

**UGC
MODEL
CURRICULUM**

VISUAL ARTS



**UNIVERSITY GRANTS COMMISSION
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FOREWORD

Renewing and updating of the Curriculum is the essential ingredient of any vibrant university academic system. There ought to be a dynamic Curriculum with necessary additions and changes introduced in it from time to time by the respective university with a prime objective to maintain updated Curriculum and also providing therein inputs to take care of fast paced development in the knowledge of the subject concerned. Revising the Curriculum should be a continuous process to provide an updated education to the students at large.

Leaving a few, there have been many universities where this exercise has not been done for years together and it is not uncommon to find universities maintaining, practicing and teaching still on the Curriculum as old as few years or even more than a decade. Not going through the reasons for this inertia, the University Grants Commission, realising the need in this context and in relevance to its mandate of coordinating and maintaining standard of higher education, decided to adopt a pro-active role to facilitate this change and to ensure that the university Curriculum are soon updated to provide a standard education all over the country.

Curriculum Development Committee for each subject was constituted with the respective Convenor as its nodal person. The Committee besides having five subject experts drawn from the university system, was given a wider representation of various sub subject experts attending meetings of the Committee as the esteemed co-opted members which kept on changing from time to time as the need arose. The Committees, therefore, had representations from a large number of experts and had many meetings before final updated model Curricula were presented to UGC.

The University Grants Commission and I as its Chairman are grateful to the nodal persons, a large number of permanent and co-opted members in different subjects and their sub disciplines for having worked seriously with committed devotion to have produced a UGC model Curriculum in 32 subjects within a record period of 18 months.

The exercise would not have been possible without the support of our entire academic community. We can only hope that the results will fulfil their expectations and also those of university community and Indian society.

The UGC model Curriculum has been produced to take care of the lacuna, defects/shortcomings in the existing Curricula in certain universities, to develop a new model Curriculum aiming to produce the one which is compatible in tune with recent development in the subject, to introduce innovative concepts, to provide a multi disciplinary profile and to allow a flexible cafeteria like approach including initiating new papers to cater for frontier development in the concerned subject.

The recommendations have been compiled by panels of experts drawn from across the country. They have attempted to combine the practical requirements of teaching in the Indian academic context with the need to observe high standards to provide knowledge in the frontier areas of their disciplines. It has also been aimed to combine the goals and parameters of global knowledge with pride in the Indian heritage and Indian contribution in this context.

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PREAMBLE AND OBJECTIVE

With the idea to maintain the uniform policy in art education at national level and make the curriculum more flexible to promote mobilisation of students in other universities/institutions for the sake of connectivity, the UGC has formed a Curriculum Development Committee for re-framing/up-dating the curricula for the subjects - History of Art, Visual Arts, Music, Dance, Drama/Theatre, Museology and Conservation under the panel - History of Art and Fine Arts. Certain guidelines were issued by the UGC for the Committee which have been kept in view in the re-framing/up-dating of the curricula.

The Committee examined the existing curricula of different universities in respective subjects in terms of content and quality and pattern of teaching and examination and other related matters to make the entire curricula more broad based to cater to the need of the society and the nation in present day context.

To complete this task, the feed back in the form of the existing curricula of different universities / institutions and also the opinion, experience and suggestions of the subject experts were arranged. Several meetings were held at the Faculty of Visual Arts, Performing Arts and Dept. of History of Art, Banaras Hindu University, Varanasi with the teachers and experts (like Prof. Anand Krishna, Prof. R.C. Sharma, Dr. N.P. Joshi, Dr. T.K. Biswas, Prof. Manjula Chaturvedi, Dr. Ravindra Mishra, Dr. C. Chandravinod, Dr. Anjan Chakraverty, Dr. A.C. Bhattacharya, Dr. S.D. Dasgupta, Dr. D.B. Pandey, Dr. A.K. Singh, Dr. Kalyan Krishna, Dr. R.K. Agrawal, Shri P.K. Mishra, Prof. R.P. Shastri, Prof. Ritvik Sanyal and others). Besides, the Core Committee members - Prof. N. Ramnathan, Prof. Choodamani Nandagopal, Dr. Kanak Rele, Dr. Pratibha Agrawal, Dr. T.K. Biswas, Dr. Maruti Nandan Tiwari, Dr. R.D. Choudhury and Prof. A.K. Das for the Curriculum Development Committee reviewed the curricula of different universities with experts at Mumbai, Bangalore, Chennai, Kolkata, Varanasi and New Delhi and made several suggestions for re-framing/up-dating the curricula of the subjects under the panel - **History of Art and Fine Arts**. Several meetings of the **Curriculum Development Committee** were also held at UGC, New Delhi with experts and Core Committee members to discuss and finalise the work of re-framing/up-dating of curricula for the subjects under the above panel. After intensive discussions with experts the re-framing/up-dating of the curricula in the subjects (with changed nomenclatures) Art History, Visual

Arts, Museology, Performing Arts (Hindustani Music, Karnatak Music, Ranbindra Sangit, Dance, Percussion, Theatre Arts) was done in accordance with the directives given by the UGC.

Features of the Curriculum

1. The committee found several discrepancies in nomenclature of the subjects in different universities/institutions and suggested suitable nomenclatures for uniformity and also to avoid confusion in admissions/appointments from universities/institutions to universities / institutions.
2. The courses under curriculum are so designed that the students during their academic carrier will be profusely exposed to various cultural aspects of India and will be able to know more about the achievements of India.
3. The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different universities/institutions and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses even outside the parent institution.
4. While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.
5. At the Post-Graduate level the Departments have to develop their own thrust areas by promoting their own distinct identity. The regional landmarks should be incorporated in the courses. When the students come for the electives the thrust area of the department or institute would be taken-up as special study. This will promote the diversity for which our country stands for.
6. In present day context annual examination would be more feasible.
7. The entrance qualification for the degree course will be the passing of the +2 examination or equivalent.

8. The teaching at Post-Graduate level should be encouraged to have credit system atleast for two elective papers to be earned outside the parent institution. For electives 50% marks will be earned by the students in the form of attendance, seminars, sessionals and assessment. The rest 50% marks will be earned by the students (both under credit system at outside institutions and under prevailing system at parent institution) in written examination to be held only at the parent institution. For credit system out side parent institutions the UGC should make some provisions for financial support.
9. For entry into the subject, for those who are from other disciplines and have subsequently developed interest/aptitude for some other subject, be encouraged to get admission to the subjects of their interest at PG level. For this purpose the **Bridge Course** is designed as pre-requisite for admission to Post-Graduate Courses in Art History and Performing Arts.
10. Dissertation, Documentation, Art Feature Writings, Sessionals, Viva-Voce and Practicals will be given due attention in the subjects - Art History, Visual Arts, Museology and Performing Arts.
11. Various skills and traditions which are living and some of which are dying are to be chosen by the students as the project work. The students may be allowed to go and learn these skills from the experts. The experts need not be from the university set-up. The students may be permitted to seek the training individually under professional artisan - artist, craftsman as well as retired teachers from the universities/institutions. For such qualitative betterment in research and teaching the experts outside the university or academic framework should also be recognised by the universities/ institutions.
12. For professional courses four years degree course under the nomenclature Bachelor of Performing Arts (BPA), Bachelor of Visual Arts (BVA) and Master of Performing Arts (MPA), and Master of Visual Arts (MVA) have been formulated with more stress on practice / performance to produce good performers, artists, researchers and teachers.

13. Visit to museums, places of historical importance, art studio and other appropriate locations should be arranged to develop in the students a sense of discovery and familiarity with classical works of arts and crafts and acquaintance with objects and places of cultural importance.
14. The role of multi-media in the study and also research has been fully under-lined and taken care of by inducting different courses at different levels.
15. Admission should be through tests designed by the respective universities/institutions to find out the aptitude/inclination and knowledge.

I am grateful to all the Honourable Members of the committee who took great care and worked hard in the process of developing and updating the curriculum.

I am thankful to Prof. Pradeep Kumar Dixit (Retd. Professor, Faculty of Performing Arts, Banaras Hindu University, Varanasi) for his cooperation in preparing the updated curriculum of Hindustani Music.

Dr. Kamal Giri

Nodal Person

Visual Arts

Preamble and Objectives

The experience of art is a way of enriching the quality of human experience and of reaching precision in the choice of values. It is a particular kind of experience that requires for its fulfillment a discipline, freely undertaken, a knowledge firmly grasped, an enlightened consciousness and an intensity of interest in the creative and imaginative aspects of human life. It is not an experience, which takes the artist of the material world or one of the contexts of his society, but an experience, which moves through contemporary reality into newer levels of awareness of what human society is. To pursue all these, a professional approach is needed. Artist of the generation to come is the product of the university education rather than self-taught kind.

To make the art education more scientific and systematic par-with the professional courses like Engineering or Medical or Information Technology we need to revitalise the existing courses under Fine Arts/Visual Arts. To deny many art-related employment opportunities are opening up and the students graduated from these courses have to apply their learning creativity and to meet the demands. They have to integrate into the Social system and respond to job-oriented approach than just thinking to become an artist. Thus a great responsibility lies on the Art Education given by the universities. The students pursuing higher education in the field of arts have to rise to the higher standards and they should be able to emancipate with the changing trends and save the challenges into confidence.

In India Art Education is comparatively an older discipline established by the British in 1880's. The Art Scholars were established in the presidencies of British times have converted into colleges offering university degrees in course of time. After the independence several art institutions took to Art Education formulating syllabus containing both practical and theories. Today many universities in our country offer art education. There is a growing demand for the art education in recent years. After a careful reviewing of the curriculum of most reputed institutes/university departments and also of some making an entering into the educational set up certain discrepancies in terms of nomenclature and course contents are observed.

At present, the course is recognized by different ways such as BA, MA in Fine Arts, BFA, MFA and also M.A. in Painting/Sculpture etc. In some places drawing and painting is only one subject along with other general subjects. The status of the institutions offering the degrees/diplomas, the time durations allotted to the practical work, the tenure of the course and the nomenclature has been heterogeneous and far from university. It is high time that the uniformity in art education has to be brought and the nature of the degree should reach a professional standard.

Due to this confusion and disparity the students train themselves in a professional art institutions are at loss. A comparative study between professional degree in Visual Arts and studying Visual Art at BA or MA as one optional subject, shows the number of institutions and students pass out under this general stream outnumber the professional institutions and students. In a professional art institution it normally takes 4/5 years to obtain a BFA degree. But a student offering Drawing and Painting in BA completes his M.A. in Drawing and Painting under liberal arts get the Post Graduate degree in four years and register for Ph.D. before the professional students complete their graduation. In employment also 5 years or 7 years (BFA and MFA) is very often equated with two years M.A. course in Drawing and Painting granted under liberal art or general-stream. Thus the less qualified reaps the benefits over the professional candidates.

More frustrating situation is that for teaching posts in higher institutions equivalent to a Lecturer's post, employers for reasons obvious, prefer a candidate having a Ph.D. degree from part-time course institutes than an MFA (7years) a product of a full fledged Faculty. More over, a Ph.D. from a full-fledged Faculty is very rare until today. So far as practical disciplines are concerned even in professional courses like Engineering, Medical and Information Technology for a teaching post the Post-Graduation is a requirement but not a Ph.D. Thus for practical subjects like Painting, Sculpture, Applied Art, Print Making the UGC should not insist a Ph.D. rather prefer a candidate coming out of a full-fledged professional post-graduation course for the teaching post. When such teachers are appointed they strive for making the better Professionals.

The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different universities/institutions/work shops and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses

even outside the parent institutions. For the betterment of acquiring professional skills and creative ability the flexibility is extended to have the expertise from outside experts including non-institutional artists, craftsmen, artisans and even the retired experts. Along with the flexibility in re-structuring, the point of elemental uniformity of curriculum is also in mind so that the connectivity of different institutions may also be sustained in terms of the movement of the students from one institution to the other for study of specialized subjects/papers/courses under electives at the Post Graduate level. This connectivity and elemental uniformity are essential also for helping the students from different institutions to become eligible for various jobs in the academic institutions and other art related areas.

While re-structuring the curriculum the changing trends in visual arts and the applications of electronic media/computer media into the practice has kept in mind. The special visual features, qualitative or expressive aspects and their inter-relationships, interactions and crosscurrents in terms of evolutions, innovations and changes are also incorporated in the study through this reformulated updated curriculum.

Recommendations

1. The professional stream in Visual Arts comprises the Bachelor's Degree and Master's Degree in a full-fledged form. This will not include the BA or MA of general stream opting Visual Art as one of the subject.
2. The institutions/universities offering a Visual Art subject, as one of the optional at Graduate or Post Graduate level will continue under the general stream of BA and MA. For them the Visual Art subject is an accomplishment but not a profession. For the job opportunities and admission for Post Graduate course in Professional stream, the students coming from the general stream should be categorically rejected.
3. To make a clear distinction between the general stream and professional stream and to clear the confusion of interpreting Visual Arts in terms of Performing Arts under the existing 'Fine Arts', the committee recommended the Bachelor's degree in Fine Arts (BFA) and M.Fine or Master's degree in Fine Arts (MFA) will be regarded as BVA-Master's degree in Visual Arts.

- This will be purely a professional degree-after +2, 4 years BVA (including one year foundation course) and 2 years MVA. However, in the degree certificates the specialisation will be mentioned as BVA (Painting).
4. The entry level to Bachelor's degree is not uniform. Some institutions offer after S.S.L.C. 5 years integrated course and some adopted 4 years after +2 and some even consider Diploma or Certificate Course. To clear all this ambiguity the institutions/universities offering BVA will admit only the students after +2 by conducting an aptitude test.
 5. All the institutions offering BVA course will have one Year common Foundation Course after +2 and 3 years degree programme in specialization. This is recommended after consulting all the professional institutions. This would fulfill the requirement of the AICTE for sanctioning grants to Visual Arts courses. This will also facilitate for the students who go abroad to pursue Post-Graduate studies.
 6. The specialization in Painting, Sculpture, Applied Arts, Print Making, Art History, Photography, Ceramic and Pottery, Textile Design can be offered at the BVA and MVA courses. The first five disciplines mentioned above exist in many institutions and the course contents are given here. The remaining subjects like Photography, Ceramic - Pottery and Textile Design may be formulated by the respective institutions as specializations. While formulating the course content the structure of the other discipline like Painting or Applied Art has to be followed.
 7. The general structure in terms of main subject, elective and theory papers proposed here along with the marks. However, the respective universities/institutions have freedom to replace any other paper, or subject suitable to them. In the division of marks for internal and exam the ratio of 40% and 60% respectively can be followed. The examination system and evaluation procedure is left to the discretion of the respective universities. The respective institutions/universities within their own system of teaching and examination should follow the updated curriculum.
 8. There is a growing demand for Traditional Sculpture and Temple Architecture Courses. A curriculum for these courses under professional stream of BVA is proposal. It will be 4 years course including Foundation course after +2. Those universities who intend to introduce

these courses, they can formulate the syllabus on the model provided. However, attention may be paid to emphasize on the regional styles and traditions of the respected institutions/ universities.

9. The Choreography is emerging fast as an important facet of Performing Arts. It would be desirable to have a specific course in choreography, which would be equivalent to other BPA and MPA courses. Hence the committee recommends that a committee of Dance experts and Choreography may be appointed by the Commission to form the BPA and MPA courses in Choreography.
10. The use of computer graphics and multi-media and other packages should be encouraged in BVA and MVA for upto date knowledge and better professional agencies.
11. Without proper infrastructural facilities and professionals to teach, the new opening of the institutions should not be allowed by the UGC.

PROFESSIONAL STREAM - BACHELOR'S DEGREE

- The present Fine Arts basically deal with visual aspects of arts. Hence the Bachelor of Fine Arts courses from here onwards will be called as Bachelor in Visual Arts - BVA.
- There will be eight disciplines and the student can specialise in one of these disciplines. They are:

| | |
|--------------------|-----------------------|
| Painting | Textile Design |
| Sculpture | Pottery and Ceramic |
| Print Making | Traditional Sculpture |
| Advertising Design | Temple Architecture |
| Art History | Photography |

- The specialisation courses in the above said areas will be of three years duration. Total duration of the Under-Graduate course will be of four years, which includes one year of Foundation Course.
- Foundation Course will have two papers in language, English and Hindi or the regional language. Three years degree course will not have languages.
- The entrance qualification for the Foundation Course will be the passing of the +2 or equivalent.
- There will be an Entrance Test at entry level for Foundation Course, which will examine the aptitude of the student for Visual Arts.
- After one-year Foundation Course, students are eligible for specialization. They can choose one main subject with three papers, one elective and two compulsory theory papers.

Marks can be distributed as follows

| | | |
|---------------------|---|-----------------|
| Main Specialisation | - | 300 |
| Elective | - | 100 |
| Theory papers | - | 200 |
| Total | - | <hr/> 600 <hr/> |

- The students can select one elective other than their specialisation. The electives are to be project oriented. India is known for various skills and traditions, some are living and some are dying. The students by taking a project and learning the skills from the experts would open up new areas. The experts need not be from the university or academic set up. They can be master craftsmen and artists or traditional artists.
- While conducting practical assignment attention will be given to develop in students a good professional outlook, apart from academic excellence.
- Visits to Museums, Galleries, Studios, Professional set up, art and crafts workshop are to be the regular features.

FOUNDATION COURSE IN VISUAL ARTS

Duration - One Year

Total Marks - 800

The following subjects will be taught in this course:

| Subjects | Marks | Subjects | Marks |
|----------------------|-------|----------------------------|-------|
| 1. Drawing | - 100 | 2. Design 2-D | - 100 |
| 3. Design 3-D | - 100 | 4. Colour | - 100 |
| 5. Print Making | - 100 | 6. Indian Culture and Art | - 100 |
| 7. Language -English | - 100 | 8. Language-Regional/Hindi | - 100 |
| | | Total | - 800 |

Paper I: DRAWING**Marks - 100**

- Nature Drawing: - a) To develop the sense of structure. Study from any kind of forms in nature-pods, shells, butterflies, flowers, plants, insects, minerals, bones etc.,

To understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.

b) Drawing from human figure - mainly based on general form and gesture.

- Drawing from object - Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc. observed and studied in various rendering media and techniques in various light conditions.
- Drawing from Memory - To develop the sense of observation and the capacity to retain and recall images and their co-ordination.

- Introduction to Elements of Perspective- Study of basic solids, plan and elevation, main aspects of parallel and 2angular perspective.
- Calligraphy -
 1. Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgement of the composition of letters spacing organization - intuitive and logical planning of writing development of style.
 2. A Co-ordinated series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.
- Out door sketching - rapid sketching from any object from places like street's market, stations etc. and also from museum and zoo. Students should be exposed to such drawing made by master artists of different times.

Paper II - DESIGN-2-D**Marks - 100**

- Study of two-dimensional space and its organisational possibilities.
- Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume texture, light and colour. Basic design problems.
- Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
- Developing an awareness of pictorial space-division of space form and its relation with space-observation of primitive, folk and miniature paintings as well as graphic designs.
- Developing an awareness of inter-relationship of different shapes and forms -relative values.
- Activation of space through form and colour - Optical illusions.

Handling of various types of material for pictorial organisation and rendering, such as:

Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophanes, oil newsprint and other college material, gums and adhesives, wax crayon with inks, etc..

A coordinated series of basis design problems with aesthetic and analytical approach.

Paper III - DESIGN -3-D

Marks - 100

To develop the sense of structure.

Operational problems in building up structure.

Gravitational and mechanical principles.

Principles of composition and the study of the principles that hold the structure.

Simple assignments in organising various units through:

Symmetrical load bearing structure.

Cantilever construction.

Flexibility and ability to stretch.

Geometrical regularity.

Arched structure.

Control of tensions.

Hinge construction.

Expanding structure through unit etc. Experiments through various types of material and their combinations such as :-

Paper, cardboard, wood block, wire, clay, plasticine, plaster of paris, metal sheets, plastic form thermo-cole, string, gums and adhesives, wax found objects etc.,

Sculptural experience (round and relief) in various light conditions

(natural as well as artificial): -

1. Carved 2. Modelled. 3. Perforated (bored through) 4. Mobile. 5. Various methods of joining such as interlocking, pasting etc.

A co-ordinated series and basic design problems with analytical approach.

Colour should be introduced at various stages of experiments.

Paper IV - Colour

Marks - 100

To understand the formal structure of colour through analysis of colour theory and notation.
Experience of colour through experiments in various media.

Transparent colours (Water colour. Waterproof ink etc.)

Opaque colours (Poster colour etc.)

Pastels wax crayons. Transparent papers (Cellophane)

Experience of colour as :

Visual effects ... What is Light ? what is colour? Function of Eye.

Physical properties.. Hue: Value, Chroma, tint, shade and tone, gray scale, chromatic value scale and colour value scale.

Colour experience in :

Primary (Pigment and light theory), Secondary, Tertiary, Quarternary, Achromatic, Monochromatic, Polychromatic, High, Average, and lower, High average and low contrast,

Experience in colour harmonies:

Complementary split. Double split complementary. Analogous. Warm and cool Naturalisation of colour. Optical illusion. Advancing and receding colours. Simultaneous and successive contract.

Visual mixing.

Experience in rendering methods... Wash, broken, inpasto, super
imposition etc.,

Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles.

Paper V - Print Making

Marks - 100

Anticipatory and imaginative use of gathering impressions.

Fundamentals of various methods of taking prints.

Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.

Assignments in:

Rubbing, potato prints, monoprint, Lino cut, wood cut.

Techniques of taking prints in: -

Mono colour

Two colour

Experience of printing of different types of surfaces:

Rice Paper

Hand made paper

Various types of fabrics (cloth)

Experience of Hand printing with wood blocks, Printing through press, Methods of inking

Paper VI - Indian Culture and Art

Marks - 100

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism and Jainism, Cultural Contributions of Maurya-Kushana-Gupta period and Harsha. Early Medieval Period, Revival of Hinduism, Bhakti Movement and its importance in reference to Kabir, Ramanand, Ravidass, Vallabha, Chaitanya, Nanak, Tulsi and Sufis, Cultural contributions of Mughal Rulers, Impact of European culture and Reformative Movements in 19th - 20th century.

Definition of Kala. Sadanga Theory, Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa Architecture and Sculpture), Kushan (Mathura and Gandhara Sculptures), Gupta (Evolution of Temples and Sculptures at Mathura, Sarnath) and Medieval Period (700 - 1400 A.D.). Temples and sculptures at Khajuraho, Bhubaneshwar, Ellora, Thanjavur, Ajanta and Mughal Painting. General Features and Forms of Indo - Islamic architecture. Art in Colonial Times - Ravi Verma and Bengal School.

Paper VII - English

Marks - 100

Paper VIII - Hindi / Regional Language

Marks - 100

Specialization course in Painting leading to Bachelor's Degree in Visual Arts (BVA)

Duration: Three years

Total Marks - 1800 (Every year 600 marks).

I Year

- | | |
|--|-------------|
| (i) Drawing | - 100 marks |
| (ii) Pictorial Composition | - 100 marks |
| (iii) Portrait Painting | - 100 marks |
| (iv) Elective (any subject other than respective Specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

Theory

- | | |
|---------------------------------------|-------------|
| (v) Study Material and Methods | - 100 marks |
| (vi) Art History (Indian and Western) | - 100 marks |

II Year

- | | |
|--|-------------|
| (i) Drawing | - 100 marks |
| (ii) Pictorial Composition | - 100 marks |
| (iii) Portrait Painting | - 100 marks |
| (iv) Elective (any subject other than respective Specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

Theory

- (v) Indian Art and Aesthetics - 100 marks
- (vi) Western Art and Aesthetics - 100 marks

III Year

- (i) Drawing - 100 marks
- (ii) Pictorial Composition - 100 marks
- (iii) Portrait Painting - 100 marks
- (iv) Elective (Course in multimedia/computer graphics) - 100 marks

Group discussions, critical assessment, reference finding etc.

Theory

- (i) Indian Modern and contemporary art - 100 marks
- (ii) Western Modern art - 100 marks

Project Work

The students should take up project work seriously. Various skills and traditions which are living and some are dying are to be chosen by the students as project work. The students may be allowed to go and learn these skills from the experts by which the students are allowed to explore and revive the rich traditions in art and crafts. The expert need not be from the university set up. The student may be permitted to seek the training individually under professional- artisan - artist - craftsman.

Specialisation Course in Painting

Details about the course

Practical

First Year

1. Drawing

Sustained study of drawing from life and other object. Analysis of objects as line, form, plane and light. Transformation of the objects into variety of simple and complex planes, tones and organisation. Drawing from Indian icons and antiques. Study of anatomy.

2. Pictorial Composition

Development of pictorial design into content oriented painting with representational aspect.

Students should be exposed to various schools of Traditional Indian Paintings. Detailed copy of miniature paintings from chosen style.

3. Portrait Painting

Study of human figure - specially the head in monochrome and colour. (Students should be exposed to portrait paintings from various masters).

Second Year

1. Drawing

Drawing from life and object with reference to

- (i) Rendering it as complete work of art.
- (ii) Leading to individuality and technical competence.

Rendering techniques of dry and wet mediums. Study of human anatomy. Detailed study from Indian icons and antiques.

2. Pictorial Composition

Analytical study of objective forms of thematic development in painting. Exploration of various possibilities of expression.

3. Portrait Painting

Study from life model with a view to exploring various application methods and rendering techniques. Critical study of works of great masters. Exercise in organization and rendering techniques in portraiture.

Third Year

1. Drawing

Drawing from life, icons and other objects with a view to study the structural harmony of the object.

Reference drawings for the chosen measure (Composition or portraiture).

2. Pictorial Composition

Students should be initiated to develop his own individual technique for organising and rendering the picture. Scope should be given to develop his own individual style and philosophy.

3. Portrait Painting

Exercise in finishing and rendering portrait painting. Critical study of workmanship and style of great masters. Students should be encouraged to develop the awareness of pictorial organisation and organisation stress on the character of the model.

Project Work

1. The compilation of portfolio of selected paintings executed during the final year.

4. Electives: Practical / Theory

First Year

Students can choose any subject other than their own specialisation. The syllabus will be framed by the respective Departments.

Second Year

Students will have advanced study in the subject chosen in their first year degree as their electives. The syllabus will be framed by the respective Departments.

Third Year

In the third year the students have to study multi-media and the use of computers. For this, basic course in computer and multimedia has to be followed.

Theory Papers

First Year

5. Study Material and Methods

Study of colour as painting medium. Colour wheel, Basic terms of colour, Colour harmonies, Rendering Techniques etc.

The properties of different colours and pigments.

Transparent and opaque colours - their properties and behaviour. Experience of mediums - Water colour, Tempera, Gouache colour -Acrylic.

Techniques of painting in oil, brief history of oil painting. Study of supports, priming vehicles (oils), pigments etc.

Study of behaviour of colours and their chemical properties. Preparation of canvas and other supports and grounds. Refractive index of colour.

Study of technique of traditional miniature painting.

Study of techniques of mural - painting - Fresco (Indian and Western). Tempera, Encaustic painting.

Introduction of other techniques for murals - mosaic, collage, relief.

6. Art History (Indian / Western)

European Art from Greek to Gothic: Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek art 100 B.C. to 700 B.C: Archaic period evolution of the male figures, Classical period, Polyclitus canon of ideal proportions, Phidias and pantheon. Sculptures with movements and balance praxiteles, Dyssipum, Scopan, Realism and Grandem, Pergamos, Laccon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aquaducts. The use of arch in building. Mosaic and paintings at pompeii, etc. and their subjects. Portrait sculpture and war columns. Rise of Christianity , life of Christ, Early Christian symbols. Art of Catacombs, Bassilica and the first church. Shifting of the empire to Constantinople, the contact with the east.

Mosaics in the churches of Hagia Sophia etc. Spread of Byzantine Art. Manuscripts and Icon paintings, Scythian, Celtic, Viking and Carelingian ornament art, Art of Western Europe, Romanesque, the great Gothic cathedrals and stained glass. Charters, Cologne, Salisbury. The pointed sculpture and painting in France, Italy and Germany.

Indian Art

Rock cut architecture and sculpture (Buddhist, Jain and Brahmanical) Bhaja, Karla, Bedsa, Nasik, Udaigiri. Gupta / Vakataka period: Mathura, Sarnath, Deogarh and other centres in Western, Central and Eastern India. Painting, sculpture and architecture of Ajanta.

Chalukya, Pallava and Rashtrakuta Period

Rock Cut architecture and sculpture at Ellora, Mahabalipuram and Elephanta. Early structural temples at Aihole, Pattadakal etc. Temples and sculptures in Orissa, Khajuraho and Western

India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

Second Year

5. Indian Art & Aesthetics

Pala Manuscript painting. Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani painting: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings; Pahari painting of various schools; Literary and religious themes.

6. Western Art and Aesthetics

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice.

Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranah, Durer, Holbein, Claus Sluter, Mannerist painters & sculptors; Rosso, Parmagiamino, Correggio, Tinterretto, El Greco, Govanchi, Bologna, Cellini, Jean Goujon, Baroque (17th Century)

Painters and Sculptors: Carvaggio, Poussin, Claude, Lorraine, Rembrandt, Vermeer, Franz Halls. Rubens, Velazquez, Bernini, Puget, Giardon, Rococco, Watteau, Fragnard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacoix, Blake, Turner, Constable, German Nazarenes.

Introduction to Aesthetics and its scope:

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

Third Year

Theory

5. Indian Modern and Contemporary Art

Painting during the Company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture Revivalism: E.B. Havell, A. Coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

Ravi Varma and his followers: Modernism in art: Rabindranath Tagore and Amrita Sher Gill, Contemporary Art since 1960.

6. Western Modern Art

Realism, Naturalism, Impressionism, Coubet, Millet Corot, Damner Monet, Renoir, Post Impressionism, Cezenne, Van Gogh, Glanguin, Seurat, Symbolism: Odilon, Redon, Runge, Carpeaux, Toulouse Lantec, Munch, Bonnard, Pre - Rephaelities, Whistier, Beardsley, 20th century Cubism, Abstraction

Expressionism, Matisse, Picasso, Braque, Mondrain. Kendinsky, Delaunay, Kirchner, Nolde. Klee, Bourdelle, Maillol, Barlach, Lolunbruck, Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens Zadkinne, Giacometti.

Specialization course in Sculpture leading to Bachelor's Degree in Visual Arts(BVA)

Duration: Three years

Total: 1800 Marks (Every year 600 marks)

I Year

- | | |
|--|-------------|
| (i) Drawing | - 100 marks |
| (ii) Composition and Head Study | - 100 marks |
| (iii) Wood carving and Exercise in terracotta | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

Theory

- | | |
|-------------------------------------|-------------|
| v. Study Material and Methods | - 100 marks |
| vi. Art History(Indian and Western) | - 100 marks |

II Year

- | | |
|--|-------------|
| (i) Composition and life study | - 100 marks |
| (ii) Stone Carving | - 100 marks |
| (iii) Multiple Casting | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

Theory

- | | |
|---------------------------------|-------------|
| (v) Indian Art and Aesthetics | - 100 marks |
| (vi) Western Art and Aesthetics | - 100 marks |

III Year

- (i) Composition and Sculptural Design - 100 marks
- (ii) Metal Sculpture by different processes - 100 marks
- (iii) Sculpture in Modern Media - 100 marks
- (iv) Elective (course in multimedia/computer graphics) - 100 marks

Group discussions, critical assessment, reference finding etc.

Theory

- (v) Indian Modern and Contemporary art - 100 marks
- (vi) Western Modern art - 100 marks

Project Work

The students should take up project work seriously. Various skills and traditions which are living and some are dying are to be chosen by the students as project work. The students may be allowed to go and learn these skills from the experts. This will allow the students to explore and revive the rich traditions in art and crafts. The expert need not be from the university set up. The student may be permitted to seek the training individually under professional- artisan - artist - craftsman.

First Year**Practical****1. Drawing**

- (i) Drawing from life, antique and icon.
- (ii) Study of anatomy

2. Composition and Head Study

- (i) Clay - work
- (ii) Relief compositions
- (iii) Design and composition suitable for display in showrooms and exhibition pavilion.
- (iv) Principles of modelling a head in clay in the round, additive method.
- (v) Bas - relief modelling of a head in clay suited for special purpose such as medallion, plaque, coin etc.

3. Wood Carving and Exercise in Terracotta

- (i) Maquette for carving and elaborate practice for skillful handling of tools and material.
- (ii) Preparation of clay as material for terracotta.
- (iii) Kiln designing, loading and application of temperature for baking.

Note: Waste moulding for casts in plaster or cement is to be studied along with Composition and Head Study.

Second Year**Practical****1. Composition and Life Study**

- (i) Use of material like plaster or cement direct on armature.
- (ii) Three dimensional design of utilitarian objects suited for industrial application.
- (iii) Modelling full figure and portrait out of various age groups.

2. Stone Carving

- (i) Carving by direct method.
- (ii) Indirect carving by pointing device and in cage method for professional experience.

3. Multiple Casting

- (i) Flexible mould with the help of gelatine, roller composition, rubber etc.
- (ii) Process of piece moulding taking a cast of it.

Third year

Practical

1. Composition and Sculptural Design

- (i) Composition in clay suited for a particular medium.
- (ii) Creative composition.
- (iii) Medallion and jewellery items and their casting.

2. Metal Sculpture by difference processes

- (i) Modelling in wax for lost wax casting (Cireperdue).
- (ii) Investment in Indian and Italian Methods.
- (iii) Practice of burnout process and casting.
- (iv) Post -casting finish and application of Patina.
- (v) Direct metal sculpture by different processes such as welding, rivetting etc.

3. Sculpture in Modern Media

Sculpture in synthetic material such as plastics, fibre glass, epoxy resin etc.

4. Electives

Practicals / Theory

First Year

Students can choose any subject other than their own specialisation. The syllabus will be framed by the respective departments.

Second Year

Students will have advanced study in the subject chosen in their first year degree as their electives.

Third Year

In the third year the students have to study multi - media and the use of computers, for this, basic course in computer and multi - media has to be followed.

First Year**Details of Theory Papers****5. Study Material and Methods**

- (i) Plastic and glyptic media
- (ii) Sculpture and human anatomy

Importance of armature for portrait and figure.

- (i) Stone carving, classification of stones - igneous, sedimentary, metamorphic. Characterisations of different types of stone used in Indian carving tradition. Area wise techniques in India.
- (ii) Techniques of piece moulding and flexible mould for multiplication of sculpture.
- (iii) Wood as material for sculpture - its characteristics, advantages etc. Equipments and tools used in carving, Techniques of old times and new methods.
- (iv) Practice and method of terracota, Preparation of clay, Suitability of kiln and application of temperature of baking.
- (v) Technique of waste mould and casting.
- (vi) Lost wax casting. Technique of plastic expression and execution in metal.
- (vii) Study of Indian and Western processes.
- (viii) Sand casting and its method.

- (ix) Designing of baking chamber for burnout and foundry for casting.
- (x) Post - casting finishing techniques and acid bath before Patina. Analysis and study of Patina.
- (xi) Welding processes - gas welding and electric welding.
- (xii) Sculpture in modern India i.e. Synthetic materials like thermo plastics, polyester resin, epoxy resin, fibre glass etc.

6. Art History (Indian / Western)

European Art from Greek to Gothic: Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek art 100 B.C. to 700 B.C. Archaic period evolution of the male figures, Classical period, Polyclitus canon of ideal proportions, Phidias and pantheon. Sculptures with movements and balance praxiteles, Dyssipum, Scopan, Realism and Grandem, Pergamos, Laccon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aquaducts. The use of arch in building. Mosaic and paintings at Pompeii, etc. and their subjects. Portrait sculpture and war columns. Rise of Christianity, life of Christ, Early Christian symbols. Art of Catacombs, Basilica and the first church. Shifting of the empire to Constantinople, the contact with the east.

Mosaics in the churches of Hagia Sophia etc. Spread of Byzantine Art. Manuscripts and Icon paintings, Scythian, Celtic, Viking and Carolingian ornament art, Art of Western Europe, Romanesque, the great Gothic cathedrals and stained glass. Chartres, Cologne, Salisbury. The pointed sculpture and painting in France, Italy and Germany.

Indian Art

Rock cut architecture and sculpture (Buddhist, Jain and Brahmanical) Bhaja, Karla, Bedsa, Nasik, Udaigiri. Gupta / Vakataka period: Mathura, Sarnath, Deogarh and other centres in Western, Central and Eastern India. Painting, sculpture and architecture of Ajanta.

Chalukya, Pallava and Rashtrakuta Period

Rock Cut architecture and sculpture at Ellora, Mahabalipuram and Elephanta. Early structural temples at Aihole, Pattadakal etc. Temples and sculptures in Orissa, Khajuraho and Western India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

Second Year

5. Indian Art & Aesthetics

Pala Manuscript painting. Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani paintings: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings; Pahari painting of various schools: Literary and religious themes.

6. Western Art and Aesthetics

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice.

Giotto, Massaccio, Mantegana, Piero della Francera, Botticelli, Leonardo Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranah, Durer, Holbein, Claus Sluter, Mannerist painters & sculptors; Rosso, Parmagiamino, Correggio, Tinterretto, El Greco, Govanchi, Bologna, Cellini, Jean Goujon, Baroque (17th Century)

Painters and Sculptors: Carvaggio, Poussin, Clande, Lorraine, Rembrandt, Vermeer, Franz Halls. Rubens, Velazquez, Bernini, Puget, Giardon, Rococco, Watteau, Fragnard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacoix, Blake, Turner, Constable, German Nazarenes.

Introduction to Aesthetics and its scope:

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation,

play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

Third Year

Theory

5. Indian Modern and Contemporary Art

Painting during the Company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture Revivalism: E.B. Havell, A. Coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

Ravi Varma and his followers: Modernism in art: Rabindranath Tagore and Amrita Sher Gill, Contemporary Art since 1960.

6. WESTERN MODERN ART

Realism, Naturalism, Impressionism, Coubet, Millet Corot, Damner Monet, Renoir. Post Impressionism, Cezanne, Van Gogh, Gauguin, Seurat, Symbolism: Odilon, Redon, Runge, Carpeaux, Toulouse Lantec, Munch, Bonnard, Pre - Rephaelites, Whistler, Beardsley, 20th century Cubism, Abstraction

Expressionism, Matisse, Picasso, Braque, Mondrian, Kandinsky, Delaunay, Kirchner, Nolde, Klee, Bourdelle, Maillol, Barlach, Lohndruck, Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens Zadkinne, Giacometti.

Specialization course in Printmaking leading to Bachelor's Degree in Visual Arts(BVA)

Duration: Three years

Total Marks: 1800 (Every year 600 marks)

I Year

- | | |
|--|-------------|
| (i) Drawing - painting other relevant exercise | - 100 marks |
| (ii) Relief Printmaking | - 100 marks |
| (iii) Lithography | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

Theory

- | | |
|---------------------------------------|-------------|
| (v) Study Material and Methods | - 100 marks |
| (vi) Art History (Indian and Western) | - 100 marks |

II Year

- | | |
|--|-------------|
| (i) Relief process | - 100 marks |
| (ii) Lithography | - 100 marks |
| (iii) Intaglio | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

Theory

- | | |
|---------------------------------|-------------|
| (v) Indian Art and Aesthetics | - 100 marks |
| (vi) Western Art and Aesthetics | - 100 marks |

III Year

- (i) Printmaking - creative compositions - 100 marks
- (ii) Lithography - 100 marks
- (iii) Serigraphy - 100 marks
- (iv) Elective (Course in multimedia/computer graphics) - 100 marks

Group discussions, critical assessment, reference finding etc.

Theory

- v. Indian Modern and Contemporary art - 100 marks
- vi. Western Modern art - 100 marks

Project Work

The students should take up project work seriously. Various skills and traditions which are living and some are dying are to be chosen by the students as project work. The students may be allowed to go and learn these skills from the experts, which will allow the students to explore and revive the rich traditions in art and crafts. The expert need not be from the university set up. The student may be permitted to seek the training individually under professional- artisan - artist - craftsman.

First Year**Practical****1. Drawing / Painting / Other relevant exercises**

- (i) Still life objects, drapery etc. in monochrome and colour.
- (ii) Nature study in pencil and ink, wash etc.
- (iii) Animals, birds and insects.
- (iv) Landscapes, Object Study

2. Relief Print Making

- (i) Understanding of black and white - solids and lines only through nature study, object study in single and in groups, sketches etc. Their transformation in eliminated paper - cuts, linocuts, woodcuts. Impressions from various textured paper etc. Their use in simple forms, imaginative compositions.
- (ii) Understanding of the purpose of printmaking tools, methods and materials of various types of relief print making technique etc.

3. Lithography

- (i) Methods and materials, processing, printing.
- (ii) Exercises on granular and smooth surfaces. Lines, dots, solid mass, tonal and textural gradations in crayons and tusche.
- (iii) Techniques, transfers, reverse, washes, colour, separations.

Second Year

Practical

1. Relief Process

- (i) Use of tonal and textural gradations in black and white original compositions using lino or wood-cut / wood engraving / stencil cut / plaster cut etc.
- (ii) Printing in colour - lino or wood - registration off - setting.
- (iii) Textural innovations use of multiple points, Japanese methods and tools etc. advanced relief methods.

2. Lithography

Black and White, and colour

- (i) Image or texture transfer, use of transfer paper, use of shellac solution, wash-out solution: re-reverse, colour superimposition for different effects, use of tusche for finer washes - its proper processing, use of solid (flat) colours.

3. Intaglio

- (i) Methods and materials, processing and printing.
- (ii) Dry point, etching in line, texture, dots etc. in monochrome.
- (iii) Aquatint, spit-bite, lift-ground, soft ground for textures, deep bite etching, viscosity in colour - printing, engraving, mezzo - tint.

Third Year

Practical

1. Print Making - Creative Composition

- (i) Original compositions - According to one's sphere of interest using any two of the print making media.
- (ii) Studies from local environment and their transformations in imaginative visual design or conceptual compositions.

2. Lithography

Advanced technique and rendering are to be focussed as part of second year degree in printmaking. Students should be exposed to new experiments in lithography.

3. Serigraphy

Preparing the screen, stencil process, gum method or sealing method, photo exposing process.

Note: For all the print making, media - students should be trained through compositions based on studies or from imaginations stressing form, colour, structure, design etc. by making them aware on various values such as:-

- (i) Aesthetic and technical
- (ii) Use of space, action, atmosphere (Environment)
- (iii) Creativity, innovations, in technique, methods composition, characters, materials etc.

A final year student has to submit a folio of at least 10 prints with editions of approximately of 5 each of moderate size using any two of his / her chosen print making media for final examination.

4. Electives

Practical / Theory

First Year

Students can choose any subject other than their own specialisation. The syllabus will be framed by the respective departments.

Second Year

Students will have advanced study in the subject chosen in their first year degree as their electives. The syllabus will be framed by the respective departments.

Third Year

In the third year the students have to study multi-media and the use of computers, for this, basic course in computer and multi - media has to be followed.

First Year

Details of Theory Papers

5. Study Material and Methods

Methods and Materials, Area History, brief history of relief and lithography.

Introductory information about -

- (i) Various print making processes in detail and their use , purpose , variations
- (ii) On relief printing
- (iii) Lithography
- (iv) Intaglio

Different kinds of ground preparation, ink (black), preparation for intaglio. Burnt oil preparations, paper, other accessories, pigments, print making terminology, standards, quality, restoration, conservation, studio arrangement etc.

(v) Serigraphy, printing and processing.

6. Art History (Indian / Western)

European Art from Greek to Gothic: Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek art 100 B.C. to 700 B.C. Archaic period evolution of the male figures, Classical period, Polyclitus canon of ideal proportions, Phidias and pantheon. Sculptures with movements and balance praxiteles, Dyssipum, Scopan, Realism and Grandem, Pergamos, Lacon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aqueducts. The use of arch in building. Mosaic and paintings at Pompeii, etc. and their subjects. Portrait sculpture and war columns. Rise of Christianity, life of Christ, Early Christian symbols. Art of Catacombs, Basilica and the first church. Shifting of the empire to Constantinople, the contact with the east.

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Indian Art

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India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

Second Year

5. Indian Art & Aesthetics

Pala Manuscript painting, Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani paintings: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings Pahari painting; of various schools; Literary and religious themes.

6. Western Art and Aesthetics

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice.

Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranah, Durer, Holbein, Claus Sluter, Mannerist painters & sculptors; Rosso, Parmagianino, Correggio, Tinterretto, El Greco, Govanchi, Bologna, Cellini, Jean Goujon, Baroque (17th Century)

Painters and Sculptors: Carvaggio, Poussin, Clande, Lorraine, Rembrandt, Vermeer, Franz Halls. Rubens, Velazquez, Bernini. Puget, Giardon, Rococco, Watteau, Fragnard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacoix, Blake, Turner, Constable, German Nazarenes.

Introduction to Aesthetics and its scope

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

Third Year

Theory

5. Indian Modern and Contemporary Art

Painting during the Company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture Revivalism: E.B. Havell, A. Coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

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Expressionism, Matisse, Picasso, Braque, Mondrain, Kendinsky, Delaunay, Kirchner, Nolde, Klee, Bourdelle, Maillol, Barlach, Lolunbruck, Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens Zadkinne, Giacometti.

Specialization course in Applied Art leading to Bachelor's Degree in Visual Arts (BVA)

Duration: Three years

Total Marks: 1800 (Every year 600 marks)

I Year

Practical: Graphic Design

Lettering: Calligraphy / Typography

Drawing

Photography and reproduction techniques

Elective: Computer Graphics

Theory: 1. Advertising Art and Ideas

2. History of Art and Design Aesthetics

II year

Practical

Graphic Design - Advertising, Public Welfare, Education, Illustration

Photography - Reportage Journalism

Fine Arts (Creative & Conceptual)

Advertising & Industrial

Digital Photography

Elective - Computer Graphics

Theory: 1. Advertising Art and Ideas History of Visual communication

2. History of Art and Design Photography

Internship: Workshop on communication Design Photography

Computer Graphic, Advertising.

III year

Practical

Project work:

Graphic Design: Advertising, Publishing, Education, Illustration, Drawing, Calligraphy, Typography

Elective: Computer Graphics

Theory: 1. History of visual communication
2. History of Design Ergonomics and Art of electronic Age
(Computer Graphics)

First Year

Practical

Graphic Design

(i) **Design:** Study of interrelation of negative - positive space, line and exercises with basic shapes and texture in relation to the space.

Communication Design: Designing of logos, signs, monograms, symbols, tags, shopping bags, labels, stickers, novelties, gift articles, book jackets, record jackets, public relation promotional materials.

(ii) **Lettering: Calligraphy / Typography:** Detail study of one of the various calligraphic schools (European, Indian scripts, Gothic, Humanistic, Round and brush point, Principles of typography; Design, suitability, legibility and readability of printed matter. Study of typographic measurements and specifications.

(iii) **Drawing:** Drawing from life, full figure study, rendering in pencil, monochrome, colour and ink, product rendering, Drawing from nature - Observation and rendering in different media. Anatomy - Study of muscles - bones of human body. Memory drawing - Rendering from environmental events.

Outdoor Study: (a) Outdoor sketching with specific purpose, architectural man - made and natural objects. (b) Project study in depth of man - made and natural objects: animals, trees, flowers,. Architectural features, sculptures, textiles, furniture etc. study of any one specific subject throughout the year.

Photography and Reproduction Techniques

1. Photography as in use in the communication design.
 - (i) Portraiture
 - (ii) Product photography
 - (iii) Dark room practice - enlarging, bromide printing.
 - (iv) Photograms, Toning
2. **Reproduction Techniques:** As applied in the communication design class.
 - a. Block making
 - (i) Originals for reproduction.
 - (ii) Photographic materials and equipments.
 - (iii) Line negative making.
 - (iv) Line block making
 - (v) Zinc block making . Micro zinc / copper block / matrices and sterios.
 - b. Typography
 - (i) General outline of section, tube case layout equipments and precautions.
 - (ii) Simple compositions with rules and borders.
 - (iii) Typographical setting with layout.

(iv) Pre - make ready of printing machine and printing in monochrome, printing, duo-tone and multicolour.

(v) Computer type experiments and type - graphics.

c. Silk Screen Printing

(i) Study of equipments and materials for screen printing.

(ii) Study of different printing methods - stencil, bolting of cloth, types of inks and solvents and stretching bolting cloth on frame.

Field Trips (in group) are recommended.

To enable the colleges / universities to offer unparalleled resources (of valuable field trips) as part of each educational programme. Students observe the internal working and behind the scene activities of their future careers through visits leading Design firms, Advertising Agencies, Television and Film and Video studios, Museums, Seminars, Photographic studios, Newspapers houses etc. This valuable exposure to pace setters of the industry is not only educational but exposes students to future career positions and potential employees. (Each student will have to submit his observations in a folder form).

Group Discussion

Students should be taught to argue and express their views boldly and frankly on the work executed by them in the class every week, so that the skill to defend themselves is achieved, which in long run help them in building up the confidence and salesmanship which is of prime importance in the Applied art and advertising Design.

Elective: Computer Graphics

1. Computer Hard ware and Basics
2. Computer Aided Illustration (Corel Draw)

Using the menus, standard toolbar, property Bar and dialogue boxes Drawing lines of all shapes and sizes creating and manipulating text selecting objects, filling objects outlining objects objectordering, layers and the object manager combing breaking apart, grouping ungrouping seperating and converting to curves/weld, intersection and trim.

Aligning distributing copying, pasting and cloning.

Envelope and perspective, extending, blending & contoring.

Lens transparency and power clip

Colour management scanning and auto tracing importing and opening, files, exporting and saving files

Page set up : Printing, styles, Templates and scrapbooks creating custom, Arroweads patterns, symbols and line styles

Frnts and fonts formats

Corel draw and the internet setting options and customising the user interface

Automation of corel draw

Using paint and text tools

First Year

Theory

1. Advertising Art and Ideas

- (a) Introduction to Advertisement: Village economy - post industrial revolution economy, advertising mass - production and transportation - advertising - a part of marketing - direct and indirect advertising - description of advertising - qualities of modern advertising man - advertising and publicity - definition of advertising - advertising - an art, science, a business and a profession - advertising to sell ideas to a nation - advertising for urban and rural communications - Prestige advertising and testimonial advertising.

- (b) **History of Advertising:** Pre - printing period - prior to the 15th century - early printing period - from the 15th century to 1840 - period of expansion from 1840 to 1900 period of consolidation - from 1900 to 1925 - period of scientific development - from 1925 to 1945 - period of business and social integration - from 1945 to the present.
- (a) **The Social and Economic Aspects of Advertising:** Advertising business offers employment - advertising promotes freedom of the press - functions of advertising - information, Assurance, Convenience, Freedom of choice, Buyer's guide. Is the cost of advertising justified? - Advertising creates demand and consequently sale - Advertising affects buying habits of people - Advertising reduces selling costs - Advertising tries to rise the standard of living - Advertising can reduce selling price and improve the quality of products - Advertising creates employment - Advertising establishes reputation and prestige - Truth in advertising - Advertising tries to raise the standard of living role of advertising in society.

2. History of Art and Design, Aesthetics

1. The nature of Art, What is Art-is Art a necessity-purpose and function of Art. Essay - the popular - Art/ Fine - Art Dialogue
2. Art and Experience
 - Perception and awareness
 - Looking and seeing
 - Visual thinking, Art and Beauty, Aesthetics
 - Creativity, Childrens Art, Folk Art and naive Art, Trained Artists.
3. The language of visual experience-Visual experience, visual communication form and content, seeing and responding to form Iconography.
 - Biography : Georgia "o" Keffe
 - Essay : Persistent symbols

4. Visual elements

line, shape, mass, space, time and motion, light, colour, texture and pattern. Biography
HENNRY MOORE

5. Principles of Design

Unity and variety Balance, Emphasis and subordination, Directional forces, contrast
repetition and rhythm scale and proportion. Design summary.

Biography: Edward Munch

6. Style. Formal and Expressive styles period and cultural styles, Group styles

Personal Style Biography :- Henry mattisse

Kathe Kollwitz

Louise Newelson

Second Year**Practicals**

As applicable to advertising, public welfare and education.

- a. **Advertising:** Newspaper, magazine advertisement, show cards, cinema, slides, booklets, folders, posters, point of sale materials.
- b. **Public Welfare:** Signs-symbols (Airport, Railways, Banks, Hospitals, Offices, Postal Services, Hotesl etc.)
- c. **Education:** Educational kits for secondary schools, preparation of charts for any one subjects such as science, geography, biology and informative charts and directional maps etc. Charts for marketing, sales programmes etc.

Illustration:

- (i) Story
- (ii) Advertising (Cartoon/ Realistic/Abstract/Photography)

- (iii) Fashion
- (iv) TV Story Board
- (v) Computer Graphics

Drawing

- a. Drawing from life and its application through memory. Observation of proportions of human body and various forms in nature. Drawing from life and nature. Rendering in pencil, pen and ink and color. Time sketching. Anatomy study of muscles and bones of human body in action.
- b. Outdoor Study
 - (i) Outdoor sketching with specific purpose , architecture man - made and natural objects.
 - (ii) Project study in depth of man - made and natural objects (animals, trees, flowers, architectural feature, sculptures, textiles, furniture etc.)

Photographic and Reproduction Techniques

Photography assignments communication will be as applied to graphic design.

The practical assignments as per the visualization of the comprehensive design prepared under the subject Graphic Design.

Group Discussions

Students should be taught to argue and express their views boldly and frankly on the work executed by them in the class every week, so that the skill to defend themselves is achieved, which in a long run will help them in building up the confidence and salesmanship which is of prime importance in Applied Art and Advertising Design.

Elective: Computer Graphics

1. Imaging Editing (Photoshop)

Making sections

Working with paint and text tools

Using various apply modes

Importing image and file formats

Saving and exporting working with paths and masks layers and channels using adjustment layers, layer mask scanning and image resolution, colour correction techniques and colour management using photoshop filters, automating photoshops with actions configuration and optimising photoshop using photoshop for world wide web printing and creating colour separation introducing third party plug-ins .

2. MACRO MEDIA DIRECTOR (2D) Animation unquestionably the best 2D animation & multimedia, Authoring package, Create your actors, Create scene and add sound special and transitions.

3. Elastic reality.: A special effects system from the DTP to feature films where you turn your (widest) ideas into reality.

4. Adobe premier (Video & Editing) and sound

Second year**Theory**1. **History of Visual Communication and Media**

- a. **Introduction:** What is communication? Its evolution. Its rightful place in society. Verbal and non-verbal communication. Audio and Visual communication. The communication "formula" the purpose of communication as an adjunct to the study of Applied Art. A historical and chronological survey of the evolution of following media of visual communication till present day.

- b. Gestures and sign languages, Mudra
- c. Pictures - cave paintings
- d. Objects - Arte-facts - Iconography.
- e. Signs and symbols.
- f. Script evolution, Calligraphy, M. S. Books
- g. Outdoor poster albums till neon and electronic moving colour type display messages signs.

History of Indian Advertising

Advertising for religion. Village economy in India. Import of goods. The introduction of the printing press. Birth of newspaper and advertising. Commercial advertising comes into being. Birth of advertising agencies. I. E. N. S. (Indian and Eastern Newspapers society) is founded. ILNA (Indian Language Newspaper Association) formation and its function. Period of consolidation. The second World war and after. Rapid industrialisation. Impetus to advertising. India becomes independent. Growth of commercial art and printing. Commercial art influenced by the West. Scope of creativity in advertising. Various organizations connected with advertising. Research advertising and law. Future of advertising in India. ILNA (its formation and function. A (London) (Advertising Association, London). IPA (London) (Institute of Advertising Practitioners (London) and its influence of AAAI (India) (Advertising Agencies Association of INDIA) DAVP (India) (Directorate of Advertising and Visual Publicity, Delhi).

Advertising Art and Media

a. Marketing and Market Research:

The nature and scope of marketing. The nature and scope of market research. Market research and product. Market Research and production. Market research and the market. Market research and marketing policies and methods. Market research and channels of distribution.