering Techniques</p> <p><b>CO80:</b> Execute drawings and finished illustrations that demonstrate expertise in dynamic composition, spatial relationship, and design</p>		
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**COURSE CONTENT:**

- Illustration for Brochures and Posters (Fashion, Medical, Exhibition etc.)
- Cityscapes-5, sketches-250 in different mediums.

**Paper Code: VAA(I) 324  
Illustration-II (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify the clients/organizations who make use of calendars as a means of promotion to create identity
2. Explain, develop and create the frames of a storyboard and elaborate the requirements for each frame
3. Justify the given space by arranging the form in an aesthetical manner which unites the idea and image of the organization

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			

<p><b>VAA(I) 324</b></p>	<p><b>Illustration-II (Practical)</b></p>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO81:</b>Demonstrate the development of a unique visual vocabulary</p> <p><b>CO82:</b>Discover how the arts can effectively engage the viewer and contribute to social dialogue in contemporary culture</p> <p><b>CO83:</b>Apply creative and illustrative skills to layout, color sketching, rendering, image enhancement, and print production</p> <p><b>CO84:</b>Explore a variety of media to find methods and materials which best suit their unique aesthetic and conceptual perspectives</p> <p><b>CO85:</b>Manipulate illustration using humor, symbolism, metaphor and irony</p> <p><b>CO86:</b>Develop concepts to effectively communicate and engage the viewer in a manner appropriate to the context</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>
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**COURSE CONTENT:**

- StoryBoard Illustration,
- One Calendar
- Murals

**Submission:** One project on each topic

**Paper Code: VAA(I) 325  
Landscape (Practical)**

**Credits: 6  
Maximum marks: 100  
Contact Hrs/Week: 22  
Total Hrs: 90**

**COURSE OBJECTIVES:****This course will enable the students to-**

1. Develop a sense of observation to notice the role of perspective, light & shadow, form in a composition
2. Identify and highlight the dominating form in the composition with the help of supporting elements
3. Illustrate and experiment to create an artwork using various mediums and techniques to develop personal style

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 325	Landscape (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO87:</b> Demonstrate proficiency with classical and experimental drawing techniques</p> <p><b>CO88:</b> Develop composition sense</p> <p><b>CO89:</b> Dramatize an understanding of perspective in drawing</p> <p><b>CO90:</b> Effectively compose and express ideas and information visually</p> <p><b>CO91:</b> Synthesize the use of drawing, two-dimensional design, and color, beginning with basic studies and continuing toward the development of advanced capabilities.</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

**COURSE CONTENT:**

Landscape in different media

**Submission:** 10 landscapes

**Semester IV**  
**Paper Code: VAA(I) 421**  
**Advertising and Marketing - IV (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify and analyze various advertising theories
2. Use advertising theories as a base to create an advertisement
3. Create and modify the advertisements as per the advertising regulations and ethics
4. Identify, plan & develop the specification of the product to meet long term objectives
5. Analyze the needs of the consumer and develop a plan to introduce new product to meet the needs of the same
6. Identify various Interactive Medias and use the same while planning an advertising campaign
7. Identify the characteristics of an effective copy and create the same while planning an advertising campaign

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAA(I) 421</b>	<b>Advertising and Marketing - IV (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>C092:</b> Describe, analyze and assess the relevant advertising theories, practice, legal issues, ethical challenges, faith, and diversity in the fields of advertising</p> <p><b>C093:</b> Defend the strategy and execution of an advertisement for a client</p> <p><b>C094:</b> Classify types of product in accordance with its usage by target market</p> <p><b>C095:</b> Employ research methodologies as it pertains to the package design process, meaning, and user experience</p> <p><b>C096:</b> Use and evaluate best practices and tools to design and develop dynamic,</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>



		<p>rich-media content</p> <p><b>CO97:</b> Design a complex media project using best practice design &amp; principles and apply conceptual and theoretical frameworks</p> <p><b>CO98:</b> Apply a range of techniques to write copy for various medias of advertising in a clear, creative and engaging way</p>		
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**COURSE CONTENT:**

**Unit I:**

**7 Hrs**

**Advertising Theories**

- DAGMAR Model
- Hierarchy of effects model, (AIDA Model, Innovation Adoption Model, Communication Model)
- The facets Model of effective advertising (Perception, Cognition, Emotion, Association, Persuasion, Behavior)

**Unit II:**

**7 Hrs**

**Advertising Regulation**

- Advertising Regulation
  1. Govt. regulation in India
  2. Self regulation in India (Code of conduct of the ASCI)
  3. Advertising Agencies of India Code of Standards (Rules of Advertising Ethics)
- Advertising Ethics
  1. Poor taste & Offensive Advertising
  2. Sex in Advertising
  3. Stereotypes
  4. Targeting Children
  5. Women in Advertising
  6. Misleading Claims
  7. Manipulative Advertising
  8. Puffery
  9. Advertising Controversial products

**Unit III:**

**7 Hrs**

**Product Research**

- What is a Product?
- The product Personality & its Components
- What products offer?
- Product classification; Consumer product, Industrial product and Organizations as product
- Product attributes: Quality, features and design
- Decision on Packaging
- Product Life Cycle

**Unit IV:**

**4 Hrs**

**Interactive Media**

- Introduction
- The internet & Marketing Communication
  1. Web Sites
  2. Search Engines
  3. Blogs
- Internet Advertising
  1. Types of Internet Advertising
  2. Advantages & Disadvantages of Internet Advertising
- E – Mail Advertising

**Unit V:**

**5 Hrs**

**Copywriting**

- Copywriting as the language of advertising.
- Characteristics' of effective copy
  1. Copywriting for print,
    - Types of print copy
    - Copy elements
    - Characteristics of Display Copy & Body Copy
  2. Copywriting for radio
    - Tools of Radio copywriting
    - Characteristics of Radio copy
  3. Copywriting for television
    - Tools of Television copywriting
    - Characteristics of Television copy
    - Scripts & StoryBoard

**BOOKS RECOMMENDED:**

- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising Theory & Practice, Himalaya Publishing House, Ninth Revised Edition
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- Jack Z. Scissors, Roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017
- Suraj Singh, Advertising Media, Centrum Press
- Jaishri Jethwaney, Shruti Jain, Advertising management, Oxford University Press
- Michael Baker, Susan Hart, Product Strategy and Management, Pearson, Second Edition

**Paper Code: VAA(I) 422  
Dissertation (Theory)**

**Credits: 2**

**Maximum marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Develop research skills and create a research plan adequate to the research question.
2. Find, select, analyse, evaluate and integrate information using various sources

3. Summarize knowledge and skills previously gained and apply the same to an in-depth study
4. Assemble the findings of their project in a written report

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 422	Dissertation (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 99:</b> Describe a relevant area of work-related learning studies.</p> <p><b>CO 100:</b> Identify research methods, literature for review and state research questions</p> <p><b>CO 101:</b> Critically analyze and evaluate the knowledge and understanding in relation to the agreed area of study.</p> <p><b>CO 102:</b> Integrate theory and practice.</p> <p><b>CO 103:</b> Develop responses on the basis of the evaluation and analysis undertaken.</p> <p><b>CO 104:</b> Communicate in written form by integrating, analysing and applying key texts and practices.</p> <p><b>CO 105:</b> Demonstrate advanced critical research skills in relation to career development or work-related learning studies.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

The students will have to submit the final Dissertation in five copies along with a soft copy in CD with the practical submission.

**Paper Code: VAA(I) 423**  
**Illustration – I (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Understand the importance of perspective in any architecture with respect to the space
2. Assess how value, contrast and colour improves visual communication
3. Identify, summarize and justify the needs of the client with an effective and appropriate ambience plan with respect to the allotted budget

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAA(I) 423</b>	<b>Illustration I (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 106:</b> Apply knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces</p> <p><b>CO 107:</b>Analyze interiors, architecture, the decorative arts, and art within a historical and cultural context to inform contemporary design solutions</p> <p><b>CO 108:</b> Apply environment-behaviour research methodologies to address open-ended problems in interior design</p> <p><b>CO 109:</b>demonstrate an understanding of how value, contrast, and color affect the clarity of visual communication</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

- Illustrate various architectures and apply them for commercial purpose
- Ambiance Plan for any two Organizations

**Submission:** 6 Works

**Paper Code: VAA(I) 424  
Illustration-II (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Recall and gain the knowledge of various festivals of India
2. Visually translate the cultural diversity of India in personal style to grab the attention of target market
3. Compose the developed illustration with the relevant text

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 424	Illustration II (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 110:</b>Visually depict the importance of respecting and valuing diversity in the way in which various celebrations and feasts are customarily celebrated</p> <p><b>CO 111:</b>Describe how different ways of life, religious, secular cultures and belief systems sustain and co-exist harmoniously in India through illustrations.</p> <p><b>CO112:</b>Develop intellectual, social, emotional, spiritual and moral values based on religious content and</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

		<p>represent them visually using various mediums and for various target audience</p> <p><b>CO113:</b>Explore how religious and other beliefs are expressed visually.</p>		
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**COURSE CONTENT:**

- Illustrate a series for different occasions and festivals of India- Minimum 10 Works
- Sketches of Human Figures- 100

**Paper Code: VAA(I) 425  
Composition (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Recognize and compare the artist from his/style of work
2. Appraise the contribution of master artists' work
3. Improve their skills by recreating the master artists' work
4. Create and modify their own composition using the techniques of master artist

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
Paper Code	Paper Title			
VAA(I) 425	Illustration I (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO114:</b>Demonstrate an understanding of how value, contrast, and color affect the clarity of visual communication</p> <p><b>CO115:</b>Develop better drawing techniques, understand what makes art aesthetically beautiful</p> <p><b>CO116:</b>Describe the importance of the assigned artist's contribution to art history</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

		<b>CO117:</b> Discuss visual differences in the works and hypothesize on possible reasons artists approached subjects in different ways		
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**COURSE CONTENT:**

- To learn through copying the original works of various artists.

**Submission:** 5 works in different mediums.

**Department of Fine Arts  
Programme-Master Of Fine Arts (MFA)  
Specialization - Sculpture (Creative)**

**OUTCOMES-Academic Year - 2020-21**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.
<b>PO5</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.

**PROGRAMME SPECIFIC OUTCOMES**

<b>Programme Specific Outcome</b>	<b>Masters of Fine Arts – Sculptures (Creative)</b>
<b>PSO1</b>	Build an understanding of composing an artwork in 3D. Experiment with elements and properties of art until they come up with a language of expression that is unique to them. Develop skills to manipulate forms by elongating, dwarfing, warping etc to express themselves through their artworks.



<b>PSO2</b>	Convey their original thoughts into 3D works of art. Think about social political cultural issues that they are sensitive to and find ways to interpret them through their artworks.
<b>PSO3</b>	Develop material proficiency in sculpting mediums like clay, terracotta, ceramic, POP, cement, stone, wood, metal (casting and scrap), etc. Learn about existing sculptures in these medium and then stretch their understanding to be able to use it creatively. Formulate their own creative ways to construct artworks learning and unlearning use of tools and materials.
<b>PSO4</b>	Construct 3D works of art that a finished with desired surface, treatments, colour and polishes according to their chosen medium. Through process of observing great artists before them, they should be able to refine their use of tools and techniques to produce textures and surfaces that facilitate their concepts.
<b>PSO5</b>	Build understanding of workings of art gallery/ studio spaces. They should learn displaying rules and techniques to project their artwork correctly to the right audience.
<b>PSO6</b>	Possess enough skills and technical knowhow to produce 3D works of art and ability to encourage in self- determining, concern and experiments throughout their life.
<b>PSO7</b>	Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural, and social responsibility for sustainable development of society and commodities as well.
<b>PSO8</b>	Identify the glory of art chronologically throughout the history of man across the world. Analyze art and aesthetics with their socio political contexts and finally be able to hypothesize and defend theories pertaining to art.

### Course Articulation Matrix: Correlation with Programme Outcomes (POs) and Programme Specific Outcomes (PSOs)

<b>COURSE</b>	<b>COURSE OUTCOMES</b>	<b>PO 1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PS O1</b>	<b>PS O2</b>	<b>PS O3</b>	<b>PS O4</b>	<b>PS O5</b>	<b>PS O6</b>	<b>PS O7</b>	<b>PS O8</b>
<b>VAS(C) 121</b>	CO1	*			*							*		*
	CO2	*			*		*		*					*
	CO3	*				*		*				*	*	*
	CO4	*				*	*							*
	CO5	*	*			*						*	*	*
<b>VAS(C) 122</b>	CO6		*					*					*	
	CO7		*			*					*	*	*	
	CO8		*			*					*	*	*	
	CO9		*		*						*	*	*	
<b>VAS(C) 123</b>	CO10				*	*	*	*						
	CO11			*			*		*	*				
	CO12				*	*	*					*		*
	CO13			*	*				*	*	*			
<b>VAS(C)</b>	CO14			*				*	*	*	*			

<b>124</b>	CO15	*			*	*		*				*		*
	CO16				*	*	*	*				*		
	CO17			*					*	*		*		
<b>VAS(C) 125</b>	CO18				*		*					*		
	CO19				*	*	*					*	*	
	CO20			*			*					*	*	
<b>VAS(C) 221</b>	CO21	*										*		*
	CO22			*						*				*
	CO23	*										*	*	*
	CO24				*							*		*
<b>VAS(C) 222</b>	CO25		*							*				*
	CO26		*							*	*			*
	CO27		*										*	*
	CO28		*			*						*	*	*
<b>VAS(C) 223</b>	CO29	*		*			*	*	*	*				
	CO30			*				*	*	*				
	CO31				*	*		*	*	*				
<b>VAS(C) 224</b>	CO32	*					*	*				*		
	CO33	*						*				*		
	CO34				*	*	*	*				*		
<b>VAS(C) 225</b>	CO35				*		*	*				*	*	
	CO36				*		*	*				*		
	CO37			*				*	*	*		*		
	CO38	*					*	*				*	*	
<b>VAS(C) 321</b>	CO39	*										*		*
	CO40			*					*	*				*
	CO41	*					*	*						*
	CO42	*												*
<b>VAS(C) 322</b>	CO43		*			*		*			*	*		
	CO44		*			*					*	*	*	
	CO45		*								*	*	*	
<b>VAS(C) 323</b>	CO46			*			*		*	*				
	CO47			*			*		*	*	*	*		
	CO48				*		*	*						
	CO49				*				*	*				
<b>VAS(C) 324</b>	CO50	*				*	*	*						*
	CO51				*		*	*						
	CO52				*			*			*	*		
	CO53				*	*	*	*				*		
<b>VAS(C) 325</b>	CO54			*					*	*				*
	CO55			*			*	*				*		
	CO56			*			*	*				*		
	CO57				*		*	*			*			
<b>VAS(C) 421</b>	CO58	*					*							*
	CO59	*						*	*					*
	CO60				*							*	*	*
	CO61						*					*		*
<b>VAS(C) 422</b>	CO62									*		*	*	
	CO63											*	*	*
	CO64											*	*	*
<b>VAS(C) 423</b>	CO65				*		*	*						
	CO66				*		*	*						
	CO67			*			*	*	*	*				
<b>VAS(C)</b>	CO68				*		*		*					



**MFA SCUPLTURE (Creative)**

**SEMESTER –I**

**Paper Code - VAS(C) 121**

**Introduction to History of Indian Art**

**(Theory)**

**Credits: 02**

**Maximum marks: 100**

**Contact Hrs/Week: 02**

**Total Hrs : 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Study timeline to understand the historical development of Indian art.
2. Develop understanding of changes in art due to socio political changes across different eras.
3. Cultivate appreciation of Indian art and find inspiration for their own work.
4. Gain an understanding of the historical origins of art history.

**Course Outcome (COs):**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 121	Introduction to history of Indian art	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> To perform historical and contextual analysis of works of art.</p> <p><b>CO2:</b> Understand major periods, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO3:</b> Develop an understanding of how art changes according to social political changes.</p> <p><b>CO4:</b> Explain the beginning of iconography in India</p> <p><b>CO5:</b> To show deep learning to appreciate art of ancient India.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

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## CONTENTS

### Unit I: Indus Valley Architecture

6 Hrs

- Harappa and Mohenjodaro (Great Bath, Granary, Dockyard at Lothal)
- Sculptures- Head of a Priest from Mohenjodaro
- Torsos from Harappa
- Bronze Sculpture- Dancing Girl from Mohenjodaro
- Terracotta Female Figurines
- Pottery- Knobbed Pottery, Perforated Pottery, Miniature Pottery, Incised Pottery, Animal Shaped Pottery etc.
- Seals- Pillar on the Unicorn Seals, Animals on Seals, Representation of Mythological Creatures
- Copper Tablets.

### Unit II: Mauryan Art under Asoka

6Hrs

- Pillars and their Capitals found upto now: Sarnath, Sanchi, Rampurva, LauriaNandangarh, LauriaAraraj, Allahabad, Kosam, NiglivaBakhira, Sankisa etc.
- Sculptures (YakshaYakshietc)

### Unit III: Sunga- Kanva Art

6Hrs

- Early tradition and Symbolism of Stupa Architecture
- Stupa of Bharhut in detail: Its sculptures as Human Beings, Animals, Trees and Fruits, Sculptured Scenes in Bas Relief, Objects of Worship.
- Great Stupa No. I of Sanchi: Gateways and Sculptures.

### Unit IV: Kushan Art at Mathura

6Hrs

- Style and Contents
- Stupa Architecture
- Padmaravedika, Salabhanjikas
- Origin of Buddha Images
- Yaksha and Naga Statues
- Brahamanical Images.

### Unit IV: Gandhara art

6Hrs

- Distinct type of Buddha images along with Buddhist iconography possessing Graeco-Roman and Iranian influence.
- The life scenes of Buddha in Bas relief, Jataka scenes, Bodhisattvas, Kuber, Panchika and Hariti, Shalabhanjika and Hellenistic motifs and subjects.

## BOOKS RECOMMENDED:

- Vasudeva S. Agrawala, Indian Art
- Susan Huntington, The Art of Ancient India
- Stella Kramrisch, Indian Sculpture,
- H. Zimmer, The Art of Indian Asia, 2 vols.
- G. Yazdani and others, Ajanta, 3 vols.
- Stella Kramrisch, A survey of Painting in the Deccan
- R.N. Misra, Outlines of Indian Arts – Architecture, Painting, Sculpture, Dance and Drama
- ArputhaRaniSengupta – Buddhist Art and Culture – Symbols and Significance
- S. K. Bhattacharya – The Story of Indian Art
- Ananda K Coomaraswamy – History of Indian and Indonesian Art
- A History of Fine Art In India & Ceylon – Vincent A Smith

**Paper Code - VAS(C) 122**

**Seminar**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

**COURSE OBJECTIVES:**

*This course will enable the students to-*

1. Formulate a unique lens to observe artists and artworks.
2. Frame and present a project that exemplifies their through process
3. Explain and defend their thoughts before an evaluating committee.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C)122	Seminar	<p><b>The students will be able to-</b></p> <p><b>CO6:</b> articulate an artwork or artist through a short lens of their topic</p> <p><b>CO7:</b> Present and discuss their observations confidently</p> <p><b>CO8:</b> develop Argumentative skills, asking and answering questions being put up on the spot.</p> <p><b>CO9:</b> Impart skills in preparing a detailed report describing their unique thought process.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular ,display and submission of artworks.</p>

**CONTENT**

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

## Book Recommendation

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

## Paper Code VAS(C) 123

### Relief Composition

(Practical)

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

### COURSE OBJECTIVES:

*This course will enable the students to-*

1. Develop a sense of perspective and learn all the techniques to execute it.
2. Express their ideas on a plane rather than free standing sculpture format they are used to.
3. Understand modeling mediums on a deeper level to form textures both implied and constructed

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 123	Relief Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO10:</b> Develop an understanding of how to create illusion of 3D on a 2D surface. Study principles of perspective and space.</p> <p><b>CO11:</b> Use their understanding of proportion to presuppose an armature of the required scale.</p> <p><b>CO12:</b> Study and observe</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

		<p>relief works of artists from across the world and understand the usage of the genre</p> <p><b>CO13: Construct</b> similar form in various types of relief – Haut, Bas, sunken) to understand the dynamics and challenges that come with each type.</p>	<p>Sketching, lay out of composition, Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	
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**CONTENT  
Hrs.)**

**(Exam 30**

Student will compose a relief (low/high) and cast (if required) in any permanent medium (wood/metal/stone/fiber/scrap/ waste material)

**SUBMISSIONS: 2 works in relief in minimum 4sq ft**

**BOOKS RECOMMENDED**

**Paper Code - VAS(C) 124**

**Round Composition**

**Practical**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**COURSE OBJECTIVES:**

**COURSE OBJECTIVES:**

*This course will enable the students to-*

1. Appreciate and understand the compositions of master artists throughout history.
2. Develop an understanding of tools, materials and techniques to master any form or shape they want to create.



3. Formulate a deeper understanding by taking upon a journey that master artists may have taken while making the portrait.
4. Reproduce a finished replica of an ancient work finely recreating features, face structure, rhythm and balance.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS 124</b>	<b>Round Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO14:</b>Develop a high level understanding of tools and techniques on traditional medium. Using them to create forms they want to execute.</p> <p><b>CO15:</b>Learn from observing various master artists and their unique ways of composing.</p> <p><b>CO16:</b> Manipulate forms and lines to execute properties of balance, rhythm, movement, unity and emphasis in a work of art</p> <p><b>CO17:</b> Presuppose and construct an armature that supports the physical weight and balance of the sculpture while modelling.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay out of composition, Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**CONTENT**

**(No Exam)**

The student will prepare composition in round using various textures, mediums and will practice for skillful handling of tools and materials.

**SUBMISSION: 4 works in round.**

**BOOKS RECOMMENDED**

**Paper Code :VAS(C) 125**

**Creative Composition**

(Practical)

Credits:6

Maximum marks: 100

Contact Hrs/Week:22

Total Hrs :90

**COURSE OBJECTIVES:**

*This course will enable the students to-*

1. Construct original compositional artworks that reflect their knowledge of art so far.
2. Showcase their unique thought process while utilizing the geometric and organic forms.
3. Produce artworks that illustrate their individual aesthetics illustrating the properties of art like balance, rhythm, emphasis, movement etc

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 125	CreativeComposition(Practical)	<p><b>The students will be able to-</b></p> <p><b>CO18:</b> Compose an artwork that exemplifies their individual concept bearing figurative and nonfigurative forms.</p> <p><b>CO19:</b>Observe, Analyse and Interpret a form creatively displaying original thought.</p> <p><b>CO20:</b> Learn to use art as a tool for commentary of socio political issues that they are sensitive about.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Viva-Voice on display of artworks, Continuous Assessment Test, Semester end examinations, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**CONTENT**

**(No Exam)**

Student will prepare a creative composition using synthetic medius in his own style. The student can make environmental sculptures, installation art, and direct metal sculpture by different processes such as welding, rewetting.

**SUBMISSION: 3 works of 2' minimum**

**BOOKS RECOMMENDED**

**MFA SEMESTER –II**

**Paper Code :VAS 221(C)**

**History of Indian Sculpture Art  
(Theory)**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

**COURSE OBJECTIVES:**

*The course will enable the students to:*

1. Identify the most important sculptures and architectures of Indian Art
2. List the significance of the Golden Age of Art on Indian art.
3. Read and Analyze ancient art of India, and derive conclusions on the basis of their own understanding.
4. Ability to interpret the Indian culture of that era in the present day context.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 221	History of Indian Sculpture Art (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO21:</b> Distinguish between the works of each era with respect to the style of work</p> <p><b>CO22:</b> Recognize the techniques of stone carving, metallurgy, and casting used by artists mentioned in the syllabus</p> <p><b>CO23:</b> Develop skills to place ancient art chronologically.</p> <p><b>CO24:</b> Analyze and Evaluate the involvement of mythology and religion in the works of art</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**CONTENT**

**Unit I: Gupta Period 6Hrs**

- The Golden age of art in India,
- Architecture and Sculptural Ornamentation of Sanchi temple no. 17
- The Parvati Devi temple at NachnaKuthara
- The temple of BhitaraGaon
- The Vishnu temple at Tigawa
- The Shiva temple at Bhumara
- The Dasavatara temple at Deogarh, Ajanta and Bagh Caves.

**Unit II: Sculptures and cave architecture of Ajanta and Ellora 6Hrs**

- Historical background and Iconography of Varaha:
  - Adivaraha or Nar-Varaha,
  - Yajnavaraha,
  - Pralayavaraha,
  - Mahavaraha,
  - Varaha in boar form
  - Nar-Varaha from Udaigiri cave 5
  - EranVaraha- Anthropomorphic and Theomorphic form
- Evaluation and Iconography of Mukhalinga,
  - The uniconic form: ekmukhalinga Cave 4 Udaigiri,
  - EkmukhalingaBhumra
  - Ekmukha Shiva Linga, 5th Century AD, Khoh, M.P.
  - National Museum, Delhi,
  - Linga with Brahma, Vishnu, Mahesh, and Surya, 6th Century AD, Uttar Pradesh, National Museum, Delhi.

**Unit III: Terracotta from Gupta period 6Hrs**

- Ganga and Yamuna from Ahichhatra
- Mirpurkhas Seated Buddha
- Seated and standing Buddha Mathura
- Seated and standing Buddha Sarnath
- DakshinamurtiAhichhatra
- Parvati head Ahichhatra
- Shiva Gana destroying Dakshas Sacrifice Ahichhatra
- Decorative brick on tile Mirpurkhas
- Mahishasurmardini from Bhumra, M.P.

**Unit IV: Study of Temple-Sculptures 6Hrs**

- Descent of Ganga PallavaMahabalipuramTamilnadu period Stone Circa 7th Century A.D.,
- Ravana shaking MountKailash (RashtrakutaEllora, Maharashtra) Stone Circa Circa 8th Century A.D.
- Trimurti (Elephanta, Maharashtra) Stone Circa 9th Century A.D.,
- Lakshmi Narayana (KandariyaMahadev Temple) (Chandela, Khajuraho, M.P.) Circa 10th Century A.D.,
- Cymbal Player Sun Temple (Ganga Dynasty, Konark, Orissa) Stone, Circa 13th Century A.D.,
- Mother & Child (Vimla-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu, Rajasthan) White Marble Circa 13th Century A.D.

**Unit V: South Indian Bronzes- Chola, Pallava and Nayaka Periods 6Hrs**

- Method of casting (solid and hollow)
- Study of South Indian Bronzes
- Types of Bronze
  - Shiva Nataraj (ThanjavurDistt., Tamilnadu) Chola period (12th Century A.D.)(Collection: National Museum, New Delhi),

- Krishna (Tamilnadu) Chola period (12th Century A.D.)(Collection: National Museum, New Delhi)
- Devi (Uma) Chola Period (11th Century A.D.) (Collection: National Museum, New Delhi),
- Dancing Ganesa (Karnataka 16th Century) (Collection: LOS Angles CCU Museum of ART, California),
- Kubera, Varuna (Karnataka C.1050) (Collection: LOS Angles CCU Museum of ART, California), Siva Nataraja, Tamil Nadu, India, C.950, South Indian Bronzes- LOS Angles CCU Museum of ART, California

### BOOKS RECOMMENDED

- The Hindu temple, Volume 1 by Stella Kramrisch, Raymond Burnier
- An Introduction to Gupta Numismatics by S.R. Goyal, KusumanjaliPrakashan, Jodhpur
- Gupta Art by V.S. Agarwal
- Art of Gupta India by Joanna G. Williams
- Gupta Art by J.C. Harle
- Art and Architecture of India by Benjamin Rowland
- Indian Architecture by Percy Brown
- Indian Art, Culture and Literature by Shanti Lal Nagar
- A History of Fine Art In India & Ceylon – Vincent A Smith

**Paper Code :VAS 222(C)**

**Seminar**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

### COURSE OBJECTIVES:

*Student will be able to –*

1. Prepare a document to present their unique though process
2. Explain and defend their ideas in front of an evaluation committee.
3. Formulate a unique lens to observe artists and artworks.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 222	Seminar	<p><b>The students will be able to-</b></p> <p><b>CLO25:</b> Construct arguments about the</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on</p>	<p>Semester end examinations, Continuous Assessment Test,</p>

		<p>existing knowledge about the work of portrait artists</p> <p><b>CLO26:</b> Generate newer approaches to investigate further about the chosen topic.</p> <p><b>CLO27:</b> Prepare a document with proper references and concluding statements</p> <p><b>CLO28:</b> Defend their conclusion in front of a jury</p>	<p>composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field work, handling of various media and tools.</p>	<p>Sketching, layouts,, Viva-Voice on display of artworks, layouts,sketches,Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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**CONTENT:**

The student will choose any topic of choice relevant to the field of specialization and will present a seminar on scheduled date.

**BOOK RECOMMENDED:**

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

**Paper Code :VAS 223(C)**

**Relief Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**COURSE OBJECTIVES:**

*Student will be able to –*

1. Observe, analyses, interpret a form on a 2D plane with varying types of relief practices – Haut, Bas, Sunken.
2. Replicate or construct newer surface textures and surface treatments on casted or carves relief surfaces.
3. Learn how to measure with precision various details of the form and reinterpret it in relief format.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS 223	Relief Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO29:</b> Apply to perfection techniques of perspective and include manipulation of forms through foreshortening or elongation or any other way that helps build their individual style.</p> <p><b>CO30:</b> Understand and tackle various complexities of mold making and casting a relief into a permanent medium. Execute reliefs' from sheets of stone or wood to understand the challenges of relief in a carving medium.</p> <p><b>CO31:</b> Construct relief works with sensitivity to its surface before and after the casting processes. Execute various textures and create their own texture that suit their artwork.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of clay and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>



**CONTENT****Exam 30 Hrs.**

Student will compose a relief (low/ high) and cast (if required) in any permanent medium (wood/ metal/ stone/ fiber/ scrape/ waste material)

**SUBMISSIONS: 2 works in relief in minimum 4 sq feet.**

**BOOKS RECOMMENDED**

**Paper Code :VAS 224(C)**

**Round Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**COURSE OBJECTIVES:**

*Student will be able to –*

1. Learn by recreation of an artwork from an important artist in history.
2. Execute compositions in various extreme scales and learn to handle materials on either sizes of the composition
3. Learn by duplicating the artists style, tool handling, surface treatment etc. while understanding their language of execution.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 224	Round Composition (Practical)	The students will be able to- <b>CO32:</b> Observe and Execute properties of composition	<b>Approach in teaching:</b> Interactive Lectures, Discussion on	Semester end examinations, Continuous Assessment Test, Sketching, layouts,

		<p>like Visual weight and Visual tempo.</p> <p><b>CO33:</b> Apply resources and skill to bring to your own creative work in a unique 3D format.</p> <p><b>CO34:</b> Develop an understanding of formal elements of artwork by recreating the decisions of form, proportion, posture etc made by artist already.</p>	<p>composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay out of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	<p>Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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## CONTENT

**No Exam**

The student will prepare compositions in round using various textures, medium and will practice for skillful handling of tools and materials.

**Submission 4 works in round**

## BOOKS RECOMMENDATION

**Paper Code: VAS(C) 225**

**Creative Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

## COURSE OBJECTIVES:

*Student will be able to –*

1. Use their understanding of materials and textures to come up with unique ways to forward their language of sculptures.
2. Observe, analyses, interpret how Sculptures have evolved in time

3. Learn by duplicating the artists style, tool handling, surface treatment etc.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS(C) 225</b>	<b>Creative Composition (Practical)</b>	<p><b>The students will be able to-</b></p> <p><b>CO35:</b>Walk the process of constructing a personal style and expression through the medium.</p> <p><b>CO36:</b>Understand lines and forms and manipulate them to communicate their thought process.</p> <p><b>CO37:</b>Use tools and techniques learnt so far to their advantage, developing a language of their own.</p> <p><b>CO38:</b>exemplify their knowledge of elements and principles of art by constructing an original work of art.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing of composition, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts, Viva-Voice on display of artworks, Layouts, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>

**CONTENT**

**No Exam**

Student will prepare a creative composition using synthetic mediums in his own style. The student can make environmental sculptures, installation art, and direct metal sculpture by different processes such as welding, rewetting.

**Submission: 3 works of 2' minimum**

**BOOKS RECOMMENDATION**

**MVA SEMESTER –III**

**Paper Code :VAS(C) 321**

**Western Art History**

**(Theory)**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

**COURSE OBJECTIVES:**

*The course will enable the students to:*

1. Distinguish between the works of each era with respect to the style of work
2. Develop an understanding of how art changes according to social political change
3. Read and analyze paintings, sculptures and architecture.

**Paper Code: VAS (P) 321      Paper Title: Western Art History**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(c) 321	Western History Art	<p><b>The students will be able to-</b></p> <p><b>CO39:</b>Distinguish between sculptural practices of Indian and Western art.</p> <p><b>CO40:</b>Evaluate the techniques of stone carving, metallurgy, and casting used by artists mentioned in the syllabus</p> <p><b>CO41:</b> Identify various civilizations and their interpretations and usage of art.</p> <p><b>CO42:</b>Recognize the grandiosity of sculptures and architectures of these eras. To show deep appreciation for art of the world.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

## CONTENT

### Unit I: Egyptian Art

6 Hrs

- Introduction (Old, Middle and New)
- Relief- Hierakonpolis Pallate of king Narmer
- The Great Pyramids
- The Great Sphinx of Giza
- The smaller pyramids and tombs of Ancient Egypt,
- Temple of Hatshipsut
- Portraitures

### Unit II: Greek Art - Archaic

4 Hrs

- Ancient Greek pottery: Geometric and Proto Geometric pottery
- Archaic Period: Black figure and red figure vases
- Sculptures (Kouros and Kore)

### Unit III: Greek Art -Classical

6Hrs

- Classical Period Architecture (Orders- Doric, Ionic and Corinthian)
- Classical Period Sculpture Kritios Boy and Sculptor Policlitus
- Classical Painting

### Unit IV: Greek Art – Hellenistic

7 Hrs

- Hellenistic Period: Sculptors Prextilis, Scopas, Lyssipus
- Sculptures
  - Dying Gaul,
  - Barberine Faun,
  - Alter at Pergamum,
  - Nike of Samothrace,
  - Laocoon

### Unit V: Roman Art

6 Hrs

- Architecture:
  - Temple of Fortuna Virilis,
  - Temple of Sibyl,
  - Sanctuary of Fortuna
  - Primigenia,
  - Colloseum
- Sculptures
  - Portraits,
  - Narrative Relief-
    - AraPacis,
    - Arch of Titus,
    - Column of Trajan,
    - Arch of Constantine
- Paintings

## BOOKS RECOMMENDED

- Cyril Aldred – Egyptian Art Thame& Hudson World of art
- John GriffithsPedley – Greek Art and Archaeology
- The Book of Art Vol 1 – Origin of Western Art – Revised Edition – Grolier
- Janson. H.W. – The Story of Art History
- Gombrich – The Story of Art

**Paper Code: VAS(C) 322**

**Dissertation**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week2:**

**Total Hrs :30**

**(Theory)**

**COURSE OBJECTIVES:**

*The course will enable the students to:*

1. Demonstrate knowledge and understanding of art on a deeper level – understanding art, artists and their social impact.
2. Identify and use basic research skills that will help them prepare take up bigger research projects in future.
3. Show clarity in argument, understanding of chosen topic area and presentation skills.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS(C) 322</b>	<b>Dissertation</b>	<p><b>The students will be able to-</b></p> <p><b>CO43:</b> Prepare a short research on a key question they identified within the art domain.</p> <p><b>CO44:</b>Develop skill of academic writing using appropriate referencing and other research tools.</p> <p><b>CO45:</b> Identify, summarize and critically evaluate relevant literature and use them to test their</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

		hypothesis.		
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## CONTENT

The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

## BOOKS RECOMMENDED

- Barnett Sylvan, A Short Guide to Writing about Art, 7<sup>th</sup> ed., 2003, Longman, US.
- Sayre Henry M., Writing About Art, 4<sup>th</sup> ed., 2002, Prentice Hall, Upper Saddle River, New Jersey 07458
- Hughes Robert, Nothing if Not Critical – Selected Essays on Art and Artists, 1990, Penguin Books, US
- Chris Murray, Key Writings on Art: The Twentieth Century

**Paper Code :VAS(C) 323**

**Relief Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

## Course Outcomes:

*Student will be able to –*

1. Construct relief in various extreme scales and curb challenges attached to its execution.
2. Use nontraditional media and practices to form a relief sculpture that is in tune with their artistic sensibilities.
3. Execute their own unique thoughts and compositions in a relief format maintaining their own style of rendering form in 3D.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 323	Relief Composition (Practical)	<p><b>The students will be able to-</b></p> <p><b>CO46:</b> Observe from the artists in past and construct relief works using new non traditional experimental</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos,</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving</p>

		<p>mediums.</p> <p><b>CO47:</b>Develop material proficiency experimenting with various techniques while constructing their own.</p> <p><b>CO48:</b> Maintain their sense of style and individuality as an artist while executing the form on a flatter plane.</p> <p><b>CO49:</b>Understand the techniques of measurement and scaling of a sculpture to achieve proportional correctness.</p>	<p>Demonstration, assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various dry mediums of art.</p>	<p>problems in tutorials, Assignments, Presentation, Individual and regular submission of artworks.</p>
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## CONTENT

Student will compose a relief (low/ high) and cast (if required) in any permanent medium (wood/ metal/ stone/ fiber/ scrape/ waste material)

**SUBMISSIONS: 2 works in relief in minimum 4 sq feet.**

## BOOKS RECOMMENDED

**Paper Code: VAS(C) 324**

**Round Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Student will be able to –**

1. Closely inspect and evaluate world famous artists their language and style of composition.
2. Pay close attention to the surface of their composition and use it to their advantage in executing their thought concept.
3. Develop a life size art work and compete with the challenges that come with this scale of artwork.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper	Paper Title			



Code				
VAS 324	Round Composition	<p><b>The students will be able to-</b></p> <p><b>CO50:</b> Learn from observing famous artist; his or her manner of approach, the composition sense and technique.</p> <p><b>CO51:</b> Learn to sculpt with the similar vigor instinctively observing and correcting mistakes in their composition</p> <p><b>CO52:</b> Introduce figurative forms into their composition expertly maneuvering them into a language that best suits their thoughts</p> <p><b>CO 53:</b> Construct sculptures that display their unique artistic sensibility.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

**CONTENT**

**(no Exam)**

The student will prepare compositions in round using various textures, medium and will practice for skillful handling of tools and materials.

**Submission 4 works in round**

**BOOKS RECOMMENDED**

**Paper Code: VAS(C) 325**

**Creative Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**COURSE OBJECTIVES:**

1. Demonstrate advanced knowledge in skill to construct original artworks.
2. Use tools and techniques creatively to express their thought processes.
3. Construct complete artworks with complex shapes and forms entwined in each other.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS(C) 325</b>	<b>Creative Sculpture</b>	<p><b>The students will be able to-</b></p> <p><b>CO54:</b> Use mediums with deeper understanding of their significance and attributes they add to the work of art. Develop unique ways of executing nontraditional materials and bringing them into their artworks.</p> <p><b>CO55:</b> Use space more effectively. Constructing installations or scaled up works to enable an effective environment for their works.</p> <p><b>CO56:</b> Demonstrate unique ways of using tools and techniques in accordance with their unique thought.</p> <p><b>CO57:</b>Develop a personal style of expression.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts.</p>	<p>Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

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**CONTENT****No Exam**

Student will prepare a creative sculpture based on figures in his own style using different techniques and mediums.

**SUBMISSION: 3 works of 2' minimum****BOOKS RECOMMENDED**

- Tucker William, The Language of Sculpture
- Flynn Tom, The body in Sculpture, The Everyman art Library, 1998, Calmann and King Ltd, London
- Rubina Peter, Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpting
- Vergie Lea, Art on the Cutting Edge – A guide to Contemporary Movements, SkiraPaperbag, 2001, Milan, Italy
- Ian Dawson – Making Contemporary Sculpture
- The 21<sup>st</sup> Century Art book – Phaidon
- PranNathMago - Contemporary Art of India
- Michael Archer – Installation Art – Thames & Hudson
- Willium Schultz Linduff – Art Past Art Present
- Williemian Brand – Visual Thinking
- Devi Prasad – RamkinkerVaij
- Norbert Lynton – The Story of Modern Art

**SEMESTER –IV**

**Paper Code: VAS(C) 421**

**Western Modern Sculpture**

**(Theory)**

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

**COURSE OBJECTIVES:**

*The course will enable the students to:*

1. Trace different ideologies and socio political changes that ignited major changes in art form.
2. To articulate the timeline of Western Modern art.
3. Develop knowledge to locate, interpret and analyze the art works done in modern West.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAS(C) 421	Western Modern Sculptures (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO58:</b> List all the achievements, experiments and advancements each of the mentioned artists made in Western Art history</p> <p><b>CO59:</b> Recognize the various techniques of used by artists mentioned in the syllabus and interpret it in their own artworks</p> <p><b>CO60:</b> To recognize and understand major monuments and artists, methods and theories and be able to assess the qualities of work of art in their historical and cultural settings.</p> <p><b>CO61:</b> Develop an</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

		understanding of how art changes according to social political change		
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## CONTENT

### Unit I: Sculptors and their sculptures of Renaissance and Baroque period

6 Hrs

### Unit II:

5 Hrs

- **Neoclassicism and Romanticism** Sculptors: Antonio Canova, Auguste Preault, Francois Rude, Antoine- Louis Barye, Jean Baptiste Carpeaux
- **Realism & Impressionism** Sculptures: Rodin, Camille Claudel

### Unit III: Sculptors before 1945

5 Hrs

Constantine Brancusi, Henry Moore, Barbara Hepworth, Umberto Boccioni, Raymond Duchamp, Vladimir Tatlin, Marcel Duchamp, Alberto Giacometti, Julio Gonzalez, Alexander Calder, Mathias Goeritz

### Unit IV: Sculptors after 1945

5 Hrs

**Primary Sculptures and Environmental Sculptures-** Ronald Bladen, David Smith, Donald JUDD, Claes Oldenburg, Barnett Newman, Ellsworth Kelly, Romert Smithson, Christo Javacheff

### Unit V:

7 Hrs

- **Constructions and Assemblage-** Robert Rauschenberg, John Chamberlain, Louise Nevelson, Nancy Graves
- **Environment and Installations-** George Segal, Duane Hanson, Edward Kienholz
- **Conceptual Art-** Joseph Kosuth
- **Performance Art-** Nam June Paik, Robert Longo

## BOOKS RECOMMENDED

- Vergie Lea, Art on the Cutting Edge – A guide to Contemporary Movements, Skira Paperbag, 2001, Milan, Italy
- Read Herbert, Modern Sculpture – A Concise History
- The Book of Art Vol 1 – Origin of Western Art – Revised Edition – Grolier
- Janson. H.W. – The Story of Art History
- Janson. H.W. – Vol 2. – The Story of Art History
- Gombrich – The Story of Art
- Powell Jones – Impressionism
- Norbert Lynton – The Story of Modern Art
- Irene Korn – Auguste Rodin

## Dissertation

**Credits:2**

**Maximum marks: 100**

**Contact Hrs/Week:2**

**Total Hrs :30**

### COURSE OBJECTIVES:

*The course will enable the students to:*

1. Use and develop written and oral presentation skills
2. Identify and use basic research skills that will help them prepare take up bigger research projects in future.
3. Identify, analyze and interpret suitable data to enable the research question to be answered.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS(C) 422</b>	<b>Dissertation</b>	<b>The students will be able to-</b>  <b>CO62:</b> Prepare a short research document on a key research question they identified.  <b>CO63:</b> Demonstrate knowledge and understanding or art, artists and their impact on society on a deeper level.  <b>CO64:</b> Show evidence of clarity of argument, understanding of the chosen topic area, and presentation of technical information.	<b>Approach in teaching:</b>  Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.  <b>Learning activities for the students:</b>  Self-learning assignments, Effective questions, presentation, Giving tasks.	Semester end examinations, Continuous Assessment Test, Sketching, layouts Class test, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

### CONTENT

The students will have to submit the final Dissertation in five copies along with a soft copy in CD with the practical submission.

### BOOKS RECOMMENDED

- Barnet Sylvan, A Short Guide to Writing about Art, 7<sup>th</sup> ed., 2003, Longman, US.
- Sayre Henry M., Writing About Art, 4<sup>th</sup> ed., 2002, Prentice Hall, Upper Saddle River, New Jersey 07458
- Hughes Robert, Nothing if Not Critical – Selected Essays on Art and Artists, 1990, Penguin Books, US
- Chris Murray, Key Writings on Art: The Twentieth Century

**Paper Code: VAS 423(C)**

**Relief Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week: 8**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

*Student will be able to* –**COURSE OBJECTIVES:**

*Student will be able to* –

1. Manipulate various forms of making as well as displaying a relief sculpture to reiterate their idea or concept.
2. Develop unique ways of relief sculpting that helps their concept more readable to the audiences.
3. Execute extremely scaled up or down reliefs and use that practice to further their artistic style.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS(C) 423</b>	<b>Relief Composition</b>	<p><b>The students will be able to-</b></p> <p><b>CO65:</b> Develop their own sense of style and manipulation of forms to create reliefs that exhibit their thought process.</p> <p><b>CO66:</b> Use the concept of storytelling or narrative reliefs to construct a series of interconnected reliefs</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and</p>

		<b>CO67:</b> Demonstrate their high level of understanding of the mediums and techniques to develop a unique way of relief making that matches their unique concept.	Sketching, lay outting of portrait study, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various mediums of art.	regular submission.
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**CONTENT Hours**

**Exam 25**

Student will compose a relief (low/ high) and cast (if required) in any permanent medium (wood/ metal/ stone/ fiber/ scrape/ waste material)

**SUBMISSIONS: 2 works in relief in minimum 4 sq feet.**

**BOOK RECOMMENDED**

**Paper Code: VAS(C) 424**

**Antique Study**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**Course Objectives:**

*Student will be able to –*

1. Use or break rules of composition and proportions to construct their unique language of art.
2. Analysis and understand principal of art and distribution of space. Using unique display, lighting and various other external factors to forward their idea.
3. Develop a deep sensitivity to each aspect of their artwork from tools to techniques to medium.

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			



<p><b>VAS(C) 424</b></p>	<p><b>Round Composition (Practical)</b></p>	<p><b>The students will be able to-</b></p> <p><b>CO68:</b> Impart theatrical knowledge along with practical construction of a free standing round sculpture</p> <p><b>CO69:</b> Demonstrate advanced skills in usage of tools and techniques to construct the composition scaled up or down to extremes</p> <p><b>CO70:</b> Think creatively about display and use of space constructively as an artist.</p> <p><b>CO71:</b> Analyze their thoughts and socio political sensibilities and execute their thought process in a 3D composition.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of various material and mediums of art.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>
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**CONTENT**

**No Exam**

The student will prepare compositions in round using various textures, medium and will practice for skillful handling of tools and materials.

**Submission 4 works in round**

**BOOK RECOMMENDATION**

**Paper Code: VAS(C) 425**

**Creative Composition**

**(Practical)**

**Credits:6**

**Maximum marks: 100**

**Contact Hrs/Week:22**

**Total Hrs :90**

**COURSE OBJECTIVES:****Student will be able to –**

1. Explore opportunities art world provides to original art created with professional understanding of art elements and principles.
2. Learn techniques and tool handling to produce sculptural surfaces of their desire
3. Illustrate their ideologies and understanding of socio political issues in terms of 3D work of art.

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAS(C) 425</b>	<b>Creative Sculpture</b>	<p><b>The students will be able to-</b></p> <p><b>CO72:</b> Create a series of original works of art with coherent formal, conceptual, and procedural relationships to one another.</p> <p><b>CO73:</b> Develop marketable art products/portfolio and professionally display art works in an exhibition space</p> <p><b>CO74:</b> Demonstrate professional level of expertise in casting and mould making processes. In addition to that employ direct building techniques like Fluxus, performance, music, etc in their mix media artworks to construct an environment.</p>	<p><b>Approach in teaching:</b></p> <p>Interactive Lectures, Discussion on composition subjects, Tutorials, Videos, Demonstration, Reading assignments.</p> <p><b>Learning activities for the students:</b></p> <p>Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of photography tools.</p>	<p>Semester end examinations, Continuous Assessment Test, Sketching, layouts Viva-Voice on display of artworks, Continuous Assessment Test, Quizzes, Solving problems in tutorials, Assignments, Presentation, Individual and regular submission.</p>

Student will prepare a creative sculpture based on figures in his own style using different techniques and mediums.

**Submission: 3 works of 2' minimum**

**BOOKS RECOMMENDED**

- Vergie Lea, Art on the Cutting Edge – A guide to Contemporary Movements, SkiraPaperbag, 2001, Milan, Italy
- Ian Dawson – Making Contemporary Sculpture
- The 21<sup>st</sup> Century Art book – Phaidon
- PranNathMago - Contemporary Art of India
- Michael Archer – Installation Art – Thames & Hudson
- Willium Schultz Linduff – Art Past Art Present
- Williemian Brand – Visual Thinking
- Willium Tucker - Language of Art
- Devi Prasad – RamkinkerVaij
- Norbert Lynton – The Story of Modern Art

**Department of Fine Arts**  
**Programme – Master of Fine Arts**  
**Specialization - Printmaking**  
**Outcomes –Academic Year-2020-21**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.

<b>P05</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.
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**DEPARTMENT OF FINE ARTS  
PROGRAMME SPECIFIC OUTCOMES (PSOs)  
Master of Fine Arts (MFA)**

<b>PSO1</b>	Develop an in-depth understanding of various artists worldwide and study the aesthetic value of these in developing society, environment, culture and heritage.
<b>PSO2</b>	Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.
<b>PSO3</b>	Analyze and appreciate the art works of a printmaker and create art works getting influenced by the concept, content, theme, composition, technique, and printing style of the printmaker chosen.
<b>PSO4</b>	Learn creative and effective way of exhibiting, curating the work done.
<b>PSO5</b>	Demonstrate an insight about writing skill, collecting data, and research methodology, and citation, survey for doing assignments, reports, seminar and dissertation.
<b>PSO6</b>	Achieve skills in developing creative composition to serve the desire of becoming an artist, the nation, the society, the academy and more. This will also enable students to develop aesthetic sense to present their work in the art galleries, museums or at homes.
<b>PSO7</b>	Students will excel in demonstrating together knowledge in taking projects, field work, and commissioned work and can pursue career in academics, art curator and more.

## Matrix of Course Outcomes aligned with Programme Outcomes

Course	COs	PO1	PO2	PO3	PO4	PO5	PS01	PS02	PS03	PS04	PS05	PS06	PS07
VAG- 121	Cos 1	*	*		*		*	*			*		
	Cos 2		*	*		*		*				*	
	Cos 3				*	*			*			*	
	Cos 4				*	*			*	*		*	
VAG- 122	Cos 5	*					*		*				*
	Cos 6	*	*				*				*		*
	Cos 7		*								*		
VAG- 123	Cos 8	*		*		*	*	*					
	Cos 9			*	*	*	*		*				
	Cos 10		*		*	*			*			*	
	Cos11				*	*				*			*
VAG- 124	Cos12			*	*	*							
	Cos13			*	*				*				
	Cos14				*	*	*						
	Cos15					*				*			
	Cos16			*		*						*	
VAG- 125	Cos17				*	*		*					
	Cos18				*								
	Cos19					*				*			
VAG- 221	Cos20	*	*	*			*						
	Cos21	*	*	*			*						
	Cos22		*	*					*				
VAG- 222	Cos23	*	*			*	*						
	Cos24		*		*	*							
	Cos25		*										
	Cos26	*	*								*		
VAG- 223	Cos27			*	*	*	*						
	Cos28			*		*			*				
	Cos29				*	*	*						
VAG- 224	Cos30			*							*		
	Cos31			*	*								
	Cos32		*	*	*						*		
	Cos33				*								*
VAG- 225	Cos34			*	*				*				
	Cos35			*		*		*					
	Cos36				*	*		*					
	Cos37				*	*							
VAG- 321	Cos38			*		*	*						
	Cos39			*		*			*				

	<b>Cos40</b>		*		*								
	<b>Cos41</b>					*							*
VAG- 322	<b>Cos42</b>		*										
	<b>Cos43</b>	*	*				*						
	<b>Cos44</b>		*			*							
	<b>Cos45</b>		*			*		*					
	<b>Cos46</b>		*			*				*			
VAG- 323	<b>Cos47</b>			*	*			*					
	<b>Cos48</b>			*		*					*		
	<b>Cos49</b>			*				*					
	<b>Cos50</b>					*							*
VAG- 324	<b>Cos51</b>			*	*							*	
	<b>Cos52</b>			*				*					
	<b>Cos53</b>				*			*					
VAG- 325	<b>Cos54</b>			*	*	*		*					
	<b>Cos55</b>			*								*	
	<b>Cos56</b>				*			*					
	<b>Cos57</b>					*							*
VAG- 421	<b>Cos58</b>		*				*		*				
	<b>Cos59</b>	*	*	*				*	*				
	<b>Cos60</b>		*	*		*			*				
	<b>Cos61</b>	*	*										
VAG- 422	<b>Cos62</b>	*	*				*	*					
	<b>Cos63</b>		*				*						
	<b>Cos64</b>	*	*			*							
	<b>Cos65</b>		*			*	*						
	<b>Cos66</b>		*			*					*		
VAG-423	<b>Cos67</b>			*	*			*	*				
	<b>Cos68</b>				*			*					
	<b>Cos69</b>			*	*	*			*				
	<b>Cos 70</b>				*	*				*		*	*
	<b>Cos71</b>			*	*			*					
VAG-424	<b>Cos72</b>			*	*			*					
	<b>Cos73</b>			*	*		*		*			*	
	<b>Cos 74</b>				*	*		*					
	<b>Cos75</b>				*							*	
VAG-425	<b>Cos76</b>			*	*			*					
	<b>Cos77</b>			*		*		*	*			*	
	<b>Cos78</b>				*				*			*	
	<b>Cos 79</b>					*				*			
	<b>Cos80</b>				*	*							*

**DEPARTMENT OF FINE ARTS  
COURSE OBJECTIVES&COURSE OUTCOMES  
MFA SEMESTER –I**

**PAPER CODE- VAG 121  
Methods and material  
(Theory)**

**Credits: 2**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**This course will enable the students to-**

1. Selection of materials, preparation of surface for various textures.
2. Printing of prepared block .Determine registration for printing of editions.
3. Preparations of composition on plate with various experiments for textural and tonal values. Different techniques like Dry point, Aquatint, Etching, Engraving, Photo etching etc.
4. Demonstrate an effective knowledge of exhibiting the art works.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 121	Methods and material (Theory)	<p><b>The students will be able to-</b></p> <p><b>CO1:</b> In-depth study about various drawings and compositions done by the printmakers using different tools.</p> <p><b>CO2:</b> Explore and experiment various textural and tonal values with different techniques like Dry point, Aquatint, Etching, Engraving, Photo etching etc.</p> <p><b>CO3:</b> Learn to develop their own compositional senses using the methods,</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.



		techniques and materials studied. <b>CO4:</b> Acquire skills to showcase their work in creative way.		
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Printmaking emphasis on composition and individual technique working in all the following mediums.

## CONTENTS

### Unit I:Relief Process

- i. Selection of Materials, preparation of surface for various textures.
- ii. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.
- iii. Printing of prepared block. Determine registration for printing of editions.

### Unit II:Intaglio Process

- i. Selection of materials preparations and application of dry and liquid grounds. Study of various chemicals and mordents.
- ii. Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mezzotint, Etching, Engraving, Photo Etching etc.
- iii. Printing techniques such as viscosity.

### Unit III:Lithography (Planography)

- i. Preparation of surface polished and fine grained experiments with line, tone and texture.
- ii. Understanding the chemical properties of Litho surface.
- iii. Printing

### Unit IV: Screen Printing

- i. Preparations of Screen, Selection of various grades of Nylon, cloth and stretching of cloth.
- ii. Preparation of design by paper stencil, direct method and Indirect Method.
- iii. Printing & Registration for one and multicolor printing.

### Unit V:Mixed Media

- i. Experiments with combined graphic techniques and mediums.

## Books

- Graphic Art in India since 1850 - Lalit Kala Academy
- Contemporary Art (Journal) – Lalit Kala Academy
- Water Based Screen Printing – Steve Hoskins
- Stone Lithography – Paul Croft
- Digital Printmaking – George Whale and Naren Barfield.
- The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross
- Block and Silk Screen Printing – G. Ahlberg and O. Jarneryd.
- Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.
- Three Graphic Artist (Journal) – Lalit Kala Academy, Geeta Kapoor.
- Graphic Art and Craft – D. Kauffmann.
- Silk Screen Techniques – Biegeleisen and Cohn
- The Art of the Print – Fritz Eichenberg.
- Print Making Today – Jules Heller

- Graphic Art of 18<sup>th</sup> Century – Jean Adhemer.
- A Half Century of American Print Making – A Fern
- Great Prints of the world – Peterdi Gabor
- Modern Japanese Prints – Oliver Statler.
- The Art of Lithography – D.C. Berri
- Offset Printing from stone and plates – Charles Harrap.
- Japanese Woodblock printing – Umetaro Azechi.
- Experiments in Wood Cut – Wodern Day.
- An Introduction to a History of Wood cut – A.M. Hind
- Wood Cut and Wood Engravings and How I make them – H.A. Mueller.
- The Collograph Print – David Bernard
- A History of Etching and Engraving – Arthur Hind
- Silk Screen Printing for the Artist – Roger Marsh
- Silk Screen Method of Reproduction – Bert Zahn
- Japanese wood cutting and wood cut printing – Mr.T.Tokuno.s
- Dictionary of Print Making Terms – Rosemary Simmons

**PAPER CODE- VAG 122**  
**SEMINAR**  
**(Seminar)**

**Credits: 2**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**This course will enable the students to-**

1. Identify, understand and choose the relevant topic for research.
2. Develop oral and communication skills required for effective presentation.
3. Create an essential constructive research methodology including appropriate citations and references, review of literature, bibliography and plagiarism.
4. Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions and conclude the topic selected.
5. Learn, search and compare important facts of Art practices, styles, techniques, subject matters

**COURSE OUTCOMES:**

Course		Learning outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 122	SEMINAR	<p><b>The students will be able to-</b></p> <p><b>CO5:</b> Demonstrate deep knowledge about the topic selected.</p> <p><b>CO6:</b> Gain advanced knowledge of contexts relevant to fine art practices and able write a report or minor research.</p> <p><b>CO7:</b> Determine the use of primary and secondary resources for effective research.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

**PAPER CODE- VAG 123**  
**STUDY OF MASTERS PRINTS**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**This course will enable the students to-**

1. Gain an in-depth understanding of the printmakers in respect to style, technique and subject matter.
2. Achieve skills in developing their own individual style getting influenced by the artist's technique and method.
3. Learn creative and effective way of exhibiting the works done.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAG 123</b>	<b>STUDY OF MASTERS PRINTS</b>	<p><b>The students will be able to-</b></p> <p><b>CO8:</b> Advance learning of techniques and methods of various printmakers.</p> <p><b>CO 9:</b> Learn how to present artist ideas and thought through their art work.</p> <p><b>CO10:</b> Develop their own style considering the benefit of society, environment and culture.</p> <p><b>CO11:</b>Inculcate the knowledge of exhibiting the art works.</p>	<p><b>Approach in teaching:</b>            Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b>            Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

The student will select an artist and study his art work.

**Submission:** The student will make a file of a particular artist including his biography, style of making art work, details of major art works and what makes him different. Copy of 2 Art Works (12"x18")

**PAPER CODE- VAG 124**

## DRAWING (Practical)

**Credits: 6**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 22**

**Total Hrs: 90**

### Course Objectives:

**This course will enable the students to-**

1. Learn how to use different mediums in a composition and its application in print making.
2. Develop knowledge about drawing concepts such as negative shapes and rhythms, which will help to create a more accurate, yet natural-looking and abstract and new creation.
3. Create their personal style using the knowledge gained about line and mediums explored.
4. Develop sense to display their art work in artistic way.

### COURSE OUTCOMES:

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 124	DRAWING	<p><b>The students will be able to-</b></p> <p><b>CO12:</b> Develop drawing skills considering their perspective on contemporary issues.</p> <p><b>CO13:</b> Analyze and implement various drawing techniques and textures in the composition.</p> <p><b>CO14:</b> Implement their own style considering Political, environmental issues.</p> <p><b>CO15:</b> Demonstrate skills to exhibit their art works in best creative way.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

### CONTENTS

**Submission:** 05 Line based composition in Lino/ Wood/ Etching/ Lithography (Size: 12"x18")  
50 sketches

**PAPER CODE- VAG 125**

## PRINTMAKING (Practical)

**Credits: 6**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 22**

**Total Hrs: 90**

### Course Objectives:

**This course will enable the students to-**

1. Learn the advance level of relief and litho printing technique; reverse the image from the block to the print.
2. Develop a sensibility how to develop a drawing according to the medium they are going to use.
3. Demonstrate an understanding of tool and technology of relief and lithography including their roles in the creation, reproduction and distribution of visual messages.
4. Learn how to display and present their prints and concepts to the viewer.

### COURSE OUTCOMES:

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAG 125</b>	<b>PRINTMAKING</b>	<p><b>The students will be able to-</b></p> <p><b>CO16:</b> Demonstrate the thoughts and composition to present the viewer in unique way through their drawing.</p> <p><b>CO17:</b> Apply advanced working knowledge of Relief and Planography printing.</p> <p><b>CO18:</b> Gain knowledge how to preserve their work for longer time.</p> <p><b>CO19:</b> Implement the knowledge gained to present their work in exhibition hall.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

### CONTENTS

The student will choose any one of the following as a compulsory technique which she will continue in all the four semesters. Besides this she will have to choose one more technique as subsidiary, which they can change in each semester if they want.

- Relief printing (wood and lino)
- Lithography (Planography)
- Intaglio (Etching, Dry Point, Aquatint viscosity, Engraving, Matzoth, Photo Etching)

- Serigraphy

**Submission:** min. 8 works (not less than 12"x 18")

**MFA SEMESTER –II**  
**PAPER CODE- VAG 221**  
**History of Printmaking (Western)**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 2**  
**Total Hrs: 30**

**Course Objectives:**

This course will enable the students to-

1. Gain an understanding of the origin and development of Western printmakers.
2. Interpret and analyze their prints considering their style, technique and methods.
3. Assess the qualities of prints in their cultural settings.
4. Explore printmakers working methodology to develop their own individualistic style.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 221	History of Printmaking (Western)	<p><b>The students will be able to-</b></p> <p><b>CO20:</b> Develop deep understanding about the evolution and history of western printmakers.</p> <p><b>CO21:</b> Show ability to interpret on western printmakers considering their methodology and theory.</p> <p><b>CO22:</b> Reflect an essential understanding of the learnt style and technique of the printmakers on to develop their own work.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

**Unit I** **5 Hrs**  
History of Western printmaking, Significance of Durer, Italian Contribution of Chiaroscuro and woodcuts.

**UnitII** **6 Hrs**  
Survey of the development of art of printmaking in Europe from early woodcuts and metal engravings during the beginning of the 15<sup>th</sup> century onwards.

**Unit III** **8 Hrs**  
All types of manifestations and inventions of different media. Etching, Mezzotint, Colour Printing, Lithography and Mixed Media.

**Unit IV** **6 Hrs**  
Masters of original printmaking, master engravers printmaking's for fulfilling religious and social needs as well as that of individual creative expressions

**UnitV** **5 Hrs**  
Master of etching, significance of Rembrandt Portraits, Engraving and Mezzotint, Painting effects, print making and book production in 18<sup>th</sup> century and later 19<sup>th</sup> century masters.

**Books**

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Visual Imagination
- Prints of Twentieth Century – Phanes
- Dictionary of Print Making Terms – Rosemary Simmons.
- How to Idenfy Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18<sup>th</sup> Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind

**PAPER CODE- VAG 222**

**SEMINAR  
(Seminar)**

**Credits: 2**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 2**

**Total Hrs: 30**

**Course Objectives:**

This course will enable the students to-

1. Develop critical and analytical understanding of fine arts.
2. Identify, understand and choose the relevant topic for research.
3. Knowledge of evolving trends in Fine Arts and Artists too.
4. Demonstrate an effective knowledge of visual vocabulary appropriate for career in the visual studies.



5. Explain an effective way to create research methodology.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 222	SEMINAR	<p><b>The students will be able to-</b></p> <p><b>CO23:</b> Demonstrate deep knowledge about the topic chosen.</p> <p><b>CO24:</b> Develop their ability to synthesize, evaluate and reflect on information.</p> <p><b>CO25:</b> Understand the use of primary and secondary resources.</p> <p><b>CO26:</b> Determine the final conclusion of the research topic.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

The student will choose any topic of choice, relevant to the field of specialization and will present a seminar on scheduled date.

**PAPER CODE- VAG 223**  
**Study of Masters Prints**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**This course will enable the students to-**

1. In-depth understanding the artworks of great masters of printmaking from all over the world. .
2. Analyze the artists work in respect to his style, techniques and subject matter.
3. Create art works getting influenced by the artist chosen on the basis of its compositional sense.
4. Develop aesthetic sense to present their work in the art galleries,

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAG 223</b>	<b>Study of Masters Prints</b>	<p><b>The students will be able to-</b></p> <p><b>CO27:</b> Show an in depth knowledge about the printmaker selected.</p> <p><b>CO28:</b> Analyze the formal, technical and compositional aspect of the printmaker and apply the same in their own art work.</p> <p><b>CO29:</b> Develop innovative ways to make their own style with the importance given to environmental issues.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

The student will select an artist and copy his art work

**Submission:** The student will make a file of a particular artist including his biography, style of making art work, details of major art works and what makes him different. Copy of 2 Art Works (Size 12"x18")

**PAPER CODE-VAG 224  
DRAWING  
(Practical)**

**Credits: 6**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 22**

**Total Hrs: 90**

**Course Objectives:**

**This course will enable the students to-**

1. Implement observation and analysis of object form, material, texture etc.
2. Understand the medium and to explore its possibility.
3. Learn about drawing concepts such as negative shapes and rhythms, which will help to create a more accurate, yet natural-looking.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 224	Drawing	<p><b>The students will be able to-</b></p> <p><b>CO30:</b> Explore and perceive drawing skills for creating artwork.</p> <p><b>CO31:</b> Demonstrate step by step approach to building up strokes of tools, colour in black and white, and monochrome.</p> <p><b>CO32:</b> Gain experience of visual literacy and observation for effective composition.</p> <p><b>CO33:</b> Demonstrate their thoughts through their creative compositional sense.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**Submission:** 05 Line base composition in Lino/ Wood/ Etching/ Lithography. (Size: 12"x18") 50 sketches

**PAPER CODE- VAG 225  
PRINTMAKING  
(Practical)**

**Credits: 6**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 22**

**Total Hrs: 90**

**Course Objectives:**

**This course will enable the students to-**

1. Command of technique and materials, both traditional and experimental.
2. Understand the advance level knowledge of Lithography Planography and emboss process.
3. Develop and understand the advance level of tools and methods involve in Lithography (planography) and emboss process.
4. Understand the important role of studio to create their own work.

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## COURSE OUTCOMES:

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 225	PRINTMAKING	<p><b>The students will be able to-</b></p> <p><b>CO34:</b> Learn the sensibility how to develop a drawing according to the medium Planography they are going to use.</p> <p><b>CO35:</b> Experiment with tools and techniques to build confidence to express their concepts.</p> <p><b>CO36:</b> Progress towards developing a consistent, personal style.</p> <p><b>CO37:</b> Gain knowledge to set up a studio with the understanding of machinery and tools.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

## CONTENTS

The student will choose any one of the following as a compulsory technique which they will continue in all the four semesters. Besides this they will have to choose one more technique as subsidiary, which they can change in each semester if they want.

- Relief printing (wood and lino)
- Lithography (Planography)
- Intaglio (Etching, Dry Point, Aquatint viscosity, Engraving, Matzoth, Photo Etching)
- Serigraphy

**Submission:** min. 8 works (not less than 12"x 18")

**MFA SEMESTER -III**  
**PAPER CODE- VAG 321**  
**History of Printmaking (Indian)**  
**(Theory)**

**Credits: 2**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 2**  
**Total Hrs: 30**

**Course Objectives:**

**This course will enable the students to-**

1. Gain an in depth understanding of the Indian printmakers in 19<sup>th</sup> and 20<sup>th</sup> century.
2. Develop an understanding of visual analysis and visual literacy.
3. Interpret knowledge of emerging and traditional mediums which were used by Indian Printmakers.
4. Get hold on art terminology

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 321	History of printmaking (Indian)	<p><b>The students will be able to-</b></p> <p><b>CO38:</b> Read and evaluate the artworks of the Indian printmakers.</p> <p><b>CO39:</b> Understand a range of artistic techniques such as the use of colour, composition and medium and apply it in their own art work.</p> <p><b>CO40:</b> Reflect an essential understanding of art terminology required to write a critique on art forms.</p> <p><b>CO41:</b> Inculcate visual vocabulary appropriate for careers in the academics, curator and more.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

**Unit I**

**7 Hrs**

Printmaking in India and Introduction of the development in different areas of India in 19<sup>th</sup> and 20<sup>th</sup> Century

**Unit II** **6 Hrs**

Contribution of artist in printmaking in the early stage: Raja Ravi Verma, Tagore Brothers, Mukul Chandra Dey, Nandlal Bose, Binod Bihari Mukherjee.

**Unit III** **6 Hrs**

Contribution in developing the Print Making in India in the middle stage: Ramkinker Baij, Haren Das, Chittoparsad, Sakti Burman, Jyoti Bhatt.

**Unit IV** **5 Hrs**

Contribution of artist in printmaking in the middle stage : Shree Kawal Krishna, Kavita Jaiswal, Pinaki Barua, Parag Roy, Anupam Sud, K.Laxman Gaud, Rini Dhumal and Paula Sengupta .

**Unit V** **6 Hrs**

**Ajit Seal, V.Nagdas, Arpan Mukherjee, Vijay Bagodi, Walter D'Souza, R.M.Palani Appan.**

**Books**

- Contemporary Art (Journal) – Lalit Kala Academy
- The Art of Indian: Cramrisch Stella
- Indian Art a concise History : Roy C Craven
- Progressive Artist Group of Bombay :An over view by Ratan Parimoo and Nalini Bhagwat
- The Printed PICTURE curated by Dr. Paula Sengupta
- Contemporary Art in Indian: A Perspective by P.N.Mango
- Experiments in Wood Cut – Wodern Day.
- Monograph : Lalit Kala Academy
- Wood Cut and Wood Engravings and How I make them – H.A. Mueller.

**PAPER CODE- VAG 322**  
**DISSERTATION**  
**(Dissertation)**

**Credits: 2**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 2**

**Total Hrs: 30**

**Course Objectives:**

**This course will enable the students to-**

1. Develop critical and analytical understanding of fine arts.
2. Identify, choose and summarize the topic for research by selecting an appropriate title.
3. Develop research methodology to be followed for final dissertation.
4. Apply knowledge of primary and secondary resources, framing of language, synopsis writing, mind mapping, plagiarism, proper chapterisation, citation and references for effective research.
5. Evaluate the practical and theoretical knowledge gained to conclude the topic.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 322	DISSERTATION	<p><b>The students will be able to-</b></p> <p><b>CO42:</b> Prepare a synopsis on a topic of their choice using references and concluding statements.</p> <p><b>CO43:</b> Develop a deep understanding of the chosen topic and formulate a hypothesis accordingly</p> <p><b>CO44:</b> Identify research question and then method research methods and develop the research questions.</p> <p><b>CO45:</b> Critically analyse and evaluate the knowledge and understanding in relation to the selected area of study.</p> <p><b>CO46:</b> Communicate in written form by integrating, analysing and applying key texts and practices.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration of writing and visualizing.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**PAPER CODE- VAG 323  
PORTRAIT  
(Practical)**

**Credits: 6**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**This course will enable the students to-**

1. Develop visual literacy and observation.

2. Understand how to carving and engraving a technically accurate face, construct a head and its features.
3. Learn about drawing concepts such as negative shapes and rhythms, which will help to create a more accurate, yet natural-looking looking.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAG 323</b>	<b>PORTRAIT</b>	<p><b>The students will be able to-</b></p> <p><b>CO47:</b> Explore and perceive drawing, composing skills of portraits in printing.</p> <p><b>CO48:</b> Students will strengthen perceptive and inventive printing skills.</p> <p><b>CO49:</b> Learn which type of tools to use in realistic and abstract portraits making.</p> <p><b>CO50:</b> Create and customize the final portrait.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS**

A student has to prepare portrait based composition in any technique of print making  
 Submissions: 4 portrait based compositions.

**PAPER CODE- VAG 324  
 PRINTMAKING (MIX MEDIA)  
 (Practical)**

**Credits: 6**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 22**  
**Total Hrs: 90**

**Course Objectives:**

This course will enable the students to-

1. Provide knowledge about various materials to explore wider possibilities in bringing new medium in printmaking.
2. Develop skills to use multiple mediums and techniques to create a print.
3. Develop their own distinctive style with the knowledge gained of various print making methods.



## COURSE OUTCOMES:

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 324	PRINTMAKING (MIX MEDIA)	<p><b>The students will be able to-</b></p> <p><b>CO51:</b> Gain In depth knowledge of various mixing mediums and techniques to be explored in print making.</p> <p><b>CO52:</b> Demonstrate an understanding of Different type of tools and multiplecolour printing technique.</p> <p><b>CO53:</b> Develop their own distinctive style with the knowledge gained of various print making methods.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

## CONTENTS

Experiments with combined graphic techniques and mediums  
Submission: 3 Works (Size 10x12 Inches)

### PAPER CODE- VAG 325 PRINTMAKING (Practical)

**Credits: 6**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 22**  
**Total Hrs: 90**

#### Course Objectives:

**This course will enable the students to-**

1. Develop a sensibility how to develop a drawing according to the medium they are going to use.
2. Gain knowledge to multiple colours printing in serigraphy process.
3. To understand and summarize the technical aspect and process for a final print.
4. Progress toward developing a new working style.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 325	PRINTMAKING	<p><b>The students will be able to-</b></p> <p><b>CO54:</b> Learn and develop the advance level of application of mediums and techniques for printing.</p> <p><b>CO55:</b> Understand the drawing and layoutselection appropriate for serigraphy.</p> <p><b>CO56:</b> Develop their own distinctive style with the knowledge gained of various print making methods.</p> <p><b>CO57:</b> Gain knowledge how to Produce and customize prints.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**CONTENTS**

The student will choose any one of the following as a compulsory technique which they will continue in all the four semesters. Besides this they will have to choose one more technique as subsidiary, which they can change in each semester if they want.

- Relief printing (wood and lino)
- Lithography (Planography)
- Intaglio (Etching, Dry Point, Aquatint viscosity, Engraving, Matzoth, Photo Etching)
- Serigraphy

**Submission:** min. 8 works (not less than 12"x 18")

**MFA SEMESTER -IV**  
**PAPER CODE- VAG 421**  
**History of printmaking (Far Eastern)**  
**(Theory)**

**Credits: 2**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 2**

**Total Hrs: 30**

**Course Objectives:**

This course will enable the students to-

1. Analyze and evaluate the art works Far Eastern art and artists.
2. Develop visual literacy about Far Eastern art world.
3. Focus on art vocabulary to pursue career in academics, museum archivist and more.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 421	History of printmaking (Far Eastern)	<p><b>The students will be able to-</b></p> <p><b>CO58:</b> Interpret deep understanding of the history of China and Japan in context to different dynasties.</p> <p><b>CO59:</b> Develop skills to appreciate Far Eastern artist's work considering its subject, style and techniques.</p> <p><b>CO60:</b> Critically analyze major periods, artists, methods and theories in their historical and cultural settings.</p> <p><b>CO61:</b> Demonstrate effective knowledge of visual vocabulary required for conducting dissertation.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.

**CONTENTS****Unit I**

History of print making in China.

**6 Hrs**

**Unit II 6 Hrs**

Contribution of the artist in printmaking in China (after 19<sup>th</sup> century) Li Hua , Hao Boyi ,Chen Yuqiang ,Hao Ping.

**Unit III**

History of print making in Japan.

**6 Hrs**

**Unit IV**

Ukiyo –E Woodcut print making and Kabuki Theater how to influence on printmaking and its artists: Katsushika Hokusai, Moronobu, Utagawa Hiroshige, Kitagawa Utamaro, Toyokuni II, Toshusai Sharaku.

**6 Hrs**

**Unit V****6 Hrs**

Contemporary artist in China and Japan: Wang Yuhui, Liu Chuahai, Zhang Yogqing, Tom Kristense, Paul Binni, Yuki Hiratsuka.

**Books**

- Contemporary Art (Journal) – Lalit Kala Academy
- The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross
- Block and Silk Screen Printing – G. Ahlberg and O. Jarneryd.
- Graphic Art and Craft – D. Kauffmann.
- The Art of the Print – Fritz Eichenberg.
- Print Making Today – Jules Heller
- Graphic Art of 18<sup>th</sup> Century – Jean Adhemer.
- Great Prints of the world – Peterdi Gabor
- Modern Japanese Prints – Oliver Statler.
- Japanese Woodblock printing – Umetaro Azechi.
- Experiments in Wood Cut – Wodern Day.
- An Introduction to a History of Wood cut – A.M. Hind
- Wood Cut and Wood Engravings and How I make them – H.A. Mueller.
- Japanese wood cutting and wood cut printing – Mr. T. Tokuno
- Dictionary of Print Making Terms – Rosemary Simmons
- How to Identity Prints – Bamber Gaspogne

**PAPER CODE- VAG 422  
DISSERTATION  
(Dissertation)**

**Credits: 2****Max Marks: 100 (CA-30, SEE-70)****Contact Hrs/week: 2****Total Hrs: 30****Course Objectives:****This course will enable the students to-**

1. Identify, choose and summarize the topic for research.
2. Use of research methodology for final dissertation.
3. Apply knowledge of primary and secondary resources, framing of language, synopsis writing, mind mapping, plagiarism, proper chapterisation, citation and references for effective research.
4. Determine the conclusion of the topic.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAG 422</b>		<b>The students will be able to-</b> <b>CO62:</b> Describe a relevant area of work-related learning studies	<b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments,	Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments,

	<b>DISSERTATION</b>	<p><b>CO63:</b>Develop a deep understanding of the chosen topic and formulate a hypothesis accordingly</p> <p><b>CO64:</b>Critically analyse and evaluate the knowledge and understanding in relation to the selected area of study.</p> <p><b>CO65:</b>Create a sense of responsibility for using the acquired knowledge in benefitting society.</p> <p><b>CO66:</b> Present and evaluate the conclusion responsibly, critically and objectively.</p>	<p>Demonstration.  <b>Learning activities for the students:</b>  Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Presentation, Individual and group projects, regular submission.</p>
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## CONTENTS

**The students will have to submit the final Dissertation in five copies along with a soft copy in CD with the practical submission.**

### PAPER CODE- VAG 423 PORTRAIT (Practical)

**Credits: 6**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 22**

**Total Hrs: 90**

#### Course Objectives:

**This course will enable the students to-**

1. Synthesize the use of balance, proportion and perspective for rendering a portrait.
2. Knowledge and skills in the use of different textures, lines, mediums and tools for effective representation of a work of art.
3. Develop visual literacy and observation.
4. Progress towards developing a consistent, individual style.

#### COURSE OUTCOMES:

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
		<b>The students will be able to-</b>	<b>Approach in teaching:</b>	Class test, Semester

<p><b>VAG 423</b></p>	<p><b>PORTRAIT</b></p>	<p><b>CO67:</b>Explore various media and diverse conceptual modes of creation in portrait making.</p> <p><b>CO68:</b>Explore ways in making a portrait in two dimensional and three dimensional ways through various printing technique.</p> <p><b>CO69:</b>Remember and Synthesize the knowledge gained about portrait artist from history into their own work.</p> <p><b>CO70:</b>Create ability to work independently.</p>	<p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>
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## CONTENTS

**A student has to prepare portrait based composition in any technique of print making.**

**Submissions:** 4 portrait based compositions

**PAPER CODE- VAG 424  
Printmaking (Mix Media)  
(Practical)**

**Credits: 6**

**Max Marks: 100 (CA-30, SEE-70)**

**Contact Hrs/week: 22**

**Total Hrs: 90**

### Course Objectives:

**This course will enable the students to-**

1. Understand various techniques to compose a composition.
2. Create a style by using two and multiple mediums and make one style and make a print
3. Demonstrate of multiple color printing technique in manually and machine.
4. Develop a sense thought and understand how to think and apply their thought in their work like environment and social issues and show the viewer their art.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
VAG 424	Printmaking (Mix Media)	<p><b>The students will be able to-</b></p> <p><b>CO71:</b> Explore and perceive drawing skills of multiple art mediums (Wood and Etching, Lithography and Intaglio) etc in artworks.</p> <p><b>CO72:</b> Understand how to balance through carving and printing in different technical tools and printing process</p> <p><b>CO73:</b> Articulate the evolution of new mediums in their art works.</p> <p><b>CO74:</b> Experiments with combined graphic techniques and mediums and develop their own art style.</p> <p><b>CO75:</b> Build a creative form in (Intaglio, Relief, Planography ) etc through advance understanding and experimentations in various methods</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>

**CONTENTS**

Experiments with combined graphic techniques and mediums  
 Submission: 3 Works (Size 10"x12")

**PAPER CODE- VAG 425**  
**Printmaking**  
**(Practical)**

**Credits: 6**  
**Max Marks: 100 (CA-30, SEE-70)**  
**Contact Hrs/week: 22**  
**Total Hrs: 90**

**Course Objectives:**

**This course will enable the students to-**

1. Analyse properties and characteristic of viscosity.
2. Construct a composition using viscosity technique
3. Develop presentation skills.

**COURSE OUTCOMES:**

Course		Outcomes (at course level)	Learning and teaching strategies	Assessment Strategies
Paper Code	Paper Title			
<b>VAG 425</b>	<b>Printmaking</b>	<p><b>The students will be able to-</b></p> <p><b>CO76:</b> Design, composition and produced rollers, Matrix and Acid for printmaking activity.</p> <p><b>CO77:</b> Execute and apply the advanced printing method of viscosity in the development of an individual style.</p> <p><b>CO78:</b> Implement the current scenario in contemporary art and apply their style.</p> <p><b>CO79:</b> Apply presentation skill for exhibiting the final works in the gallery, studio and more.</p> <p><b>CO80:</b> Produced professionals' prints by using printing techniques and methods for commercials as well as artistic purpose.</p>	<p><b>Approach in teaching:</b></p> <p><b>Approach in teaching:</b> Interactive Lectures, Discussion, Tutorials, Reading assignments, Demonstration.</p> <p><b>Learning activities for the students:</b> Self-learning assignments, Effective questions, presentation, Giving tasks.</p>	<p>Class test, Semester end examinations, Quiz, Solving problems in tutorials, Assignments, Presentation, Individual and group projects, regular submission.</p>



## **CONTENTS**

The student will choose any one of the following as a compulsory technique which they will continue in all the four semesters. Besides this they will have to choose one more technique as subsidiary, which they can change in each semester if they want.

- Relief printing (wood and lino)
- Lithography
- Intaglio (etching, viscosity)
- Serigraphy

Submission: min. 8 works (not less than 12"x 18")

**Department Of Fine Arts**  
**Programme - Master of Fine Arts**  
**Specializaiton : Applied Art (Graphic Design)**  
**Outcomes - Academic Year- 2020-21**

**PROGRAMME OUTCOMES (POs)**

<b>PO1</b>	Acquire analytical skills to construct, design and develop a critical understanding of social political, economic and cultural scenario, to explore concept, ideas and skills through visual illustration effectively in order to connect between the local, regional and global. Apply and design by contextual knowledge to assess societal, safety, legal, tradition and cultural issues associated to the professional fine arts practices.
<b>PO2</b>	Identify, analyze, review research literature and develop knowledge of art and aesthetics with the roots, culture and heritage through art of the world done in ancient period, medieval era and the modern and contemporary time. Develop knowledge about the methodologies, critical theory and analyzing issues related to art. Demonstrate an insight about plagiarism in detecting false writing and the use of primary and secondary resources for effective research.
<b>PO3</b>	To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.
<b>PO4</b>	Competent enough to analyze, design, print and create two dimensional and three dimensional artworks as per the specialization (Applied arts, Painting and Sculpture, print making, History of Art) and ability to engage in self-determining, concern and experiments throughout the life. Develop individual art style through experimenting and will get worldwide position in the field of art.
<b>PO5</b>	Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in

	the field of art, writing, curating and museum.
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### Programme Specific Outcomes (PSOs)

<b>PSO1</b>	The ability to utilize design processes and strategy from concept to delivery, to creatively solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes
<b>PSO2</b>	The ability to create and develop visual form in response to communication problems, including an understanding of principles of composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.
<b>PSO3</b>	Utilize and Demonstrate fluency in the vocabulary in the creation, reproduction and distribution of visual and written messages.
<b>PSO4</b>	Identify and utilize design history, theory, and criticism from a variety of perspectives including: art history, linguistics, communication and information theory, technology and the social and cultural use of design objects.
<b>PSO5</b>	The ability to describe and respond to the audiences and contexts and which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions by applying graphic design principles and elements in the ideation, development, and production of visual messages.
<b>PSO6</b>	An understanding of tools and technology, including drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia) and their roles in the creation, reproduction, and distribution of visual messages.
<b>PSO7</b>	Confidently participate in professional design practice and management within a collaborative work environment.
<b>PSO8</b>	Develop communication and analytical skills to raise a question for research, select and apply appropriate research methodology, hypothesis and ethically credit the information they use through citation while writing assignments, reports, seminar and dissertation
<b>PSO9</b>	Summarize marketing.

### COURSE ARTICULATION MATRIX: (MAPPING OF COS WITH PSOS)

Course	CO's	PO 1	PO 2	PO 3	PO 4	PO 5	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO9
VAA (G) 121	CO1	*													*
	CO2	*													*
	CO3					*									*
	CO4					*									*
	CO5	*				*									*
VAA (G) 122	CO6		*											*	
	CO7		*											*	
	CO8	*	*											*	
	CO9		*			*								*	
	CO10					*								*	
VAA (G) 123	CO11			*	*			*	*	*	*	*			
	CO12	*		*	*	*	*	*	*	*	*	*			
	CO13			*							*	*			
	CO14	*		*	*	*		*	*		*	*			
VAA (G) 124	CO15	*					*		*	*	*				
	CO16			*			*	*		*	*	*			
	CO17					*				*	*				
	CO18	*		*	*		*	*	*	*	*	*			





321	CO59		*											*
	CO60		*			*								*
	CO61													*
	CO62													*
	CO63													
	CO64					*								*
	CO65					*								*
	CO66	*												
	CO67					*								
VAA (G) 322	CO68		*											*
	CO69		*											*
	CO70		*											*
	CO71		*											*
	CO72		*											*
VAA (G) 323	CO73			*			*	*	*		*	*		
	CO74	*		*	*	*	*	*	*			*		
	CO75	*			*		*	*	*	*	*	*		
	CO76			*		*			*			*		
VAA(G) 324	CO77	*					*	*			*			
	CO78	*		*				*	*			*		

	CO79	*								*					
	CO80			*	*		*	*	*	*	*	*	*		
	CO81	*				*					*				
VAA(G) 325	CO82	*		*				*	*						
	CO83			*								*			
	CO84					*					*				
	CO85	*		*			*	*		*					
VAA(G) 421	CO86	*				*									*
	CO87					*									
	CO88					*									
	CO89		*												
	CO90		*			*									*
	CO91	*													
	CO92			*											
VAA(G) 422	CO93		*											*	
	CO94		*							*				*	
	CO95		*											*	
	CO96		*											*	
	CO97		*						*					*	
	CO98		*						*					*	





**Master Of Fine Arts (MFA)  
Graphic Design  
Course Outcomes  
Semester I**

**PAPER CODE: VAA(G) 121  
Advertising and Marketing - I (Theory)**

**Credits: 2  
Maximum marks: 100  
Contact Hrs/Week: 2  
Total Hrs: 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify, understand and differentiate various types of advertising and advertising media
2. Summarize the need and importance of marketing in the current scenario
3. Explain the relation between the 4 P's of marketing
4. Classify the factors influencing Consumer Behaviour
5. Choose the target market on the basis of various market segmentation

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 121</b>	<b>Advertising and Marketing - I (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO1:</b> Classify and differentiate types of advertising and advertising media</p> <p><b>CO2:</b> Categorise and evaluate the market</p> <p><b>CO3:</b> Explain marketing and then classify and categorise philosophies and core concepts of marketing</p> <p><b>CO4:</b> Summarize the factors affecting consumer behaviour</p> <p><b>CO5:</b> Assess how to position a product effectively in the market</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

**Unit I: 6 Hrs**  
**Types of Advertising**

To study the various kinds of advertising depending upon –

- Area Coverage: Local, Regional, National and International
- Audience: Consumer, Industrial, Trade and Professional
- Functions : Direct and Indirect advertising, Action advertising, Primary and Selective advertising
- Advertising stages: Pioneering, Competitive and Retentive

**Unit II: 6 Hrs**  
**Advertising Media**

- Above the line media
- Below the line media

**Unit III: 6Hrs**  
**The Emerging Role of Marketing**

- Introduction to Marketing
- The importance of marketing
- What is marketed?
- Core concepts of marketing
- Philosophies of marketing
- Marketing Mix: 4Ps – Product, Price, Place and Promotion
- The Market

**Unit IV: 6 Hrs**  
**Consumer Behavior**

- How does consumer behavior work?
- The Consumer Audience
- Social/ Cultural influences on consumer decisions
- Psychological influences on consumer decisions
- Behavioral influences on consumer decisions
- The consumer decision process

**Unit V: 6 Hrs**  
**Market Segmentation & Target Marketing**

- Types of Segmentation
  1. Demographic
  2. Geographic
  3. Psychographic
  4. Behavioral
  5. Benefit
- Market Targeting
- Product Positioning

**BOOKS RECOMMENDED:**

- Leon G. Schiffman, Leslie Lazar Kanuk, Consumer Behaviour, Pearson, Ninth Edition
- Henry Assael, Consumer Behaviour and Marketing Action, Cengage Learning, Sixth Edition
- J. Paul Peter, Jerry C. Olson, Consumer Behaviour and Marketing Strategy, McGraw Hill, Eighth Edition
- Srabanti Mukherjee, Consumer Behaviour, Cengage Learning, Fourth Indian Reprint,
- Suraj Singh, Advertising Media, Centrum Press, First Edition
- Jack Z. Scissors, Roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017

- JaishriJethwaney, Shruti Jain, Advertising management, Oxford University Press
- Philip Kotler, Gary Armstrong, Principles of Marketing, Pearson, Fifteenth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private Limited, Fifth Edition
- Neeru Kapoor, Principles of Marketing, PHI Learning Private Limited
- Philip Kotler, Marketing Management, Pearson, Eleventh Edition
- Dhruv Grewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition
- Philip Kotler, Kevin Lane Keller, Abraham Koshy, MithileshwarJha, Marketing Management, Pearson, Fourteenth Edition

**PAPER CODE: VAA(G) 122  
Seminar (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify, understand and choose the relevant topic about real-world issues
2. Improve oral and written communication skills
3. Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions and conclude the topic

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 122</b>	<b>Seminar (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO6:</b> Review and rewrite about a topic on the basis of research</p> <p><b>CO7:</b> Employ presentation, questioning and discussion skills</p> <p><b>CO8:</b> Distinguish and integrate differing forms of knowledge and academic disciplinary approaches</p> <p><b>CO9:</b> Identify, understand and discuss current, real-world issues.</p> <p><b>CO10:</b> Apply principles of</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

		ethics and respect in interaction with others.		
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**COURSE CONTENT:**

- The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**Note:**

- The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with an assigned guide. All the faculty members will give approval for the topic after the discussion in the third week of the semester.
- The students will have to submit the Synopsis report with the practical submission.

**PAPER CODE: VAA(G) 123  
Graphic Illustration-I (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

- Create hand and digital illustrations on different topics considering the target audience and requirements
- Summarize the written content via illustrations to be used for various purpose
- Develop their own style

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 123	Graphic Illustration-I (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO11:</b>Use different surfaces and demonstrate a personal style</p> <p><b>CO12:</b>Employ self expression and creativity for productive visual communication</p> <p><b>CO13:</b>Manipulate different techniques and mediums for specific market purpose</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn,</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

		<b>CO14:</b> Dramatize personal life experiences through story writing and to illustrate the same	Free Exploration, Focused Exploration	
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**COURSE CONTENT:**

- **Exercise 1**  
Students will prepare four illustrations of 6"x4" size, based on their own sketches in different medium, like watercolour, pen & ink, pencil colour and poster colour.
- **Exercise 2**  
Four computer generated illustrations for different advertising mediums, like poster, newspaper, magazine, and brochure.

**PAPER CODE: VAA(G) 124  
Graphic Design-I (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify and assess the target audience and USP of a product or service
2. List, Classify and analyse the social problems prevailing in the society
3. Utilize Consumer Behaviour theory to develop a strong message strategy
4. Develop a creative strategy and formulate media strategy
5. Choose appropriate words, Illustration and colour scheme to grab the attention of target audience

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 124</b>	<b>Graphic Design-I (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO15:</b>Acquire and apply copywriting skills.</p> <p><b>CO16:</b>Recognise different approaches for communicating the message (typographic, photographic, illustrative)</p>	<p><b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

		<p><b>CO17:</b>Identify and understand target audience and USP</p> <p><b>CO18:</b>Analyse and develop the concept and create interactive POP</p> <p><b>CO19:</b>Identify the problems prevailing in the society and develop an idea to resolve the same and make people aware</p> <p><b>CO20:</b>Predict how to select, plan, schedule, produce a successful advertising campaign</p> <p><b>CO21:</b>Infer the relation of content and visual and apply it according to the market requirements with appropriate colour theory</p> <p><b>CO22:</b>Discover different advertising medias and its effectiveness on target audience</p> <p><b>CO23:</b>Learn the application of different advertising appeals and approach</p>	Tasks, Visualization, Experimenting, Sketching To Learn	
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**COURSE CONTENT:**

- To design 1 Major Ad Campaign on any product taking traditional and modern media.
- To design 1 Mini Campaign on any Social Problem.

**PAPER CODE: VAA(G) 125**  
**Promotional Designs (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**  
**This course will enable the students to-**

1. Carry out the research to identify the packaging related issues
2. Infer the knowledge related to material, size, design and labels
3. Modify the design to resolve the packaging related problems
4. Create designs for outdoor media

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 125</b>	<b>Promotional Designs (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO24:</b>Determine the priorities and expectations of the target group of the product</p> <p><b>CO25:</b>Design corporate identity and label design in a creative form which grabs attention of target market</p> <p><b>CO26:</b>Critically analyze product packaging and choose right kind of material in context with the relationship between packaging and material while designing</p> <p><b>CO27:</b>Discuss the role of packaging in product preservation and marketing and apply the theories of product packaging design</p> <p><b>CO28:</b>Employ tools and technology considering their roles in the creation, reproduction, and distribution of messages</p> <p><b>CO29:</b>Describe and respond to the audiences including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions</p>	<p><b>Approach In Teaching:</b> Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b> Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions

**COURSE CONTENT:**



2 Package designs for any two different products.  
To design various outdoor media.

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**Semester II**

**PAPER CODE: VAA(G) 221  
Advertising and Marketing - II (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Understand the principle and basic concept of marketing communication process in a streamlined integrated marketing strategy.
2. Analyze and evaluate the fast-changing field of advertising and promotion which affects global marketing, society and economy.
3. Discover new customers and provide better customer service to new & present customers in order retain them
4. Understand the importance of appeals in formulation of the advertisements
5. Define and identify Animation as a particular form of Visual Communication
6. Understand the working of different advertising agencies

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 221</b>	<b>Advertising and Marketing - II (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO30:</b> Explain how to set IMC objectives and formulate an IMC budget and IMC Plan</p> <p><b>CO31:</b> Analyse and evaluate the cost effectiveness of various forms of media</p> <p><b>CO32:</b> Assess the behavioural factors that influence the effectiveness of communications</p> <p><b>CO33:</b> Critically review and interpret the theoretical aspects of CRM across the main areas of sales, services and marketing</p> <p><b>CO34:</b> Exhibit creative and technical practical professional skills and justify the strategy adopted with reference to specified briefs</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

		<p><b>C035:</b>Investigate, analyse, demonstrate and present the salient aspects of a CRM implementation or CRM innovation in a work-related environment</p> <p><b>C036:</b>Classify, Identify and apply the appropriate advertising appeal in context with product/service/social issue and target audience</p> <p><b>C037:</b>Summarize animation  <b>C038:</b>Assess and Identify the best possible way to attract more audience  <b>C039:</b>Demonstrate an understanding of how an advertising agency operates</p>		
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**COURSE CONTENT:**

**Unit I:**

**7 Hrs**

**Integrated Marketing Communication**

- Introduction, to IMC
- Nature and scope of IMC
- IMC Plan (Situation Analysis to Media Selection)
- IMC Components (Advertising, Sales Promotion, Personal Selling, Direct Marketing, Public Relations etc.)
- The value of IMC Plan

**Unit II:**

**6 Hrs**

**Customer Relationship Management**

- Introduction
- Objectives of CRM
- Need and Importance of CRM
- Customer value and satisfaction
- Retaining customers' loyalty
- Delivering customer value
- Implementing total quality marketing (TQM )

**Unit III:**

**7 Hrs**

**The Advertising Appeals**

- Buying Motives,
- Types of Appeals
  1. Rational and Emotional appeals ( positive and negative)
  2. Direct and Indirect appeals
  3. Fear, Hum our & Sex appeals

**Unit IV:****5 Hrs****Animation**

- Animation
- History of Animation
- Types of Animation
- An Introduction to Computer Animation
- 2D Animation
- 3D Animation

**Unit V:****5 Hrs****The Advertising Agency**

- The structure of an Ad agency
- Functions and services
- Agency compensation
- Types of ad agencies
- Client – Agency Relationship

**BOOKS RECOMMENDED:**

- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising Theory & Practice, Himalaya Publishing House, Ninth Revised Edition
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- JaishriJethwaney, Shruti Jain, Advertising Management, Oxford University Press
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Jill Dyche, The CRM Handbook, Pearson
- Ed Peelen, Customer Relationship Management, Pearson
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- Donald Hearn, M. Pauline Baker, Computer Graphics, Pearson, Second Edition
- Zhigang Xiang, Roy A. Plastock, Computer Graphics, McGraw Hill, Second Edition

**PAPER CODE: VAA(G) 222**  
**Seminar (Theory)**

**Credits: 2****Maximum marks: 100****Contact Hrs/Week: 2****Total Hrs: 30****COURSE OBJECTIVES:****This course will enable the students to-**

1. Identify, understand and choose the relevant topic, real-world issues
2. Improve oral and written communication skills
3. Use multiple thinking strategies to examine the selected topic, explore creative avenues of expression, make consequential decisions and conclude the topic

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G)	Seminar			

222	(Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO40:</b>Review and rewrite about a topic on the basis of research</p> <p><b>CO41:</b>Employ presentation, questioning and discussion skills</p> <p><b>CO42:</b>Distinguish and integrate differing forms of knowledge and academic disciplinary approaches</p> <p><b>CO43:</b>Identify, understand and discuss current, real-world issues.</p> <p><b>CO44:</b>Apply principles of ethics and respect in interaction with others.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>
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**COURSE CONTENT:**

- The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**Note:**

1. The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with an assigned guide. All the faculty members will give approval for the topic after the discussion in the third week of the semester.
2. The students will have to submit the Synopsis report with the practical submission.

**PAPER CODE: VAA(G) 223**  
**Graphic Illustration- II (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify the target market and use the knowledge of elements and principles of design to create illustrations for them
2. Choose appropriate surface and medium for illustration to attract the target market
3. Compose the written and illustrated content to get the desired output

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 223	<b>Graphic Illustration- II (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO45:</b>Exhibit a thoughtful application of the elements and principles of design, color theory, information, and typography to communicate narratives, concepts and emotions across a variety of media while Applying the concepts of colour models, lighting &amp; shading models, textures and rendering</p> <p><b>CO46:</b>Communicate clearly in visual, verbal, and written forms using techniques appropriate for the intended audience</p> <p><b>CO47:</b>Explore and implement the thought process behind a storybook using different computer softwares</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

- **Exercise 1** Students will prepare 15 illustrations (15 pages of 9"x11" size) for a storybook in any medium and technique and write the text, with a suitable cover page.
- **Exercise 2** A similar kind of book will be prepared using different computer software and submitted in a finished form

**PAPER CODE: VAA(G) 224  
Graphic Design-II (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify the target audience and employ appropriate advertising appeal to capture their attention

2. Analyse the social problems prevailing in the society and construct an impactful message strategy to spread awareness to overcome it.
3. Identify the role of advertising in developing social awareness and to bring a positive change in society
4. Choose relevant medias to meet the organisational objectives and the reach the target market

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 224</b>	<b>Graphic Design-II (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO48:</b>Develop and justify creative advertisements to address the target audience on various social issues</p> <p><b>CO49:</b>Analyse social marketing problems and suggest ways of solving these</p> <p><b>CO50:</b>Assess the role of social issue advertising and other communications in context with target group and achieving behavioural change</p> <p><b>CO51:</b>Justify appropriate promotional objectives, strategies and budgets and formulate potentially effective strategies for creative and media execution</p> <p><b>CO52:</b>Evaluate methods to measure the effectiveness of advertising and promotion</p>	<p><b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

**COURSE CONTENT:**

- Design. 1 Major Campaign on any Social Problem taking traditional and modern media
- To design 1 Mini Campaign on any Service.

**PAPER CODE: VAA(G) 225**  
**Computer Graphics – I (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Use the knowledge of illustration & design to develop a storyboard
2. Create individual frames
3. Choose and apply appropriate frame rates to combine all the frames
4. Apply the principles of animation to create an aesthetically appealing stop motion animation

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 225	Computer Graphics – I (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO53:</b>Identify the principles of animation, calculate and apply appropriate frame rates to create accurate and aesthetically appealing stop motion animation</p> <p><b>CO54:</b>Manipulate animation production equipment</p> <p><b>CO55:</b>Assess and critique past and current animation trends</p> <p><b>CO56:</b>Demonstrate progress in basic sculpting, puppet making and animation skills</p> <p><b>CO57:</b>Critically analyze your creative work and the work of others</p>	<p><b>Approach In Teaching:</b> Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b> Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions

**COURSE CONTENT:**

- Prepare a storyboard and create a stop motion animation

**Submission:** - Minimum two assignments



**Semester III**  
**PAPER CODE: VAA(G) 321**  
**Advertising and Marketing - III (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify and apply appropriate research methods and formulate Marketing Research plan
2. Assess the need of Public Relations for an organization and justify its importance
3. Appraise the key issues in managing a brand
4. Formulate and justify brand development decisions
5. Identify, analyze and demonstrate concepts in cross cultural advertising
6. Identify and understand the use of Testimonial in Advertising
7. Justify the impact of Celebrity Endorsement on Consumers

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 321</b>	<b>Advertising and Marketing - III (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO58</b> Classify Marketing Research</p> <p><b>CO59</b> Categorize data collection and its techniques</p> <p><b>CO60</b> Identify, Analyze and apply an appropriate marketing research plan to resolve the problems</p> <p><b>CO61</b> Distinguish between public relations and advertising</p> <p><b>CO62</b> Categorize types of public relations, brands</p> <p><b>CO63</b> Explain brand and product as two different identities</p> <p><b>CO64</b> Generalize and infer International Advertising</p> <p><b>CO65</b> Recognize the factors affecting International</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

		Advertising Campaign and Develop the same		
		<b>CO66</b> Interpret Testimonial/Endorsement Advertising		
		<b>CO67</b> Defend the compatibility of brand and celebrity endorser		

## COURSE CONTENT:

### Unit I:

7 Hrs

#### Marketing Research

- Importance of Marketing Research
- Meaning & Scope
- Classification of Marketing Research
- Steps involved in Marketing Research
- Data Collection
- Sampling Methods
- Techniques of Marketing Research
- Qualitative Marketing Research
- Marketing Research Agencies in India

### Unit II:

7 Hrs

#### Public Relation

- Definition of Public Relation
- Comparison between Advertising & Public Relation
- Need & Scope of Public Relation
- Basic elements of Public Relation
- Objectives of Public Relation
- Types of Public Relation
  1. Marketing Public Relation
  2. Social Marketing
  3. Cause Related Marketing
  4. Green Marketing & Pro – Environmental Activities
  5. Crisis Management
- Public Relation Advertising
  1. Institutional or Corporate Advertising/Advocacy Advertising
  2. Public Service Advertising
  3. Political Advertising
- Tools of Public Relation

### Unit III:

6 Hrs

#### Branding

- What is a Brand?
- What makes a Brand?
- How are brands different from products?
- Developing a strong brand name
- How Brands Serve?

- Family brands
- Brand extension
- Flanker brand
- Co branding
- Ingredient branding

**Unit IV:**

**5 Hrs**

**International Advertising**

- Introduction
- Need & Importance of International Advertising
- Factors affecting International Advertising Strategy
  1. Target Market Factor
  2. Advertising Objectives
  3. Environmental Factors
  4. Cultural Factors etc
- Development of International Advertising Campaign

**Unit V:**

**5 Hrs**

**Testimonial / Endorsement Advertising**

- Introduction & History
- Theories of Celebrity endorsement
- Compatibility of the celebrity & brand image
- Positive Impacts of celebrity endorsement
- Negative Impacts of celebrity endorsement

Discussion on some successful celebrity endorsements in India

**BOOKS RECOMMENDED:**

- G. C. Beri, Marketing Research, Tata McGraw Hill Education Private Limited, Fourth Edition
- Harper W. Boyd, Ralph Westfall, Stanley F. Stasch, Marketing Research Text and Cases, AITBS Publishers
- Naresh K. Malhotra, Marketing Research an Applied Orientation, Pearson, Fourth Edition
- Alan Wilson, Marketing Research an Integrated Approach, Pearson, Third Edition
- Ram Kishan, Nalini Dutta, Strategic Brand Management, Ane Books Private Limited
- S. A. Chunawalla, Compendium of Brand Management, Himalaya Publishing House
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- JaishriJethwaney, Shruti Jain, Advertising Management, Oxford University Press
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising Theory & Practice, Himalaya Publishing House, Ninth Revised Edition

**PAPER CODE: VAA(G) 322  
Dissertation (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify, choose and summarize the topic for research by selecting an appropriate title
2. Explain the reason for selecting particular topic
3. Apply knowledge and understanding in relation to the agreed area of study
4. Combine theoretical and practical knowledge to elaborate
5. Develop research methodology
6. List the review of literature
7. List the content to be covered

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 322	Dissertation (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO68:</b> Describe a relevant area of work-related learning studies</p> <p><b>CO69:</b> Identify research methods and develop the research questions.</p> <p><b>CO70:</b> Identify literature for review.</p> <p><b>CO71:</b> Critically analyze and evaluate the knowledge and understanding in relation to the selected area of study.</p> <p><b>CO72:</b> Communicate in written form by integrating, analysing and applying key texts and practices.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**Course Content:**

- The students will have to submit the synopsis at the end of this semester. The viva will be taken by the external jury members.

**Note:**

1. The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with an assigned guide. All the faculty members will give approval for the topic after the discussion in the third week of the semester.
2. The students will have to submit the Synopsis report with the practical submission.

**PAPER CODE: VAA(G) 323**  
**Graphic Illustration- III (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Apply the knowledge of creating identical characters using tint, tone and shades.
2. Identify the dominating feature of the character which is to be highlighted in the caricature
3. Modify the characters by adding satire to make it look noticeable

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 323	Graphic Illustration- III (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO73:</b> Apply the concepts of colour models, lighting and shading models, textures, hidden surface elimination and rendering</p> <p><b>CO74:</b> Exhibit a thoughtful application of the elements and principles of design, color theory, information, and typography to communicate narratives, concepts, emotions across a variety of media</p> <p><b>CO75:</b> Demonstrate critical thinking and problem-solving skills for project planning, design, and creation</p> <p><b>CO76:</b> Communicate clearly in visual, verbal, and written forms using techniques appropriate for the intended audience</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

- **Exercise 1**  
Students will prepare 20 caricature drawings (10"x 15" size) using different mediums and techniques on paper, based on topical social and political events (manual and 5 digital).
- **Exercise 2**  
The students using different computer software will prepare a similar kind of ten caricature drawings of 10"x15" size.

**PAPER CODE: VAA(G) 324**  
**Graphic Design-III (Practical)**

**Credits: 6****Maximum marks: 100****Contact Hrs/Week: 22****Total Hrs: 90****COURSE OBJECTIVES:**

This course will enable the students to-

1. Describe and analyze the relevant services and social problems prevailing in the society
2. Identify the target market
3. Create and defend the campaign strategy
4. Design an effective advertising campaign to be run in different advertising media for specific target groups

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 324	Graphic Design-III (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO77:</b> Develop an advertising campaign in response to communication problems</p> <p><b>CO78:</b> Apply principles of design, symbolic or realistic representation, typography, aesthetics, and the construction of meaningful images</p> <p><b>CO79:</b> Recognize the physical, cognitive, cultural, and social human factors that shape design decisions</p> <p><b>CO80:</b> Create effective</p>	<p><b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

		<p>print and digital communications, and user experiences through the application of theories, tools, and best practices in the field</p> <p><b>CO81:</b> Explain how design enhances viewer comprehension in extracting meaning from designed elements</p>		
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**COURSE CONTENT:**

- Design. 1 Major Campaign on any Service taking traditional and modern media.
- One Mini Social Campaign on Rural Problem

**PAPER CODE: VAA(G) 325  
Promotional Design – II (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Explain the role of design in innovation
2. Discover new ways of attracting the consumers stepping in the store
3. Develop insights into actionable ideas and create an attractive design
4. Demonstrate professional presentation

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 325	Promotional Design – II (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO82:</b> Acquire and apply Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design</p> <p><b>CO83:</b> Employ tools and</p>	<p><b>Approach In Teaching:</b> Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b></p>	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions

		<p>technology, including their roles in the creation, reproduction, and distribution of messages</p> <p><b>CO84:</b> Describe and respond to the audiences including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions</p> <p><b>CO85:</b> Create and develop visual concepts in response to communication problems</p>	<p>Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	
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**COURSE CONTENT:**

- Design Minimum 3 Novelties on different topics
- Point of Purchase media of two different products





**Semester IV**  
**PAPER CODE: VAA(G) 421**  
**Advertising and Marketing - IV (Theory)**

**Credits: 2**  
**Maximum marks: 100**  
**Contact Hrs/Week: 2**  
**Total Hrs: 30**

**COURSE OBJECTIVES:**

**This course will enable the students to-**

1. Identify and analyze various advertising theories
2. Use advertising theories as a base to create an advertisement
3. Create and modify the advertisements as per the advertising regulations and ethics
4. Identify, plan & develop the specification of the product to meet long term objectives
5. Analyze the needs of the consumer and develop a plan to introduce new product to meet the needs of the same
6. Identify various Interactive Medias and use the same while planning an advertising campaign
7. Identify the characteristics of an effective copy and create the same while planning an advertising campaign

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 421</b>	<b>Advertising and Marketing - IV (Theory)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO86:</b> Describe, analyze and assess the relevant advertising theories, practice, legal issues, ethical challenges, faith, and diversity in the fields of advertising</p> <p><b>CO87:</b> Defend the strategy and execution of an advertisement for a client</p> <p><b>CO88:</b> Classify types of product in accordance with its usage by target market</p> <p><b>CO89:</b> Employ research methodologies as it pertains to the package design process, meaning, and user experience</p> <p><b>CO90:</b> Use and evaluate best practices and tools to design and develop dynamic,</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

		rich-media content		
		<p><b>C091:</b> Design a complex media project using best practice design &amp; principles and apply conceptual and theoretical frameworks</p> <p><b>C092:</b> Apply a range of techniques to write copy for various medias of advertising in a clear, creative and engaging way</p>		

**COURSE CONTENT:**

**Unit I:**

**7 Hrs**

**Advertising Theories**

- DAGMAR Model
- Hierarchy of effects model, (AIDA Model, Innovation Adoption Model, Communication Model)
- The facets Model of effective advertising (Perception, Cognition, Emotion, Association, Persuasion, Behavior)

**Unit II:**

**7 Hrs**

**Advertising Regulation**

- Advertising Regulation
  1. Govt. regulation in India
  2. Self regulation in India (Code of conduct of the ASCI)
  3. Advertising Agencies of India Code of Standards (Rules of Advertising Ethics)
- Advertising Ethics
  1. Poor taste & Offensive Advertising
  2. Sex in Advertising
  3. Stereotypes
  4. Targeting Children
  5. Women in Advertising
  6. Misleading Claims
  7. Manipulative Advertising
  8. Puffery
  9. Advertising Controversial products

**Unit III:**

**7 Hrs**

**Product Research**

- What is a Product?
- The product Personality & it's Components
- What products offer?
- Product classification; Consumer product, Industrial product and Organizations as product
- Product attributes: Quality, features and design
- Decision on Packaging
- Product Life Cycle

**Unit IV:**

**4 Hrs**

### **Interactive Media**

- Introduction
- The internet & Marketing Communication
  1. Web Sites
  2. Search Engines
  3. Blogs
- Internet Advertising
  1. Types of Internet Advertising
  2. Advantages & Disadvantages of Internet Advertising
- E – Mail Advertising

### **Unit V:**

**5 Hrs**

#### **Copywriting**

- Copywriting as the language of advertising.
- Characteristics' of effective copy
  1. Copywriting for print,
    - Types of print copy
    - Copy elements
    - Characteristics of Display Copy & Body Copy
  2. Copywriting for radio
    - Tools of Radio copywriting
    - Characteristics of Radio copy
  3. Copywriting for television
    - Tools of Television copywriting
    - Characteristics of Television copy
    - Scripts & StoryBoard

#### **BOOKS RECOMMENDED:**

- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising Theory & Practice, Himalaya Publishing House, Ninth Revised Edition
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition
- Kenneth E. Clow, Donald E. Baack, Integrated Advertising, Promotion and Marketing Communications, Pearson, Sixth Edition
- Jack Z. Scissors, Roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017
- Suraj Singh, Advertising Media, Centrum Press
- Jaishri Jethwaney, Shruti Jain, Advertising management, Oxford University Press
- Michael Baker, Susan Hart, Product Strategy and Management, Pearson, Second Edition

**PAPER CODE: VAA(G) 422**  
**Dissertation (Theory)**

**Credits: 2**

**Maximum marks: 100**

**Contact Hrs/Week: 2**

**Total Hrs: 30**

#### **COURSE OBJECTIVES:**

This course will enable the students to-

1. Develop research skills and create a research plan adequate to the research question.

2. Find, select, analyse, evaluate and integrate information using various sources
3. Summarize knowledge and skills previously gained and apply the same to an in-depth study
4. Assemble the findings of their project in a written report

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 422	Dissertation (Theory)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 93:</b> Describe a relevant area of work-related learning studies.</p> <p><b>CO 94:</b> Identify research methods, literature for review and state research questions</p> <p><b>CO 95:</b> Critically analyze and evaluate the knowledge and understanding in relation to the agreed area of study.</p> <p><b>CO 96:</b> Integrate theory and practice.</p> <p><b>CO 97:</b> Develop responses on the basis of the evaluation and analysis undertaken.</p> <p><b>CO 98:</b> Communicate in written form by integrating, analysing and applying key texts and practices.</p> <p><b>CO 99:</b> Demonstrate advanced critical research skills in relation to career development or work-related learning studies.</p>	<p><b>Approach In Teaching:</b></p> <p>Interactive Lectures, Discussion, Tutorials, Reading Assignments, Multiple Points Of View</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Effective Questions, Giving Tasks, Oral Explanation</p>	<p>Class Test, Semester End Examinations, Quiz, Solving Problems In Tutorials, Assignments, Presentation, Individual And Group Projects</p>

**COURSE CONTENT:**

The students will have to submit the final Dissertation in five copies along with a soft copy in CD with the practical submission.

**PAPER CODE: VAA(G) 423**  
**Graphic Illustration- IV (Practical)**

**Credits: 6**  
**Maximum marks: 100**  
**Contact Hrs/Week: 22**  
**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Describe figures, objects, and environments using line, value, and pattern
2. Demonstrate proficiency with classical and experimental drawing techniques
3. Understand how to render objects in light and shadow
4. Apply the skills using variety of media and formats, and understand the basics of layout and the use of type

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 423</b>	<b>Graphic Illustration- IV (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO100:</b> Create illustrations from the development of the original concept to final execution</p> <p><b>CO101:</b> Communicate visually using drawing as a means of visual exploration, idea analysis, problem solving and expression of thought</p> <p><b>CO102:</b> Use a variety of technologies to create, capture and manipulate illustration elements in producing a final product</p> <p><b>CO103:</b> Work in a professional manner, maintaining professional relationships and communicating effectively with clients</p>	<p><b>Approach In Teaching:</b></p> <p>Discussion, Tutorials, Demonstration, Brainstorming</p> <p><b>Learning Activities For The Students:</b></p> <p>Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn, Free Exploration, Focused Exploration</p>	<p>Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions</p>

**COURSE CONTENT:**

- Students will undertake at least two major illustration projects and execute them according to the market trend, they will also learn about the reproduction processes of the same. Students will be free to take market work, but prepare under the supervision of a class teacher.

**Submission:** - Two major projects consist of ten illustrations each project of 10"x15" size.

**PAPER CODE: VAA(G) 424**  
**Graphic Design-IV (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

1. Identify the target group
2. Demonstrate professional competence/depth of knowledge within their field of study
3. Demonstrate the ability to create and develop original concepts, build prototypes, integrate feedback and carry projects through to the production process
4. Develop a critical iterative process and criteria for assessing research, information and design outcomes.
5. Cultivate working methodologies and formal agility across media and platforms

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
<b>VAA(G) 424</b>	<b>Graphic Design-IV (Practical)</b>	<p><b>The Students Will Be Able To-</b></p> <p><b>CO104:</b> Utilize persuasion theories and advertising strategies when developing an advertising campaign</p> <p><b>CO105:</b> Assess an institution's advertising needs and recommend solutions that can be carried out via different medias</p> <p><b>CO106:</b> Construct the image of a business as a whole rather than of a single product or service</p>	<p><b>Approach In Teaching:</b> Tutorials, Demonstration, Guided Exploration, Guided Activity</p> <p><b>Learning Activities For The Students:</b> Self Learning Assignments, Giving Tasks, Visualization, Experimenting, Sketching To Learn</p>	Semester End Practical Examinations, Daily Assignments, Observation, Student Teacher Interaction And Final Submissions

		<p><b>CO107:</b> Create and maintain goodwill about the organization in the market</p> <p><b>CO108:</b> Identify and understand the various advertising media in context to target audience of the institute</p>		
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**COURSE CONTENT:**

- To design an institutional ad campaign taking traditional and modern media.

**Submission:** 1 Major Campaign

1 Mural Design for the same organization.

**PAPER CODE: VAA(G) 425**  
**Display Design (Practical)**

**Credits: 6**

**Maximum marks: 100**

**Contact Hrs/Week: 22**

**Total Hrs: 90**

**COURSE OBJECTIVES:**

This course will enable the students to-

- Recall the events frequently taking place in the society and choose two relevant topics to express their ideas
- Identify the flaws observed in the events visited by them and create an effective plan to resolve the same
- Illustrate the observation and drawing skills to represent the forms on 2 Dimensional surface
- Design a 3 dimensional model using different available mediums & materials

**COURSE OUTCOMES:**

Course		Course Outcomes	Learning And Teaching Strategies	Assessment Strategies
PAPER CODE	Paper Title			
VAA(G) 425	Display Design (Practical)	<p><b>The Students Will Be Able To-</b></p> <p><b>CO 109:</b> Present and coordinate merchandise so that related goods are shown in a unique, desirable, and saleable manner</p>	<p><b>Approach In Teaching:</b> Tutorials, Ideation, Selection, Development, Debriefing</p> <p><b>Learning Activities For The Students:</b></p>	Weekly Assignments, Observation, Student Teacher Interaction And Final Submissions

		<p><b>CO 110:</b> Work with a wide variety of materials (paper, cardboard, plastic, wood, laminate, fabric) to solve two and three dimensional design problems.</p> <p><b>CO 111:</b> Apply basic design principles, colour theories and visual dynamics of light to the construction of promotional displays</p> <p><b>CO 112:</b> Design and build scale models and props suitable for use in display and exhibition</p>	<p>Lateral Thinking, Self Learning Assignments, Giving Tasks, Experimenting</p>	
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**COURSE CONTENT:**

- Prepare 2D design and 3D models for exhibition dome, events etc.

**Submission:** - Minimum Two Projects