

**LEARNING OUTCOMES BASED CURRICULUM  
FRAMEWORK  
(LOCF)**

*For*

**UNDER-GRADUATE PROGRAMMES**

*In*

**VISUAL ARTS  
&  
PERFORMING ARTS**



ज्ञान-विज्ञान विमुक्तये

**UGC**

University Grants Commission

Bahadur Shah Zafar Marg  
New Delhi-110 002

**2020**



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## **PREAMBLE:**

- i. The learning outcomes are formulated to help students understand the objectives of the visual and performing arts courses at the undergraduate level and to get them acquainted with contemporary artistic and social needs. Students will be enabled to understand the philosophy behind their art and master the grammar and techniques of their chosen art form, develop artistic skills that would enhance their expression and communication abilities.
- ii. Students will also be encouraged to explore and express their ideas and concepts, as well as to learn to use their art form creatively and critically; to learn to develop their understanding of the gained knowledge and to search for ways to express their thoughts and feelings through their medium of art.
- iii. While selecting and designing materials for the syllabus, the faculty in Departments/Universities/Institutions may decide to vary their course content, with justifications. Objectives and organizing principles should be finalized keeping in view the local, regional, national, and global contexts of creation, appreciation, and evaluation.
- iv. This LOCF document is not prescriptive, but indicative. It does not prevent further rethinking or inclusion of specific elements in their courses, to suit the local context.
- v. The organization of the course may be structured to suit the institution's academic framework (annual, trimester, semester, etc.).
- vi. Suitable modules could incorporate residencies, internships, interaction with gurus, etc, and appropriate credits awarded for the same.
- vii. Further, teaching-learning processes may be suitably adapted, incorporating the similarities and diversities of culture and art practices.
- viii. The Department/University/Institute may encourage its faculty to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOCF recommendations.
- ix. The committee noted a diversity of nomenclatures in the Visual Arts fields in different Department/University/Institution and suggests the need for uniform nomenclature to avoid confusion in admissions/appointments. For example, an undergraduate program in

Fine Arts could be called: Bachelor of Fine Arts (with specialization in Painting, Sculpture, Applied Arts, etc)

- x. The courses designed could go beyond the primary field of study and expose students to domains such as literature, cinema, and the digital arts.
- xi. Students may be encouraged to work on various art forms that are on the verge of extinction, besides the living traditions, as part of their learning process. The students may be encouraged to study such art forms from experts/ gurus who may not necessarily be from a formal institutional setup.
- xii. Visual and Performing Arts programs should be formulated with more stress on practice.
- xiii. Visits to museums, places of historical importance, art studios/ galleries, theatre spaces, and other appropriate locations must be made part of the curriculum. Such an arrangement will help students discover and familiarise themselves with both classical and contemporary art forms.
- xiv. The role of digital arts and evolving multi-media methods must be emphasized and applied where appropriate.
- xv. The Visual Arts curriculum, in particular, may be framed in such a way that it provides adequate exposure to the fine arts (painting & printmaking, sculpture) as well as the applied arts (advertising, animation, textile & fashion design, interior design, art management, etc.) with appropriate specialization where required.

The LOCF for Visual and Performing Arts is prepared on the contours and curricular framework provided by the UGC and may be modified without sacrificing the spirit of CBCS and LOCF. The courses can be prepared by the respective institutions keeping in mind the above points.

## **1. INTRODUCTION**

The experience of art is a way of enriching the quality of human experience. It requires an intensity of interest in the creative faculties of human life, as well as an awareness of the surrounding social milieu. Any creative person and practicing artist needs knowledge of past/historical achievements, awareness of present/contemporary challenges, and an inkling of future/unseen possibilities in the realm of art; as well as refinement of taste, building up criteria, and decision about values. It is essential to put in hard work, rigorous practice, and lots of reading/listening/seeing. A dedicatedly professional approach is needed to pursue the arts. The artist of the next generation shall be a product of university education rather than of the self-taught kind; although the Ekalavya spirit has to be nurtured too, as over-institutionalized education can be stifling.

The Learning Outcomes-based Curriculum Framework (LOCF) for BFA (Painting, Applied Arts, and Sculpture, etc) and BPA (Music, Dance, and Theatre) 4-year degree programs are designed to make the education of the arts more specific and systematic and on par with professional courses, as well as to revitalize existing courses in various institutions and open up areas of non-developed possibilities.

## **2. LEARNING OUTCOMES BASED APPROACH TO CURRICULUM PLANNING**

The basic premise of the LOCF approach to curriculum is that students earn their degree based on:

- a) Demonstrated achievements of the outcomes (knowledge, understanding, skills, attitudes, and values) and,
- b) The academic standards are expected of a program of study.

The expected learning outcomes outlined in this document would help faculty members formulate their course syllabus based on qualification descriptors, program learning outcomes, and course learning outcomes. Revisiting this document periodically would help the faculty members review and revise their syllabus to make teaching-learning more effective while empowering the learner to face the challenges once s/he graduates.

This document outlines:

- a) What the learners are expected to comprehend in the said art form
- b) Be able to do at the end of their course

This document, while providing some basic essential guidelines on setting up a course curriculum and syllabus also provides for flexibility and innovation for a faculty member in terms of course delivery.

The graduate attributes for Visual Arts and Performing Arts are indicative and guide faculty members in formulating their course syllabus, reflect on the teaching-learning process, spell out learning outcomes, create and implement assessment modes that will help them deliver an effective course. Needless to say, the learning outcomes should always reflect the changes in the field of study.

This document focuses on *what is to be taught* and *what is learned* by providing demonstrable outcomes. The idea is to integrate social needs and pedagogical practices in a manner that is responsive to the evolving needs of the field of study.

### **3. GRADUATES ATTRIBUTES IN THE SUBJECT**

The Graduate Attributes (GAs) reflect particular qualities and abilities of an individual learner including gaining knowledge, application of obtained knowledge, professional and life skills, acquiring attitudes and human values that are necessary for Visual and Performing Arts graduates at the Higher Education Institutions (HEIs). The graduate attributes include capabilities to strengthen one's professional abilities for widening current knowledge and employability/self-employability skills, undertaking future studies for local and global application, performing creatively and professionally in a chosen career, and ultimately playing a constructive role as a socially responsible human being.

Any graduate of Visual and Performing Arts graduate should be a learning thinker with an understanding of the core concepts in the arts and a responsibility towards society.

Graduate Attributes include:

- **Continuous Learning:** To engage in self-reflection and lifelong-learning through the arts, while keeping social awareness intact.
- **Artistic skills:** To acquire all the necessary skills needed to make one's performance and practice credible.

- **Experimentation:** a) To experiment with the medium, form, structure, colour, tone and texture, methods, and materials of the particular visual and performing art. b) To enhance aesthetic sensibility in everyday life.
- **Interpretative Skills:** To study and analyze the textual and performing traditions and practices as well as to critically and creatively interpret and enhance appreciation of beauty and utility.
- **Social Awareness:** To be aware of the diversity, complexity, and contestations of the past and present socio-culture milieu of the country during the process of art-making.
- **Social Responsibility:** To build up the capacity to take up social and civic responsibilities relating to the environment and society.
- **Communication Skills:** To inculcate transferable skills including team building & leadership skills, creative & critical skills, and problem-solving skills suitable for a variety of fields of employment/self-employment.
- **Introspection:** To constantly introspect and assess oneself in the never-ending artistic journey.

#### 4. QUALIFICATION DESCRIPTORS

Students must be able to:

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

## 5. PROGRAMME LEARNING OUTCOMES

### Visual Arts:

After completing the undergraduate program, a learner of **Visual Arts** (any stream) should be able to:

- ❖ Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically
- ❖ Understand the nature of time, space, colour, form, tone and texture
- ❖ Critically evaluate masters as well as contemporary artists
- ❖ Create their own works of art using a range of methods and materials
- ❖ Execute art projects independently
- ❖ Participate in solo/group shows
- ❖ Teach fine arts to school students
- ❖ Become an applied arts entrepreneur

### Performing Arts (Music):

After completing the undergraduate program, a learner of **Performing Arts (Music)** should be able to:

- ❖ Demonstrate a fair understanding of:
  - a) The nuances of Indian melody-based classical music
  - b) *Shruti-shastra* and *laya-tatva*
  - c) *Bandish/ kritiin araag* and perform the same
  - d) *Taal* and perform the same
  - e) Languages and dialects of musical compositions
  - f) Music notations
  - g) Characteristics of various *Gharnas*
  - h) Salient features of the art form-folk, devotional, film/Natya- and popular music
- ❖ Render compositions in the least ten of raags and five number of taals
- ❖ Demonstrate a critical understanding of the style of old masters
- ❖ Improvise during performance
- ❖ Participate in concerts

**Performing Arts (Dance):**

A student should have a fair understanding/proficiency of:

- *Taal, laya* aspect with precision and clarity.
- Movements (*kshep*), gestures (*hastakas*), symbols (*mudras*), stances/poses with stylization-specific grace.
- Expressional aspect (*bhava/abhinaya*) with emotive ability and sensitivity.
- Accompanying music and musical instruments of one's own style.
- The mythological, philosophical, and literary content of the dance compositions.
- Attributes of different *gharanas* regarding *hastak, ang*, music/rhythm, *bandish*.
- Notation of rhythmic *bandish*.
- Costume and make-up in terms of traditional design, modifications regarding fabric texture, color, styles of the theme.
- Reasonable knowledge of sound and light systems used in a performance.
- Reasonable knowledge of recording techniques of a dance sequence.

After completing the undergraduate program, a learner of **Performing Arts (Dance)** should be able to:

- ❖ Demonstrate proficiency in the chosen style.
- ❖ Perform at least 30 minutes with good stamina, energy, and fluency.
- ❖ Analyze and logically explain the aesthetic and performing principles of the acquired knowledge.
- ❖ Teach the technique and presentation to students in schools.
- ❖ Create new pieces (rhythmic, thematic) and also modify already learned pieces with changing contexts, times zones, and locales.
- ❖ Appreciate other dance styles.
- ❖ Design and deliver a dance course for school students.

**Performing Arts (Theatre):**

After completing the undergraduate program, a learner of **Performing Arts** (Theatre) should be able to:

- ❖ Demonstrate a comprehensive understanding of:
  - a) The basic elements of theatre (script, décor, lights, costume, makeup, background music acting, and direction).
  - b) the nature of theatre as different from that of literature, visual arts, cinema, and other performing arts
  - c) the composite, group and performing characteristics of the art form
  - d) Principles of design
- ❖ Display basic knowledge of Indian and World classical, folk, and contemporary theatre histories.
- ❖ Demonstrate a set of basic skills in theatre appreciation, analysis, expression, communication, and explication.
- ❖ Demonstrate control over voice & speech and body & movements required for theatre
- ❖ Appreciate and analyze various theatre genres and styles.
- ❖ Employ reflexive thinking to analyze and interpret scripts and performances.
- ❖ Conceptualize, visualize and present theatrical performances.
- ❖ Uphold theatrical as well as socio-political values in practice.
- ❖ Recognize employment and self-employment opportunities in various theatre-related professions such as acting, writing, design, production, and management.
- ❖ Use digital media and other technologies in a theatrical experience, if need be.

## 6. TEACHING-LEARNING PROCESS

Learning can be made a challenging, engaging, and enjoyable activity. Learners should be encouraged to engage in a rigorous process of learning and self-discovery while focusing on key areas of the discipline and spending required time on practice. Experimentation and emphasis on the process would make learning meaningful.

To achieve its objective of process-based learning, focused work, and holistic development, the Department/ University/Institution can use a variety of knowledge delivery methods. Use of Open Education Resources (OERs) would help students get exposure to a wider range of practices across the world:

### **Methodology for Visual Arts:**

- Lectures
- Lecture-Demonstrations
- Guided Visualizing & Seeing Sessions
- Understanding New Material and Methods
- Analyses of Exhibitions
- Workshops – intensive & extensive
- Residencies with gurus
- Study tours and Market Research
- Continuous Sketching & Drawings
- Tutorials - Assignments – Projects – Dissertations-Portfolio submissions
- Presentations: Classroom Creations & Public Exhibitions
- Study of History of Art and Folk/ Traditional Art and Art Forms

### **Methodology for Performing Arts (Theatre) :**

- Lectures
- Lecture-Demonstrations
- Guided listening and seeing sessions
- Guided reading modules—texts
- Analyses of play scripts and performances
- Workshops—intensive and extensive
- Everyday practice

- Rehearsals for performances
- Study tours
- Presentations: Classroom productions and public performances
- Voice and body exercises, improvisations and theatre games
- Tutorials - Assignments – Projects – Dissertations
- Guided, semi-guided and independent work—in stages

**Methodology for Performing Arts (Music):**

- Lectures
- Lecture-Demonstrations
- Guided listening sessions
- Shruti, raaga, taal analysis sessions
- *Riyaaz*: Everyday practice
- Improvisations
- Residencies with gurus
- Intensive workshops on language and dialects of compositions
- Tutorials - Assignments – Projects – Dissertations
- Classroom performances
- Public concerts

**Methodology for Performing Arts (Dance):**

- Lectures & Lecture-Demonstrations - of poets, painters, architects and designers, musicians, dancers of all styles, dance scholars, theatre personalities, etc.
- Guided sessions –viewing works of renowned dancers/choreographers/Gurus with the idea of explaining their contribution to the evolvement of dance
- *Riyaaz*: Everyday practice – under the supervision of an experienced dancer/teacher
- Improvisation: technique, stylization, depth, and nuances of *bhava*, presentation. A student should be guided to the process and then the aesthetic execution of improvisation.
- Study tours – to dance/theatre festivals, heritage sites, and museums.
- Residencies with gurus – (1) advanced training (possibilities and exploration of chosen style) (2) create awareness of other dance styles (3) to compare the

strengths/limitations of one's chosen style with other dance styles (4) knowledge of creating dance-specific music.

- Intensive workshops on language and dialects of compositions
- Tutorials - Assignments – Projects – Dissertations
- Classroom performances
- Public performances
- To collaborate with other art media like theatre, poetry, painting, sculpture since dance is a composite art form

## 7. ASSESSMENT METHODS

While creating assessment methods, faculty members may keep in mind:

- Program Learning Outcomes (PLO)
- Course Learning Outcomes (CLO)

**Alignment to Learning Outcomes:** Every assessment method created for a course may be aligned with the overall objectives of the academic program while meeting the specific learning outcomes requirements of the particular course. Emphasis may be laid on both academic and professional skills required as suggested in the graduate learning descriptors.

**Evaluation Mode:** The committee suggests a Continuous Evaluation Mode, with constant feedback, rather than a one-time summative evaluation mode at the end of the semester/ year. The weightage given to each assessment module may vary according to the learning outcomes suggested in this document.

**Weightage:** However, faculty members may take care to ensure that the assessment activities are accorded different weightage and spread throughout the semester/ year. For example, more weightage may be given for practical/ portfolio components.

**Flexibility, innovation, and transparency:** Faculty members are encouraged to come up with flexible and innovative ways of assessing the learners. However, care should be taken to ensure that the learner is aware of the mode of assessment, number of assignments, and the corresponding deadlines, right at the beginning of the semester/year.

On the whole, assessment methods may attempt a balance between both theoretical and practical inputs in the course, including life skills required for them to meet the challenges after they graduate. Assessment methods could include innovative use of materials and methods and help in identifying areas for employment, self-employment/ entrepreneurship.

**Review:** It would serve well for the University/ Department/ Institution to periodically review the syllabus, methods, and approaches to teaching-learning, and assessments to check if they are aligned with the learning outcomes. Suitable amendments may be made as per the institution's procedures after the review process.

## 8. KEYWORDS

Visual Arts, Performing Arts, gurus, theatre, music, dance, painting, sculpture, applied arts, fine arts, artistic skills, riyaz, everyday practice, theory, performance, art shows, genres, entrepreneur, life-long learning, social values, attitudes, nature of time, space, colour, form, tone and texture, solo shows, shruti-shastra, laya-tatva, bandish, kriti, taal, masters, contemporary artist/es, script, décor, lights, costume, makeup, acting, direction, literature, visual arts, cinema, performing arts, Indian and World classical, folk, contemporary theatre, theatre appreciation, analysis, expression, communication, explication, theatre genres, styles, lectures, lecture-demonstration, projects, portfolio, study tours, residencies, workshops, exhibitions, continuous evaluation,

## **OBSERVATIONS:**

### **Other Recommendation for Visual Art Courses:**

- i. The committee noted a diversity of nomenclature in the Visual Arts field in different universities/institutions and suggested certain uniform nomenclatures to avoid confusion in admissions/appointments both at the under-graduate and post-graduate program levels.
- ii. Visual Arts programs should be formulated with more stress on practice.
- iii. Visits to museums, places of historical importance, art studios/ galleries, and other appropriate locations must be made part of the curriculum. Such an arrangement will help students to develop a sense of discovery and familiarity with both classical and contemporary art forms.
- iv. The curriculum should be framed in such a way that it provides exposure to fine arts (painting & printmaking, sculpture) AND applied arts (advertising and communication Design, design reproduction, animation, textile & fashion design, interior design, interaction design, industrial design, pottery and toy making, art management, etc.) with appropriate specialization where required.

### **Other Recommendation for Dance:**

Indian classical dance and music represent the Indian ethos and psyche. The relevance and contemporary nature of classical dance and music do not warrant reiteration for the simple reason that they deal with the abstract and concrete aspect in full depth and vastness. Over time, the other art forms like painting, literature, theatre, have borrowed some aspects like technique, form, and content from the West. In that respect, Indian dance remains truly Indian, even today however advanced it may have become in terms of technical skill, possibilities of form, nuances of aesthetic sensibilities, and technological support. Classical dance today touches many contemporary issues, situations, and conflicts. However, classical dance, regrettably, is not represented internationally in good measure. Classical dance is one of our treasures and it needs better exposure on the international dance scene. In India, we have a wealth of classical dance (10 styles) and folk dances of various regions. On the contrary, the rest of the world together offers only classical ballet and modern dance.

It is strongly recommended that:

- 1) Students get exposure to the international dance scene by participating in international dance festivals.
- 2) Modules for workshops and dance appreciation courses be created for young graduates to effectively execute them, to create awareness amongst the dance fraternity abroad.
- 3) Collaboration between Indian dance and western dance be encouraged to create new aesthetics.
- 4) Platforms are created to enable closer interaction between established Indian dancers and our fresh graduates/post-graduates.

- 5) To create an atmosphere wherein advanced technical facilities can be used to make Indian classical dance more vibrant and dynamic to the present generation audience.

Enhanced exposure would lead to new ways of presentation, execution, treatment of thematic content. Our dance would get a different dimension if presented with the stage engineering available in the West. The richness and depth of our dance styles would grow if the aforesaid points are implemented.

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