



UNIVERSITY OF CALCUTTA

Notification No. CSR/10/2026

It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979, (as amended), and, in the exercise of his powers under 9(6) of the said Act, the Vice-Chancellor has, by an order dated 07.01.2026, approved the new revised Syllabi for all the Seven Streams of 4-year Honours & Honours with Research of Studies in B.F.A. under CCF, 2022 including Course objectives, Course outcome & Program outcome.

The above shall take effect from the Odd semester examinations, 2025 and onwards.

SENATE HOUSE

Kolkata-700073

21.01.2026

Prof.(Dr.) Debasis Das

Registrar

Govt. College of Art and Craft, Calcutta

NEP/CCF SYLLABUS OF 'PAINTING' SPECIALIZATION

Program Specific Outcome:

The BFA programme in the specialization of Painting, with its strong focus on diverse subjects and course papers like 'Drawing & Sketch', 'Heritage Study', 'Outdoor study', 'Great Masters Study', 'Still Life', 'Internship' and different methods of composition making, aims to nurture discipline specific competencies and creative abilities of the students. Besides covering a huge range of discipline specific course, the programme also focuses on developing the technical proficiency by making the students learn various painting mediums like, Water Colour, Gouache, Oil paint etc. thus equipping the students with the technical knowledge of different drawing and paint mediums, their characteristics, usage and applicability.

BFA in 'Painting' (Honours / Honours with Research) of 4 years' duration and 3 year under graduate with BFA in 'Painting' degree are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in 'Painting' (Honours & Honours with Research) and six semester examinations for 3 years BFA in 'Painting' Courses. The syllabus of study consists of Major (Discipline Specific Core Course), Minor (m1 & m2), AEC, SEC, CVAC, IDC, Summer Internship and Dissertation/ Research work. BFA in Painting programme ensures students' knowledge in the field of updated and modern art world and informing about the regular/ recent changes in several field of Visual art through Painting by offering various courses namely Composition in Gouache, Study in Oil, Outdoor Study, Mythological Composition, Portrait Painting in Oil, Composition in Oil, Still Life, Great Masters Study, Portrait Painting, Figurative Painting from Life, Representational Composition, Mix media Composition, Observational Composition, Drawing and Sketch, Narrative Composition, IDC (Mural/ Print making), Method & Materials, and History of Art.

In the initial semesters of this programme the students are expected to attain a high degree of technical and observational skill in rendering form, space, colour, and texture across various mediums. But with the maturing of the course, beside the acquired craftsmanship, the students are made to develop a deep understanding on aesthetic balance, compositional constructs as well as expressive and intellectual possibilities. Through training in sketching, life drawing, antique study, and observational composition, students cultivate a refined sense of critical observation—an ability to interpret the visual world with clarity and depth. This skill appears significant for the students in transforming lived experiences into compelling artistic expressions. Discipline specific course papers like 'Heritage Study', 'Mythological Composition' and 'Great Masters Study' help the students to get acquainted with past artistic traditions, making them to situate their practice in reference to history, myth and antiquities.

The course papers which are taught in the advance semesters, equip the students with conceptual capabilities and creative autonomy. Course papers like 'Composition on Non-normative Support' and 'Mixed Media Composition', helps the students to explore a spectrum of expressive strategies by experimenting and synthesizing different mediums and supports as per their artistic vision and conceptual rendering. Throughout the long years of learning, the course harmoniously assimilates the concept of studio based practice with subjective critical thinking. After completion of the course the students will develop expertise which will help them to explore diverse career options like visualizer, illustrators, academician, designer, working professional as well as independent freelancer. The knowledge and expertise gained from the course, will equip the students to pursue further academic possibilities like post graduation degree in the

discipline of Visual Arts, Humanities, Social Studies and allied disciplines. The students after completion of 'Honours with Research' will gain knowledge in critical thinking thus helping them to pursue research based studies at an advanced level. The course prepares the students not just as makers but also critical thinkers, thus making them eligible as cultural producers who will be responsible in shaping the future discourses in the discipline of Visual Arts.

NEP Syllabus for 'Painting' Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
P DSCC1.1	Composition Level – I (Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Composition Level- I	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P IDC1.1	Inter Disciplinary Course- I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
P SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Understanding elementary Drawing based on Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
P CVAC1.1	Heritage Study Level – I (Practical Paper): Museum study/ antique study/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
P CVAC1.2	Environmental Study Level – I (Practical Paper): Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
P M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper =75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
P AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: P DSCC1.1	Course Paper: Composition Level – I (Practical Paper) Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. - Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. - Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Practice of Representational art with the help of transparent and opaque water colour. - The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: - Apply the skills to arrange elements and prepare to make a complete composition. - The ability of good composition will develop creativity and perceptions in their art works for further classes.		
Course Code: P IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper) Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Course-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. - The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. - This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners' ideas to unify all the art segments. - The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand - About the concepts of diversity dealing with the various segments and nature of different disciplines. - About the modern side of the art market through the production and cost behaviour of various complete art forms. - About the perfectly competitive market and its demand based varied visual representation along with budget. - About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: P SEC1.1	Course Paper: Skill Enhancement Course Level –I (Practical Paper) Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code: P CVAC1.1	Course Paper: Heritage Study Level – I(Practical Paper) Museum study/ antique study/ Architectural drawing	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code: P CVAC1.2	Course Paper: Environmental study Level- I(Practical Paper) Environmental study through observation and study of nature.	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code: P M1.1	Course Paper: History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
P AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
P DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P IDC2.1	Inter Disciplinary Course- II(Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
P SEC2.1	Skill Enhancement Course Level – II(Practical Paper) : Advance knowledge on elementary drawing about Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
P CVAC2.1	Heritage Study Level-II(Practical Paper) : Advance study of Museums art objects/Antiquities/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
P CVAC2.2	Environmental Study Level- II(Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
P M 2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper =75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
P AEC2.1	MIL (Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: P DSCC2.1	Course Paper: Composition Level – II (Practical Paper) Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: - Apply the advance knowledge with perfection to make a proper and complete composition. - The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: P IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Course- II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand - About the develop concepts of diversity and the various characters of different disciplines. - About the modernization of the art market through the production and various complete art forms. - About the perfectly competitive tendency of art market and its nature of demand. - Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: P SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on elementary drawing about Model study/ Animal Study/ Still life/ Foliage study	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: - Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. - Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: P CVAC2.1	Course Paper: Heritage StudyLevel – II (Practical Paper) : Advance study of Museum art objects/Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i)After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii)To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1)Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: P CVAC2.2	Course Paper: Environmental study Level-II(Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i)After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii)To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: P M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary StudiesGroup Discussion/Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture Sculpture – Sculptures in the round (Mathura and Sarnath Schools)		

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidauros and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *NatyaShashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
P AEC 2.1

Course Paper: MIL (Bengali / Alternative English) Level-I
(Theoretical Paper) MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL (Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, *Ozymandias* by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
P DSCC3.1	Composition in Gouache (Practical Paper): Figurative/ Nonfigurative Composition, Representational Composition from daily life etc. Medium: Gouache, Water colour Theoretical / Tutorial: Project paper on application of Gouache painting and studying renowned Gouache paintings.	03+01 =04	100	Submission of class works: At least four. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC3.2	Study in Oil (Practical Paper): Still life/ Object Study, Antique and Nature Study Medium: Oil paint Theoretical/Tutorial : Project paper on working process of Oil painting by renowned painters from 16 th to 18 th century Europe	03+01 =04	100	Submission of class works: At least four. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P IDC3.1	Inter Disciplinary Course-III(Practical Paper): Mural Colour Layout for Mural painting / Enamel work or Print Making (Relief process) Lino-cut, Wood-cut, Wood engraving and Preparation of metal plate, etc. Theoretical/Tutorial: Project Paper on Mural/Print Making techniques.	02+01 =03	75	Submission of class works: At least one Mural/Print making. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
P SEC3.1	Skill Enhancement Course Level-III (Practical Paper): Outdoor study with detailed observation of environment (perspective, arrangement of living and manmade objects, application of pigments, tonal variations, chiaroscuro etc). Medium: Oil/ Acrylic/ Pencil/ Charcoal/ pastel/ watercolour on paper/ Canvas	04	100	Submission of class works: At least 10 Practical Paper=100 Marks
P M3.1	History of Art Level- III (Theoretical Paper) : Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
P AEC3.1	Compulsory English Level - II (Theoretical Paper) : Modern English Language & Literature Practical / Tutorial : Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 =50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III**Course Objectives with Course Outcomes**

Course Code: P DSCC3.1	Course Paper: Composition in Gouache (Practical Paper): Figurative/ Nonfigurative Composition, Representational Composition from daily life etc. Theoretical / Tutorial: Project paper on application of Gouache painting and studying renowned Gouache paintings.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: - Developing critical understanding of gouache as a medium, including its properties and techniques. - Understanding the use of gouache as a medium to create artworks with intense detailing and the application of body color in painting. Course Outcomes: - Students will develop a critical understanding of gouache's unique characteristics and distinguishing it from other media. - They will achieve proficiency in application of the technique by effective use of body colour.		
Course Code: P DSCC3.2	Course Paper: Study in Oil (Practical Paper): Still life/ Object Study, Antique and Nature Study & Theoretical/Tutorial : Project paper on working process of Oil painting by renowned painters from 16 th to 18 th century Europe	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: - Introducing oil paint and its applicability while understanding the different supporting agents, such as linseed oil and turpentine, and their suitable uses in oil painting. - Imparting a thorough understanding of various oil painting techniques to achieve diverse visual effects and basic knowledge in study. Course Outcome: - Students will articulate through practical work a critical understanding of Oil medium's unique characteristics such as its opacity, slow-drying nature, distinguishing it from other mediums.		
Course Code: P IDC3.1	Course Paper: Inter Disciplinary Course -III(Practical paper): Mural or Print Making (Relief process) Theoretical/Tutorial: Project Paper on Mural/Print Making techniques.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: Mural - To understand the technical and aesthetic principles of mural painting. - To develop skills in designing murals using enamel, focusing on composition, colour theory, layout, and integrating artistic elements (form, balance, harmony) and understanding technicalities of Enamel work. Print Making(Relief process) - To introduce the knowledge of lino-cut, wood-cut, and wood engraving methods and their practical implications, focusing on carving, inking and printing. - Learning techniques for preparing a metal plate for relief printing through cleaning, degreasing, and texturing.		

Course Outcome:**Mural**

- Students can achieve proficiency in creating murals with balanced layouts, harmonious colour schemes and effective visual impact, showcasing spatial relationships and mural's unique properties.

Students can achieve mastery in enamel techniques, including surface preparation, layering, and achieving desired textures.

Print Making(Relief process)

- Students will learn lino-cut, wood-cut, and wood engraving methods, focusing on carving, inking and printing.
- Students will successfully prepare a clean, properly textured metal plate. Apply enamel color with precision for uniform coverage and desired aesthetic effects, and acid bite the plate to achieve a visually appealing surface suitable for relief printing.

Course Code:
P SEC3.1

Course Paper: Skill Enhancement Course Level-III
(Practical Paper): Outdoor study with detailed observation of environment

Credit of the paper: = 4
Total credit: 4

Course Objectives:

- Understanding of different types of lines and their application in outdoor study.
- The purpose is to make the students understand the diverse applicability of lines and colors for executing works in outdoor spaces.

Course Outcome: Students will create cohesive outdoor studies that skillfully combine various lines and colors to define forms, create textures, movement and represent depth, also demonstrating technical and expressive proficiency in outdoor studies in different environmental conditions.

Course Code:
P M3.1

Course Paper: History of Art Level – III (Theoretical paper) :
Art of India during Medieval Period
Art of Europe during Early Middle Ages and Initiation of High Middle Ages.
Practical / Tutorial : Project Paper

Credit of the paper: 3 + 1 = 4
Total credit: 4

History of Art (Theoretical Paper) :

India and the West From 7th / 8th Cent. to 12th Cent. A.D (Early Medieval Period)

Indian Art : Group-A

['An Aftermath' of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons]

The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators.

Learning on **Iconography** and **Iconology**- Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky.

Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools.

A comprehensive study of Indian Architecture-

A) The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) :

i) Nagara-Kandariya Mahadeo and Lakshmana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.

ii) Vesara- Chennakesava Temple- Belur, Hoysalesvara-Halebidu, Durga Temple-Aihole, Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....

iii) Dravida –Vrihadisbara also called Rajarajesvara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

Lakshitayatana cave - Mandagappattu, Lalitankuracave, Tiruchirapalli, Tirumati cave and other various important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,

Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rajasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa, the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakhmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan. Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

- i) Pala-Sena (Eastern Indian School) Illuminated Mss.
- ii) Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

- i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.
- ii. Nalanda and other Buddhist monasteries of the North East.
- iii. Sitabhinji and Parsuramesvara Temple - Orissa.
- iv. Badami, Ellora, Sittanavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in Deccan and South.
- v. Kailashnath, Brihadisvara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara , Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash** , Matrikas , **Shiva -Parvati** , Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha.

Mamallapuram– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala.

Paharpur (Somapura Vihara)- Terracotta art/ Plaques (figurative)....

Khajuraho and **Konark**- Erotic figures (Mithuna)

Gujarat – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons) .

Sarnath – Buddha and Vajrasattva , Ten Incarnation of Vishnu, **Sarasvati** from Dhar (Paramara).

Gujarat – Jain Tirthankaras (Brass and Marble)

Bengal – Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.

South (Tamilnadu) – Icons of Casting Bronzes-Nataraja (Nadanta , Chatura) , Siva- Bhikshatana, Kalyanasundaramurti , Krishna on Kalia , Manikka Vashar and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art ,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,

Art of Bookmaking.**An overview of Art and Architecture of Srilanka (Ancient Ceylon),
Mayanmar (Ancient Burma) and South-East Asia (Greater India).**

[For Tutorial]

- i. **Sigiria** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.
- iv. Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Mayanmar and South – East Asia (Greater India):

- i. **Mayanmar**(Ancient Burma) - Buddhist Icons , Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art.
Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving , Stone works Metal crafts and Ceramics etc....

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
2. To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
3. To comprehend the development of European art in post-Roman era till 12th century CE.
4. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: P AEC3.1	Course Paper: Compulsory English Level – II (Theoretical): Practical / Tutorial: Project Paper	Credit of the paper: 1+1=2 Total credit: 2
Prose: 1. <i>Lives of the Artists</i> by Giorgio Vasari, 2. <i>Nataraj</i> by Auguste Rodin Poem: 1. <i>Ode to Grecian Urn</i> by John Keats, 2. <i>Song of Innocence</i> by William Blake Practical / Tutorial : Project Paper Course Objectives: - To make a comprehensive understanding of English language. - To make a comprehensive understanding of the relation of art and literature. Course Outcome: The student will be able to understand the interrelationship of language and art.		
<u>For Further Studies:</u> <u>Old Classics:</u> The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante. <u>Biography / Autobiography :</u> ‘Lives of the Artists’ by Giorgio Vassari ‘Lust for Life’ by Irving Stone ‘Gauguin’ by Maria Heiner ‘Life with Picasso’ by Francoise Gilot ‘Picasso : A Biography’ by Patrick O’ Brian ‘An Indian Pilgrims’- Netaji Subhas Ch. Bose <u>Essay :</u> ‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore Writing on ‘Kali’ by Sister Nivedita ‘Nataraj” by Rodin ‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson <u>Novel</u> ‘Istanbul’ – Orhan Pamuk Marcel Proust- ‘In Search of Last Time’, ‘Remembrance of Things Past’. ‘The Picture of Dorian Gray’ by Oscar Wilde ‘In an Antique Land’/‘The Shadow Lines’ / Dance in Cambodia’/‘ The Empire of Poppies’ / ‘The Hungry Tide’ by Amitava Ghosh ‘War and peace’ / ‘Anna Karenina’/‘Resurrection’ by Leo Tolstoy ‘Crime and Punishment’ by Dostoevsky	<u>Travelogue:</u> ‘The Innocents Abroad’ by Mark Twain ‘Iron & Silk’ by Mark Salzman ‘Walden’ by Henry David Thoreau ‘South from Granada’ by Gerald Brenan <u>Drama / Play :</u> ‘Abhigyan Shakuntalam’, by Kalidasa ‘Mudrakshasa’ by Vishakhadatta ‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare ‘Antigone’ / ‘ Oedipus’ by Sophocles Tragedy: ‘ Medea’ by Euripides Comedy: ‘ The Bacchae’ by Euripides ‘ The Persians ‘ by Aeschylus ‘ Tartuff ‘ by Moliere ‘ Faust’ by Johann Wolfgang Von Goethe ‘ The Importance of Being Earnest’ by Oscar Wilde. <u>Prose / Essay Writing :</u> ‘Last Leaf’ by O’ Henry ‘Abstraction’ by Satyajit Ray ‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford) ‘Adaption Studies-At Crossroads’ by Thomas ‘On the Art if Adaption’ by Linda Hutcheon ‘The formation of the Intellectuals’ / ‘Hegemony’ / ‘Separation of Power’ by Antonio Gramsci ‘Ideology and Ideological State Apparatuses’ by Louis Althusser ‘The Diasporic imaginary’ by V. Mishra	

Semester: IV

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
P DSCC4.1	Mythological Composition (Practical Paper): Student will refer to various genres of mythological representations and their implications for narrating mythological stories or their use in contemporary social context. Medium: Oil/ Acrylic/ watercolour on Canvas/Paper Theoretical/ Tutorial: Project paper on existing practices of Mythological paintings.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC4.2	Portrait Painting in Oil(Practical Paper): Male and female portrait. Measurement, character, facial expression, partial details with muscles, flesh and skin with light & shade and reflection of light. Theoretical/ Tutorial: Project paper on the historical understanding of portrait making from 17 th to 18 th century by European artist.	03+01 = 04	100	Submission of Class works at least two. One monochrome and one multi-colour portrait painting Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC4.3	Drawing & Sketch Level – I(Practical Paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, watercolour on paper. Sketches of landscape and cityscape in any suitable medium on paper. Theoretical/ Tutorial: Project paper on drawing by Great Masters	03+01 = 04	100	Submission of Class works at least 10. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC4.4	Method & Materials Level – I(Theoretical Paper) : • Different layers used for painting (such as support, ground, paint layer, varnish) • Support: Function of support; Different types of supports used for painting (canvas, paper etc.); canvas stretching, paper mounting, and sizing • Ground: Different type of grounds (aqueous, oil and synthetic)	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks

	• Different pigments and paints • Adhesives and solvents • Tools and Equipment – Brushes, Spatula, Pallets etc. • Different drawing mediums and techniques (Pencil, Charcoal, and fixative etc.) • Different painting medium and techniques (Pastel, Water colour, Gouache, Tempera, Oil colour, Acrylic colour) • Merits and demerits of Pastel, Water colour, Gouache, Tempera, Oil colour, Acrylic colour • Resin and varnish. Reference Book Support – 1) Method & Materials by Hillarie & Hiller 2) The Artist's handbook of method and materials by Ralph Mayer 3) The Materials and Techniques of Painting by Jonathan Stephenson 4) Shilpa Charcha – By Nandalal Bose 5) Drishti O Shrishti by Nandalal Bose Practical/ Tutorial: Project paper on Method & Materials Level – I			
P M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
P AEC4.1	MIL (Bengali/ Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial:Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	22	550	

Course Code: P DSCC4.1	Course Paper: Mythological Composition (Practical Paper): Student may refer to various genres of mythological representations and their implications for narrating mythological stories &Theoretical/ Tutorial: Project paper on existing practices of Mythological paintings.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: ● To get familiar with diverse mythological narratives and their visual representations both through historical and contemporary lens. ● To create art works which will reflect the subjective interpretations of mythologies. Outcome: ● Student will acquire knowledge about diverse mythological narratives and their visual representations both through historical and contemporary lens. ● This will enable the students to create art works which will reflect their subjective interpretations of mythologies.		
Course Code: P DSCC4.2	Course Paper: Portrait Painting in Oil (Practical Paper): Male and female portrait. Measurement, character, facial expression, partial details with muscles, flesh and skin with light & shade and reflection of light. &Theoretical/ Tutorial: Project paper on the historical understanding of portrait making from 17 th to 18 th century by European artist.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: ● To impart understanding of the basic structure of human face. ● To have a proper understanding of brush application for achieving desired modulation in portraits. ● To represent the facial feature of the models identically. Outcome: ● Students will be able to represent life portraits in Oil medium that accurately reflect the anatomical structure of human face with precise rendering of proportions, with suitable application of medium and tools. ● Students will create oil portraits that express models features and characteristics skillfully.		
Course Code: P DSCC4.3	Course Paper: Drawing & Sketch Level - I (Practical Paper): Full figure life drawing with or without drapery. Theoretical/ Tutorial: Project paper on drawing by Great Masters	Credit of the paper: 3 + 1 = 4 Total credit: 4

Objective:

- Students will understand various drawing textures and tonal gradations to achieve the desired volume and character of objects.
- Understanding of different drawing mediums and their applicability for creating textures and tonal variations.

Outcomes:

- These will enable students to envision the shape and character of subjects while perceiving drawing beyond its linear form.
- Students will produce drawings that effectively utilize various textures, tonal gradations, and drawing mediums to achieve the desired volume and character of objects, demonstrating their ability to render the illusion of three-dimensional forms.
- Students will make sketches that express the shape and character of subjects, demonstrating an expanded understanding of drawing that goes beyond linear outlines using expression and volume.

Course Code:
P DSCC4.4**Course Paper: Method & Materials Level-I (Theoretical Paper):**
Learning about different materials and their applications to create art works
Practical/ Tutorial: Project paper on Method & Materials
Level – I**Credit of the paper:**
3+1=4
Total credit: 4**Objective:**

- Providing students with a foundational understanding of various drawing and painting mediums, including pencil, charcoal, pastel, watercolour, gouache, tempera, oil colour, and acrylic colour also familiarizing students with the properties, merits, and demerits of each medium to enable informed artistic choices.
- Teaching practical applications and associated techniques for handling drawing and painting materials effectively.
- Introduce key reference texts to deepen understanding of artistic methods, materials, and their significance in visual art practice.

Outcome:

- Identify and differentiate Mediums and also have understanding of practical applications.
- Understand the role of resin and varnish in protecting and enhancing artworks, and apply these materials appropriately.
- Students can enhance theoretical knowledge with hands-on practice to develop foundational skills in using art materials, fostering creativity and technical competence for producing artworks.

Course Code: P M4.1	Course Paper History of Art Level – IV (Theoretical Paper): Art of India from Medial to Pre-Modern Period Art of Europe from High Middle ages to Pre-Modern Period Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice	Credit of the paper: 3 + 1 = 4 Total credit: 4
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History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D. **(Medieval to Pre- Modern Era)**

Indian Art: Group-A

[Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other benefactors i.e merchants and traders].

Evolverment of diverse cultural endeavor- initiatives and promulgation.

A thorough study of the iconographical canons and its application during this era.

Important Aesthetic Treatises and Aesthetic theories/ doctrines.

A comprehensive study of Indian Painting:

A) Illuminated Manuscripts-

- i) Illustrated Manuscript of Orissa.
- ii) Jain Miniature of Western India.
- iii) Manuscript Paintings of the Hoysala and Vijayanagara Dynasty.
- iv) Deccani Painting
- v) Central Indian Miniature
- vi) Mughal Miniature
- vii) Rajput Miniature
- viii) Pahari Miniature
- ix) Folk Paintings of important cultural regions.

B) Mural Painting

Virupaksha Temple at Hampi, Virabhadra Temple at Lepakshi -Madurai, Vishnutemple at Somabalayam – Cuddappahdist, Uchayappa Math-Anegundi, Great-Temple.and Chidambaram Temple, Palace of Mattancheri - Cochin, Temple of Kerala, Tirunandikkara and PadmanabhaTemple–Tamilnadu.

An overview of Indian Sculpture:

A) Relief Sculpture for architectural embellishment

Mithuna or erotica–Konark, Khajuraho, and other South Indian temples, Rebanta, Sun God, Nabagraha, Mahishasuramardini, Parsva- Devata, Dvarapalas, Bracket figures, Alasakanya, Lion, Ganesha, Madanika, Krishna- Venugopal. Mahesvara, Seated Lion, Nandi, Baby Krishna, Three figures four legs’ Flanking Kartikeya, Female Musicians, Dancers, Head piece with Bhairaba, Wood –carved wall of Kuttambalam, Carved wood ceiling on Anandivallisvara Temple etc.

B) Three dimensional forms

Carved stone icons, wooden and metal icons of Orissa, Karnataka including Stone Chariot at Hampi, (Hoysala and Vijayanagara Dynasty), metal sculptures of Krishnadevaraya and his wives , stone and bronze icons of Shiva, Nataraja, Vaishnava deities and Saints and metal icons of Jain Tirthankaras.

Splendour of Indian Architecture :

Sun Temple - Konark and Ananta –Vasudeva Temple–Orissa, Thousand Pillared Temple of Hanamkonda and Ramappa Temple –Palampet, Lakshimidevi Temple- Dodda Gaddavalli, Vitthala Swamy, Hazara-Rama, Nrisimhadeva, Virupaksha Temple - Hampi, Ekambaresvara Temple – Kanchipuram, Virabhadra Temple – Lepakshi, Subramanya Temple at Brihadisvara compound – Tanjore, Sundareswara and Minakshi

Temple– Madurai, Chidambaram Temple, Tamilnadu, Temple Corridor -Rameswaram, Krishna Temple – Vettikkavalla (Nalambalam), Siva Temple Complex – Ponmeri, Subramanya Temple – Payyanur, Sankara – Narayana Temple – Trichur, Tirunakara and Kaviyur Temple– Kottayam, Anandivallisvara Temple – Quilonetc.

Indo-Islamic Architecture:

- A) Under the patronage of Sultanate:
Both: i) Imperial Style ii) Provincial Style
- B) Under the patronage of Mughals:
Both: i) Imperial Style ii) Provincial Style

Terracotta Art and Architecture of Medieval Bengal (Bishnupur and other adjacent areas) – Studies on the incipience and growth of the Art of Calligraphy (mainly Buddhist and Islamic).

Glimpses of Minor Arts and Crafts of the Period:

- i. All regional Textile Arts
- ii. Leather Craft
- iii. Ceramic Art
- iv. Decorative Arts
- v. Ivory Works
- vi. Metal Crafts
- vii. Wood Crafts
- viii. Art of the Bookmaking

An Introduction to Art and Architecture of Nepal

- i. Illustrated Newari Mss (Ranjana- Calligraphy).
- ii. Hindu and Buddhist Icons of stone and metals.
- iii. Vernacular architecture
- iv. Textile and Decorative Arts

Tibet (Including Western Himalayan Foothills) Thangka painting (Buddhist Banners) and metal icons.

Central Asia (Silk Route/ Cross- Cultural Zone) Buddhist Murals, Bamiyan Buddha statues, Thousand Buddha Cave of Dun-huang and 'DiamondSutra - an earliest Block book.

Western Art-Group-B

An introduction to the art of Book Illustration: Important Schools: of Illustrated Books-A.D.1100–1600 A.D. Genesis of the Gothic Art and Architecture – 12th to 16th Cent. Paintings including Panel paintings, Stained glass, Fresco and Illuminated Manuscripts. .

Emergence of the Renaissance Art in Italy (1480–1527A.D.)

- i. Early Italian Renaissance Artists- Giotto to Michelangelo;
 - ii. High Renaissance- Classicism or Idealized Naturalism; Architecture, Painting, and Sculpture. Mannerism- and the Rise of Counter Reformation (1530–1590A.D.). Art of Northern Renaissance - Masters' contribution.
- Introduction to Art and Architecture of Baroque Style:(Late16thCent. toEarly18thCent.A.D.)
Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/ 1700 – 1715 A.D.)
Origin and the development of the Neo-Classical Art (1750A.D.)
Cradle of the creative style of the Romanticism in the Mid-18thCent.
Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: P AEC4.1	MIL (Modern Indian Language / Alternative English) Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1+1=2 Total credit: 2
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MIL (Mother Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

AEC 4.1 (Alternative English)

Prose: 1. *Amrita Sher-Gil* by Mulk Raj Anand, 2. *Mother* by Maxim Gorky

Poem: 1. *Sailing to Byzantium* by W.B. Yeats, 2. *Leaves of Grass* by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম
রূপ নেহার লুঁ” / “মাধব, বহুত মিনতি করি তোর...
দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল
এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি
ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া”
– বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ /
‘অর্ধনারীশ্বর’ / ‘রূপাকুষ্ঠা’ / ‘নব অনুরাগে’
– গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিণী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্লাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’
– রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পেরু’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কন্সোজ’
– সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিন্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’
– ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’
– বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’
– অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পুণ্যস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীল’ –
রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আস্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্লেস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গীতিকাব্য / কাব্যনাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “‘চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “‘সৃজনছন্দে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “‘...খাঁচার ভিতরে অচিন পাখি” / “‘...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য– লালনগীতি
 - “‘.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
- ‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
- ‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’ – বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোস্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
P DSCC5.1	Composition in Oil (Practical Paper): Figurative and nonfigurative Composition. Subject preferred from daily life, nature, environment, social context, etc. Theoretical/ Tutorial: Project paper on working process of composition in oil.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC5.2	Still Life (Practical Paper): Still life with fruits/ flowers/vegetables/diverse objects against suitable backdrops Medium: Oil colour on canvas. Theoretical/ Tutorial: Project paper on different approaches of still life painting	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC5.3	Drawing & Sketch Level –II(Practical Paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, water colour on paper. Sketches of Landscape and cityscape in any suitable medium on paper. Theoretical/ Tutorial: Project paper on modern/ contemporary artists who have experimented with drawing as a medium of their art practice	03+01 = 04	100	Submission of Class works: At least 10 sketches Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC5.4	Method & Materials Level – II (Theoretical Paper) Mural - Definition of mural. - Deference between mural and easel painting	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks

	• Fresco technique • Technique of Ajanta mural • Mosaic mural • Enamel technique. Conservation of Painting • Preservation and restoration of painting • Care of painting • Cleaning • Removing varnish • Lining • Repair of holes and rips • Protection of reverse side of the canvas • Transferring • Repainting • Framing Reference Book – 1) Method & Materials by Hillarie & Hiller 2) The Artist's handbook of method and materials by Ralph Mayer 3) The Materials and Techniques of Painting by Jonathan Stephenson 4) Shilpa Charcha – By Nandalal Bose 5) Drishti O Shrishti by Nandalal Bose Practical/ Tutorial : Project paper on Method & Materials Level – II			
P M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
IP M5.2	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit = 25 Marks	24	600	

Course Code: P DSCC5.1	Course Paper: Composition in Oil (Practical Paper): Figurative and nonfigurative Composition. Subject preferred from daily life, nature, environment, social context, etc. Theoretical/ Tutorial: Project paper on working process of composition in oil.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: - To impart knowledge of different types of compositional structure such as symmetrical, asymmetrical, linear, composite etc. - To make the students familiar towards different formats of compositions like diptych, triptych, circular etc. - Understanding of different types of perspective such as one point, two point, multi view point, aerial view etc. To the make students understand different tonal variation in oil painting. Outcomes: - Students will effectively can construct composition structures in oil medium in various formats and also can effectively organize visual elements in composition. - Students will produce or evaluate oil paintings that skilfully incorporate perspective, techniques and tonal variations to represent spatial depth in their work.		
Course Code: P DSCC5.2	Course Paper Still Life (Practical Paper): Still life with fruits/ flowers/vegetables/diverse objects against suitable backdrops. Theoretical/ Tutorial: Project paper on different approaches of still life painting	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: - To understand the genre of still life beyond it's conventional understanding - To arrange, re-arrange and juxtapose objects in relation to a desired backdrop - To acquire a proper understanding of objects considering their materiality, identity, value and tonality in the pictorial space. Outcome: - This will help the students to conceive object study and explore still life as a genre of painting through creative assimilation of object and space.		
Course Code: P DSCC5.3	Course Paper:Drawing & Sketch Level – II (Practical Paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, water colour on paper.Sketches of Landscape and cityscape in any suitable medium on paper. Theoretical/ Tutorial: Project paper on modern/ contemporary artists who have experimented with drawing as a medium of their art practice	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: - Exploring drawing as medium to conceptualize ideas and thoughts - To explore drawing on different surfaces and supports - To have a composite idea of picture making through drawing and sketch Outcome: This will make the student to conceptualize ideas through the aid of drawing on different surfaces and supports.		

Course Code: P DSCC5.4	Course Paper Method & Materials Level – II (Theoretical Paper): A detailed study on Mural and its techniques and the diverse methods of taking care of paintings Practical/ Tutorial: Project paper on Method & Materials Level – II	Credit of the paper: = 3+1=4 Total credit: 4
Objective: Mural - Introducing the concept and significance of murals as a form of artistic expression, differentiating them from easel paintings by analysing their distinct characteristics, purposes, and applications, while developing proficiency in the fresco technique, including its preparation, application, and historical context. - Exploring the traditional techniques of Ajanta murals, including their materials, processes, and cultural significance, while gaining knowledge of mosaic mural techniques, material selection, execution methods, and understanding the enamel technique and its application in mural art. Conservation of Painting - Introducing students with theoretical knowledge of preservation and restoration techniques for paintings, focusing on proper care practices, including safe handling, storage and environmental control, while also teaching them diverse cleaning techniques to remove surface dirt, moulds and old varnish without damaging the artwork, ensuring longevity and aesthetic integrity. - Developing skills in restoration processes, while providing expertise in repainting and retouching to restore visual coherence with historical authenticity and familiarizing students with framing techniques to enhance presentation and protect artworks from physical and environmental damage. Outcome: Mural - Students will be able to analyse and compare mural and easel painting based on scale, materials, techniques, and artistic intent, while mastering the fresco technique through practical skills in surface preparation, pigment application, and finishing, alongside understanding its historical significance. - Students will be able to conceptualize the materials and techniques of Ajanta murals, connecting them to their cultural and historical context, while applying mosaic mural techniques to create cohesive designs using appropriate materials. Conservation of Painting - Student can implement preservation techniques through proper handling, storage, and environmental controls to ensure paintings' longevity, safely clean artworks by removing surface dirt, moulds and old varnish while preserving integrity and skillfully execute restoration tasks, including lining canvases, repairing holes and rips and protecting the canvas's reverse side to stabilize and strengthen artworks. - Student can understand the process of transferring paintings to new supports using precise techniques to maintain structural and visual quality while applying repainting and retouching methods to restore damaged areas, ensuring visual harmony and retaining the artwork's historical and cultural value.		

Course Code: P M5.1	Course Paper: History of Art Level – V A (Theoretical Paper): Art of India and Art of Europe during the Modern Period (Late 19 th and Early 20 th Centuries) Practical / Tutorial: Project Paper	Credit of the paper: 4 Total credit: 4
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Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries

- i. Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings
- ii. Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others
- iii. Revivalism in Indian Art - E.B.Havell, Abanindranath Tagore and Bengal School
- iv. Establishment of Kalabhavan and Contextual modernism in the art of Rabindranth Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij
- v. Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay
- vi. Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc.

Art of Printmaking in India during 19th and 20th century

- xii. Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints, establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyaya.
- xiii. Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhusan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others.

Art Education in Colonial India during early 19th and early 20th century

- xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.

Developments in European Art during the 19th century and early 20th century

- viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.
- ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria
- x. Introduction of Modernism and Modernity during the late 19th century
- xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.
- xii. Conceptual theories of Sigmund Freud, Carl Yung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.
 2. To make pupils comprehend the concept of art education in colonial India.
 3. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.
- To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: P M5.2	Course Paper: History of Art Level – V B (Theoretical Paper): Critical reading of Indian Art and European Art during the Modern Period. Practical / Tutorial: Project Paper	Credit of the paper: 4 Total credit: 4
<u>Critical Analysis and Aesthetic Discourses in Indian art and Western art since 19th century till early 20th century (Level I)</u> i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay, Rabindranath Tagore and others. ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomarswamy, Sri Aurobindo Ghosh and others. iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc. <u>Tutorial:</u> William Morris and the design practices in Europe in the modern period/ Bauhaus design movement. Course Objectives: 1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories. 2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories. Course outcome: The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.		

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
P DSCC6.1	Great Masters Study (Practical Paper): Learning from great masters through their works. Application of multi colour pigments, tonal variations, application of brush, chiaroscuro, reflection of light etc. Medium: oil colour on canvas. Theoretical/ Tutorial: Artist who worked extensively by conceptualizing the paintings by great masters.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

P DSCC6.2	Portrait Painting (Practical Paper): Human portrait which focuses on measurement, character, facial expression, emphasizing on life likeness of the model. Medium: Oil, Acrylic, Gouache etc. colour on canvas. Theoretical/ Tutorial: Project paper on Portrait Painting.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC6.3	Narrative Composition Level-I (Practical Paper): Subject preferred from daily life, nature, environment, socio-political context etc. Medium : Medium: Oil colour, Acrylic colour, Water colour, Gouache, etc. on canvas, paper, board etc. Theoretical/ Tutorial: Project paper on existing practices of narrative painting in the context of Indian Modern and Contemporary art practice.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P M6.1	History of Art Level – VII (Theoretical): Art of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
P M6.2	History of Art Level – VIII (Theoretical): Critical Reading of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
P SI6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15– 20 photographs proving the candidate's involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Course Code: P DSCC6.1	Course Paper:Great Masters Study (Practical Paper): Learning from great masters through their works. Theoretical/ Tutorial: Artist who worked extensively by conceptualizing the paintings by great masters.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - To explore the art works by great masters through both conventional and contemporary gaze. - To study the works by great masters to understand both technical and subjective understanding and personal experiences. - To understand the vision of the great masters by having a close reading of their art making (subject preference, drawing, paint application and other methodological approaches). Outcome: Students will create study works that reflect both conventional and contemporary perspective on great masters' works, reimagining them with subjective commentaries and personal experiences to convey individual viewpoints. - Students will demonstrate a close understanding of the great masters' artistic vision, including subject preferences, drawing techniques, paint application and methodologies by producing artworks or written reflections that re-conceptualize these approaches in contemporary contexts.		
Course Code: P DSCC6.2	Course Paper:Portrait Painting (Practical Paper): Human portrait which focuses on measurement, character, facial expression, emphasizing on life likeness of the model. Theoretical/ Tutorial: Project paper on Portrait Painting	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - To reconceptualize the genre of portrait painting - To assimilate imaginative backdrop within the portrait painting to reconceive the genre of normative portraiture - To implement diverse visual vocabularies to render the desired human expression Outcome: - This will help the students to conceive portrait painting as an important genre to represent ideas and conceptualize thoughts		
Course Code: P DSCC6.3	Course Paper: Narrative Composition Level-I (Practical Paper): Subject preferred from daily life, nature, environment, socio-political context etc. Theoretical/ Tutorial: Project paper on existing practices of narrative painting in the context of Indian Modern and Contemporary art practice.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To make the student aware on various narrative styles (e.g. monoscenic, sequential, continuous, synoptic, simultaneous), the differences between textual and visual narration, and the relationship between pictorial space and narrative patterns.		

- Understanding of complex visual narration, functioning with or without textual references, enabling them to create artworks that explore diverse narrative possibilities and the interplay between text and image.

Outcome:

- Students will create narrative compositions that skillfully integrate pictorial space with narrative patterns to structure coherent visual stories, demonstrate mastery of complex visual narration functioning with or without textual references, and explore diverse narrative possibilities through innovative interplay of text and image.
- Students will produce narrative compositions that effectively apply narrative styles and also be able to convey visual narratives.

Course Code: P M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20 th Century) Art of Europe and America during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3+1=4 Total credit: 4
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Developments in Indian Art in the Post-Independent period

- xiv. Formation of Art groups in India since mid-20th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Chalamandal Artists' Village, GROUP 1890 etc.
- ii. Concept of 'indigenism' in modern Indian art.
- iii. 'Abstraction' in modern Indian art.
- iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.)
- v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc.
- vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario.

Developments in Western Art since the post World War

- i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc.
- ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc.

Tutorial:

Group discussion/ Viva voce/ Projects

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.
2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: P M6.2	Course Paper: History of Art Level -VI B (Theoretical Paper): Critical reading of Indian art during the Modern Period (20 th Century) Critical reading of European and American Art during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3+1=4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

- The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.
- The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- The development of Western Critical Theories
- Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory, Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial

Group discussion/ Viva voce/ Projects

Course Objective:

- To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
- To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code: P SI6.1	Course Paper : Summer Internship Project Notebook and Viva-voce based on Summer Internship	Credit of the paper: 2+1=3 Total credit: 3
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Objective:

- To enhance learners' knowledge and skills to improve their art practice through a Summer Internship, fostering professional and personal growth.

Outcome:

Upon completion, students will

- Develop self-presentation skills, understand diversity, and engage with various art disciplines.
- Communicate effectively with the art market, handle challenging work situations, solve problems independently and apply quantitative aesthetics to succeed in a budget-oriented global art market.

****The 5 DSCC/ core papers to be studied in the 7th semester of the ‘Honours Programme’ shall be identical with core papers to be studied by the students pursuing ‘Honours with Research Programme’. ****

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Semester: VII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
P DSCC7.1	Figurative Painting from Life (Practical Paper): The course emphasises on figurative composition based on live models as the principal subject. Medium : Oil/ Acrylic/Water colour on Canvas/ Paper Theoretical/ Tutorial: Project paper on artists who have engaged extensively with live model as a primary subject of their art practice.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC7.2	Representational Composition -I (Practical Paper): Composition from immediate surrounding/ History/ Personal Experiences etc. Medium: Oil/Acrylic/ water colour etc. on any suitable supports Theoretical/ Tutorial: Project paper based on Representational and Non-representational Composition.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC7.3	Narrative Composition Level-II (Practical Paper): The course emphasis on visual narrations at an advanced level. Figurative/ Nonfigurative subjects based on historical events/ mythology/ personal experiences/ contemporary issues, employing preferred narrative/s style. Medium: Oil/Acrylic/Water colour on Canvas or any other surface Theoretical/ Tutorial: Project paper on the artists who have engaged with Narrative style of paintings.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC7.4	Mixed media Composition -I (Practical Paper): The course focuses on experimentation and exploration of diverse mediums Medium : Students will engage with diverse mediums on preferred supports	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

	Theoretical/ Tutorial: Project paper on the artists who have intensely executed artworks in Mixed media both from Modern and Contemporary times.			
P DSCC7.5	Observational Composition -I (Practical Paper): The course primarily focuses on the diverse ways of reading a subject while producing individual commentaries. Medium: Any medium on preferred support Theoretical/ Tutorial: Project paper on the student's approach and their subjective gaze towards a subject.	03+01 =04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VII Course Objectives with Course Outcomes

Course Code: P DSCC7.1	Course Paper:Figurative Painting from Life (Practical Paper): The course emphasises on figurative composition based on live models as the principal subject. Theoretical/ Tutorial: Project paper on artists who have engaged extensively with live model as a primary subject of their art practice.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - The major objective is to enhance students ability to depict live model as a principle subject for creating a composition Outcome: - It will help the students to learn the skill to incorporate live subject in their subjective composition		
Course Code: P DSCC7.2	Course Paper: Representational Composition-I (Practical Paper): Composition from immediate surrounding/ History/ Personal Experiences etc. Theoretical/ Tutorial: Project paper based on Representational and Non-representational Composition.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - To make a composition with the representational elements by retaining their recognizable forms. Outcome: - It will enhance their understanding on the differences as well as the overlaps between representational and non-representational forms in visual art practice.		

Course Code: P DSCC7.3	Course Paper: Narrative Composition Level-II (Practical Paper): The course emphasis on visual narrations at an advanced level. Figurative/ Nonfigurative subjects based on historical events/ mythology/ personal experiences/ contemporary issues, employing preferred narrative/s style. Theoretical/ Tutorial: Project paper on the artists who have engaged with Narrative style of paintings.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - To make the student learn about different narrative style and their application for representing their own subjective ideas. Outcome: - After completion of this course the students will acquire the skill to visually represent their ideas through the aid of visual narration.		
Course Code: P DSCC7.4	Course Paper: Mixed media Composition -I(Practical Paper): The course focuses on experimentation and exploration of diverse mediums Theoretical/ Tutorial: Project paper on the artists who have intensely executed artworks in Mixed media both from Modern and Contemporary times.	Credit of the paper: 3 +1= 4 Total credit: 4
Objective: - The objective is to make student aware about the possibilities of diverse mediums while exploring the aspects of amalgamation of two or more mediums on a suitable supports Outcome: - This will help the students to perceive diverse mediums beyond their conventional applicability. The process of medium amalgamation will help the students to explore the visual vocabulary of their images.		
Course Code: P DSCC7.5	Course Paper: Observational Composition - I (Practical Paper): The course primarily focuses on the diverse ways of reading a subject while producing individual commentaries. Theoretical/ Tutorial: Project paper on the student's approach and their subjective gaze towards a subject.	Credit of the paper: 3 +1 =4 Total credit: 4
Objectives: - To develop observational skills and conceptualize their observation through visual imagery. Outcome: - This will equip the students to develop observational skills and materialize their outlook through image making.		

4-YEAR B.F.A. HONOURS COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
P DSCC8.1	Composition on Non-normative Support (Practical Paper) The course intends to understand how a non-normative support in art practice plays a significant role in representing an idea. The students are free to use any unconventional support which will be in sync with the other material usages and their ideas. Theoretical/ Tutorial: Project paper on how the students uses non-normative support in representing their ideas.	03+01 = 04	100	Submission of Class works: at least two Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC8.2	Representational Composition (Practical Paper)-II Composition which will engage with elements borrowed from immediate surrounding/ History/ Personal Experiences, and their diverse possibilities of representation. Medium: Oil/Acrylic/ water colour etc. on any suitable support Theoretical/ Tutorial: Project paper based on diverse possibilities of representational elements in composition.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC8.3	Narrative Composition Level-III (Practical Paper): The course focuses on exploring the diverse possibilities of visual narration, contextualizing it in their own visual vocabulary of art making. Medium: Any medium on suitable support. Theoretical/ Tutorial: Project paper on how the students establishes their accomplished works within the scope of visual narration.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

P DSCC8.4	Mixed media Composition -II (Practical Paper): The course focuses on experimentation and exploration of diverse mediums at an advanced level Medium: Students will engage with diverse mediums on preferred supports Theoretical/ Tutorial: Project paper on the artists who have passionately worked in Mixed media for expressing their ideas in contemporary art world.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
P DSCC8.5	Observational Composition -II (Practical Paper): The course primarily focuses on the diverse ways of reading a subject while producing individual commentaries at an advanced level. Medium: Any medium on preferred support Theoretical/ Tutorial: Project paper on the student's approach and their subjective gaze towards a subject.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: P DSCC8.1	Course Paper: Composition on Non-normative Support (Practical Paper): The course intends to understand how a non-normative support in art practice plays a significant role in representing an idea. Theoretical/ Tutorial: Project paper on how the students uses non-normative support in representing their ideas.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: The aim of the course is to make the students understand the importance of conscious selection of support beyond the convention and its utility in art making. The course also intends to develop skills on correct applicability of paint mediums on that particular support. Outcome: Through the course the students will develop a critical approach towards support selection which will complement their medium usage.		

Course Code: P DSCC8.2	Course Paper: Representational Composition - II (Practical Paper): Composition which will engage with elements borrowed from immediate surrounding/ History/ Personal Experiences, and their diverse possibilities of representation. Theoretical/ Tutorial: Project paper based on diverse possibilities of representational elements in composition.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: - To make a composition with the chosen representational elements as per their conceptual rendering, thus developing a subjective knowledge towards the making of an image. Outcome: - It will enhance their understanding on the diverse possibilities of representation of objects/elements and their applicability in the domain of Visual Arts.		
Course Code: P DSCC8.3	Course Paper: Narrative Composition Level-III(Practical Paper): The course focuses on exploring the diverse possibilities of visual narration, contextualizing it in their own visual vocabulary of art making. Theoretical/ Tutorial: Project paper on how the students establish their accomplished works within the scope of visual narration.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - The course aims at exploring the diverse possibilities of visual narration by retaining their own subjective practices of art making. Outcome: - Students will learn diverse possibilities of visual narration beyond its conventional understanding.		
Course Code: P DSCC8.4	Course Paper: Mixed media Composition-II (Practical Paper): The course focuses on experimentation and exploration of diverse mediums at an advance level Theoretical/ Tutorial: Project paper on the artists who have passionately worked in Mixed media for expressing their ideas in contemporary art world.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - To make students understand how the amalgamation of two or more mediums on a suitable support helps in making a desired visual imagery. Outcome: - This will help the students to perceive diverse mediums beyond their conventional applicability. The process of medium amalgamation will help the students to explore the visual vocabulary of their images.		
Course Code: P DSCC8.5	Course Paper: Observational Composition-II(Practical Paper): The course primarily focuses on the diverse ways of reading a subject while producing individual commentaries at an advanced level. Theoretical/ Tutorial: Project paper on the student's approach and their subjective gaze towards a subject.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - To develop observational skills and conceptualize their observation through visual imagery. Outcome: - This will equip the students to develop observational skills and materialize their outlook through image making.		

4-YEAR B.F.A. HONOURS WITH RESEARCH COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
P RM1	Research Methodology-1(Theoretical Paper): The course will cover the following steps of research methodology ● Fundamentals of Research: Research Process and Design ● Research Ethics and Social Impact ● Literature Review	03+01 = 04	100	Theoretical Paper =75 Marks Viva voce =25 Marks
P RM2	Research Methodology-2(Theoretical Paper): The course will engage with the following sections of research methodology ● Methods, Techniques and Tools ● Citation & Bibliography	03+01 = 04	100	Theoretical Paper =75 Marks Viva voce =25 Marks
P RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva voce =25 Marks
P D	Dissertation / Project (Theoretical Paper): The students will produce a complete dissertation/ project synthesizing and accommodating the learned knowledge, expertise and experiences from the preceding course works.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva voce =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: P RM1	Course Paper: Research Methodology-1(Theoretical Paper): Theoretical and Tutorial / Viva-Voce	Credit of the paper: 03 + 01 = 04 Total credit: 04
Objective: ● To introduce the students the fundamentals of research emphasizing on the needs and importance of a research work in the discipline of Visual arts ● To make the students aware of the ethical approaches in academic research such as concept of authorship, copyright, acknowledgement etc. The student will be made aware on the relevancy on the research topic and its impact on the larger domain of the knowledge. ● To train students in conducting critical literature review of existing scholarships relevant to the research topics. Outcome: ● The course will make the students understand the relevance of research work in the field of visual arts ● This will make the students to conduct the research work while maintaining the ethical integrity of a research process ● The knowledge gained from the literature review will help the students to situate their works within existing scholarly discourses.		
Course Code: P RM2	Course Paper:Research Methodology-2 (Theoretical Paper): Theoretical and Tutorial / Viva-Voce	Credit of the paper: 03 + 01 = 04 Total credit: 04
Objective: ● The aim of the course is to make the students learn the systematic procedures to collect, study and interpret data which will help in answering research questions. ● The course will also introduce the students with different tools in reference to the chosen research technique ● To train the students on the rules of citations, referencing, and bibliography in the context of research works in Arts & Humanities and Social Sciences Outcome: ● This will help the students to identify appropriate research methods as per their chosen topics ● The course will make the students proficient in compiling citations and bibliography using recognized styles.		

Course Code: PRI	Course Paper: Research Internship (Theoretical Paper): Theoretical& Tutorial/ Viva-Voce	Credit of the paper: 03 +01 = 04 Total credit: 4
Objective: The objective of the course is to proceed to the further stages of research work where the students will pursue their chosen research topics. • The aim of the course is to provide students with hands on experience for conducting research in field. • Through the course work the students will learn the process of documentation, conducting interviews with expert in the given field. • The course aims at integrating acquired field experience and academic knowledge. Outcome: • Application of research techniques like interviews, archival visit, documentation in real environment. • As an outcome students will produce reflective reports synthesizing field experience and theoretical frameworks. • At the culmination of the course works students will present a research internship report/portfolio with proper citations and documentation. •		
Course Code: P D	Course Paper: Dissertation / Project (Theoretical Paper): Theoretical and Viva-Voce	Credit of the paper: 06 + 02 = 08 Total credit: 08
Objective: • The aim of the course work is make the students accomplish a complete dissertation/project. • The course aims at developing advance skill in research design. • The course aims at fostering academic integrity, ethical awareness and professional standard for producing scholarly works. Outcome: • By the end the students will be able to accomplish a structural research based on the gained knowledge of methodology, research tools/ techniques and citations. • Produce a critical research work which will reflect a critical understanding towards a specific topic. • As an outcome the students will develop acquired knowledge on critical and academic writings.		

The End

Govt. College of Art and Craft, Calcutta

NEP/CCF SYLLABUS OF 'PAINTING INDIAN STYLE' SPECIALISATION.

Course Objectives, Course Outcome Programme Outcome under NEP, 2020

BFA in the specialization of Painting Indian Style is a unique programme, which is steeped in tradition on the one hand and contemporaneity on the other. Along with a strong focus on indigenous and traditional oriental media and techniques, diverse subjects and course papers like Drawing and Sketch, Nature Study, Still Life, Heritage Study, Study from Indian Art Traditions, Internship and different methods of composition making, the course aims to nurture discipline specific competencies and creative abilities of the students. Besides covering a huge range of discipline specific subjects, the programme also focuses on developing technical proficiency by making the students learn various painting mediums like, water colour, tempera, gouache, wash painting etc. thus equipping the students with the technical knowledge of different drawing and paint mediums, their characteristics, usage and applicability.

BFA in 'Painting Indian Style' (Honours / Honours with Research) of 4 years' duration and 3 year under graduate with BFA in 'Painting Indian Style' degree are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in 'Painting Indian Style' (Honours / Honours with Research) and six semester examinations for 3 years BFA in 'Painting Indian Style' Courses. The syllabus of study consists of Major (Discipline Specific Core Course), Minor (m1 & m2), AEC, SEC, CVAC, IDC, Summer Internship and Dissertation/ Research work. BFA in 'Painting Indian Style' programme ensures students' knowledge in the field of updated and modern art world and informing about the regular/ recent changes in several field of Visual art through 'Painting Indian Style' by offering various courses namely Composition in Tempera, Study in Wash, Full Figure Painting in Wash/ Tempera, Drawing and Sketch Level- I, II, III etc., Mythological Composition, Still Life, Study from Indian Traditions, Portrait Painting, Narrative Composition Level –I, II, III, Creative Composition, Terracotta/ Ceramic, Relief Sculpture, Mural/ Print making/ Tile Mural/ Textile Design/ Wood works/ Leather Design in IDC paper, Method Materials Level- I, II, History of Art including Aesthetics, Criticism and much more.

Program Specific Outcome:

In the initial semesters, the students are expected to attain a high degree of technical and observational skill in rendering form, space, colour, and texture across various mediums. With the maturing of the course, beside the acquired craftsmanship, the students are expected to develop a deep understanding of aesthetic balance, compositional constructs as well as expressive and intellectual possibilities. Through training in sketching, life drawing, antique studies, miniature and mural studies, students cultivate a refined sense of critical observation—an ability to interpret the visual world with clarity and depth. This aptitude becomes significant for the students in transforming lived experiences into compelling artistic expressions. Discipline specific course papers like Heritage study, Mythological composition and Study from Indian Art Traditions help the students to get acquainted with the artistic traditions of the past, making them to situate their practice in reference to history, myth and antiquities. The course papers which are taught in the advance semesters, equip the students with conceptual capabilities and creative autonomy. They also help the students to explore a spectrum of expressive strategies by experimenting and synthesizing different mediums and supports as per their artistic vision and rendering. Throughout the years of learning, the course harmoniously assimilates the concept of studio based practice with subjective critical thinking.

After completion of the course the students would have the required expertise to help them explore diverse career options like that of a visualizer, illustrator, academician, designer, working professional as well as

independent freelancer. The knowledge and expertise gained from the course, will equip the students to pursue further academic possibilities like post graduation degree in the discipline of Visual Arts, Humanities, social studies and allied disciplines. The students after completion of 'Honours with Research' will gain knowledge in critical thinking thus helping them to pursue research based studies at an advanced level. The course prepares the students not just as makers but also critical thinkers, thus making them eligible as cultural producers who will be responsible in shaping the future discourses in the discipline of Visual Arts.

Government College of Art & Craft, Calcutta
Syllabus for semester wise Four-years (Honours & Honours with Research) programme of Bachelor of Fine Arts (BFA)

NEP Syllabus for 'Painting Indian Style' Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
PIS DSCC1.1	Composition Level – I(Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Composition Level- I	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS IDC1.1	Inter Disciplinary Course-I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
PIS SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Understanding elementary Drawing based on Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
PIS CVAC1.1	Heritage Study Level – I(Practical Paper): Museum study/ antique study/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
PIS CVAC1.2	Environmental Study Level – I (Practical Paper): Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
PIS M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper =75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
PIS AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper+ OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: PIS DSCC1.1	Course Paper: Composition Level – I(Practical Paper) Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. ii) Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. iii) Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. iv) Practice of Representational art with the help of transparent and opaque water colour. v) The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to arrange elements and prepare to make a complete composition. 2) The ability of good composition will develops creativity and perceptions in their art works for further classes.		
Course Code: PIS IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper) Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Course-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives:The course aims to familiarize the learner’s basic idea about the other specializations works. i) The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. ii) This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners’ ideas to unify all the art segments. - iii)The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1) About the concepts of diversity dealing with the various segments and nature of different disciplines. 2) About the modern side of the art market through the production and cost behaviour of various complete art forms. 3) About the perfectly competitive market and its demand based varied visual representation along with budget. 4) About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: PIS SEC1.1	Course Paper: Skill Enhancement Course Level – I (Practical Paper) Understanding elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: i) Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code: PIS CVAC1.1	Course Paper: Heritage Study Level – I(Practical Paper) Museum study/ antique study/ Architectural drawing	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code: PIS CVAC1.2	Course Paper: Environmental study Level- I(Practical Paper) Environmental study through observation and study of nature.	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code: PIS M1.1	Course Paper: History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
PIS AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
PIS DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS IDC2.1	Inter Disciplinary Course- II(Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
PIS SEC2.1	Skill Enhancement Course Level – II(Practical Paper) : Advanced knowledge on elementary drawing from Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
PIS CVAC2.1	Heritage Study Level–II(Practical Paper) : Advance study of Museums art objects/Antiquities/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
PIS CVAC2.2	Environmental Study Level- II(Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
PIS M2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper =75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
PIS AEC2.1	MIL(Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: PIS DSCC2.1	Course Paper: Composition Level – II (Practical Paper) Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete composition. 2) The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: PIS IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Course- II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of diversity and the various characters of different disciplines. 2. About the modernization of the art market through the production and various complete art forms. 3. About the perfectly competitive tendency of art market and its nature of demand. 4. Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: PIS SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on elementary drawing from Model study/ Animal Study/ Still life	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. 2) Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: PIS CVAC2.1	Course Paper: Heritage Study Level – II (Practical Paper) : Advance study of Museum art objects/Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i)After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii)To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1)Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: PIS CVAC2.2	Course Paper: Environmental study Level-II(Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i)After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii)To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: PIS M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture Sculpture – Sculptures in the round (Mathura and Sarnath Schools)		

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *Natya Shashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
PIS AEC2.1

Course Paper: MIL(Bengali/ Alternative English)Level-I
(Theoretical Paper)MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL(Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, *Ozymandias* by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
PIS DSCC3.1	Composition in Tempera (Practical Paper): Figurative/ Nonfigurative Composition, Representational Composition from daily life etc. Medium: Tempera. Theoretical/ Tutorial: Project paper on application of tempera painting and studying renowned tempera paintings.	03+01 =04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC3.2	Study in Wash (Practical Paper): Still life/ Object Study, Antique and Nature Study Theoretical/ Tutorial : Project paper on working process of Wash painting and renowned painters from earlier centuries (India, China, Japan)	03+01 =04	100	Submission of class works: At least four. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS IDC3.1	Inter Disciplinary Course-III (Practical Paper): Mural/ Print Making/ Modelling and Sculpture/ Design Wood and Leather Theoretical/Tutorial: Project paper on IDC	02+01 =03	75	Submission of class works: At least one from the subject taken. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
PIS SEC3.1	Skill Enhancement Course Level - III (Practical Paper): Outdoor Study with detailed observation of environment, perspective, arrangement of living and manmade objects, application of pigments, tonal variations, chiaroscuro etc. Medium: Pen/ Pencil/ Water colour/ Wash/ Tempera.	04	100	Submission of class works: At least 20 works (drawing & sketch) minimum size 11x 15 inch Practical paper =100Marks
PIS M3.1	History of Art Level- III (Theoretical Paper) : Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
PIS AEC3.1	Compulsory English Level –II(Theoretical Paper) : Modern English Language & Literature. Practical / Tutorial : Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III Course Objectives with Course Outcomes

Course Code: PIS DSCC3.1	Course Paper: Composition in Tempera (Practical Paper): Figurative/ Nonfigurative Composition, Representational Composition from daily life etc. Theoretical/ Tutorial: Project paper on application of tempera painting and studying renowned tempera paintings.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to familiarize the learner's basic idea about - Developing critical understanding of tempera as a medium, including its properties and techniques. - Understanding the use of tempera as a medium to create artworks with intense detailing and the application of body colour in painting. Outcomes - Students will develop a critical understanding of tempera's unique characteristics and distinguishing it from other media. - They will achieve proficiency in application of the technique by effective use of body colour.		
Course Code: PIS DSCC3.2	Course Paper: Study in Wash (Practical Paper): Still life/ Object Study, Antique and Nature Study Theoretical/ Tutorial : Project paper on working process of Wash painting and renowned painters from earlier centuries (India, China, Japan)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: - The course aims to familiarize learners about the basic ideas Wash Technique and its applicability while understanding the different supports. - Imparting a thorough understanding of various wash painting techniques to achieve diverse visual effects and basic knowledge in study. Outcome: - Students will articulate through practical work a critical understanding of Gum's unique characteristics such as its opacity, quick-drying nature and compatibility with watercolour, distinguishing it from other media.		
Course Code: PIS IDC3.1	Inter Disciplinary Course– III (Practical paper): Mural/ Print Making/ Modelling and Sculpture/ Design Wood and Leather Theoretical/Tutorial : Project paper on IDC chosen	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. i) Mural/ Print Making/ Modelling and Sculpture/ Design Wood and Leather: Objective: - To develop skills of the chosen subject focusing on composition, colour theory, layout, and integrating artistic elements (form, balance, harmony) with practical constraints (scale, environment, material longevity). - To understand the technical and aesthetic principles of the chosen subject, including surface preparation, application, and ensuring durability. Outcome: - Students can achieve proficiency in creating art works with balanced layouts, harmonious colour schemes and effective visual impact, showcasing spatial relationships and the subjects unique properties. - Students can achieve mastery in techniques, including surface preparation, layering, and achieving desired textures, producing a good art work .		

Course Code: PIS SEC3.1	Course Paper: Skill Enhancement Course Level - III (Practical Paper): Outdoor study with detailed observation of environment, perspective, arrangement of living and manmade objects, application of pigments, tonal variations, chiaroscuro etc. Medium: Pen/ Pencil/ Water colour/ Wash/ Tempera.	Credit of the paper: 4 Total credit: 4
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Course Objectives: This course enhances the knowledge about the drawing, study of nature and outdoor study.

Objectives:

- Understanding of different types of lines and their application in outdoor study.
- The purpose is to make the students understand the diverse applicability of lines and colours for executing works in outdoor spaces.

Outcomes:

- Students will create cohesive outdoor studies that skillfully combine various lines and colours to define forms, create textures, movement and represent depth, also demonstrating technical and expressive proficiency in outdoor studies in different environmental conditions.

Course Code: PIS M3.1	Course Paper: History of Art Level – III (Theoretical paper) : Art of India during Medieval Period Art of Europe during Early Middle Ages and Initiation of High Middle Ages. Practical / Tutorial : Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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History of Art (Theoretical Paper) :

India and the West From 7th / 8th Cent. to 12th Cent. A.D (Early Medieval Period)

Indian Art : Group-A

[‘An Aftermath’ of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons]

The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators.

Learning on **Iconography** and **Iconology**- Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky.

Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools.

A comprehensive study of Indian Architecture-

A)The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) :

- Nagara**-Kandariya Mahadeo and Lakshmana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.
- Vesara**- Chennakesava Temple- Belur, Hoysalesvara-Halebidu,Durga Temple-Aihole,Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....
- Dravida** –Vrihadisbara also called Rajarajesvara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

Lakshitayatana cave - Mandagappattu, Lalitankuracave,Tiruchirapalli, Tirumati cave and other various important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,
Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rajasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa, the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakhmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan. Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

- i) Pala-Sena (Eastern Indian School) Illuminated Mss.
- Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

- i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.
- ii. Nalanda and other Buddhist monasteries of the North East.
- iii. Sitabhinji and Parsuramesvara Temple - Orissa.
- iv. Badami, Ellora, Sittannavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in Deccan and South.
- v. Kailashnath, Brihadisvara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara , Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash** , Matrikas , **Shiva -Parvati** , Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha.

Mamallapuram– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala.

Paharpur (Somapura Vihara)- Terracotta art/ Plaques (figurative)....

Khajuraho and Konark- Erotic figures (Mithuna)

Gujarat – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons) .

Sarnath – Buddha and Vajrasattva , Ten Incarnation of Vishnu, **Sarasvati** from Dhar (Paramara).

Gujarat – Jain Tirthankaras (Brass and Marble)

Bengal – Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.

South (Tamilnadu) – Icons of Casting Bronzes-Nataraja (Nadanta , Chatura) , Siva- Bhikshatana, Kalyanasundaramurti , Krishna on Kalia , Manikka Vashar and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art ,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,
- viii. Art of Bookmaking.

An overview of Art and Architecture of Srilanka (Ancient Ceylon), Myanmar (Ancient Burma) and South-East Asia (Greater India).

[For Tutorial]

- i. **Sigiria** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.
Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Myanmar and South – East Asia (Greater India):

- i. **Myanmar**(Ancient Burma) - Buddhist Icons , Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art.
Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving , Stone works Metal crafts and Ceramics etc....

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
2. To comprehend the development of European art in post-Roman era till 12th century CE.
3. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: PIS AEC3.1	Course Paper: Compulsory English Level – III (Theoretical Paper): Practical / Tutorial: Project Paper	Credit of the paper: 1 + 1 = 2 Total credit: 2
Prose: 1. <i>Lives of the Artists</i> by Georgio Vasari, 2. <i>Nataraj</i> by Auguste Rodin Poem: 1. <i>Ode to Grecian Urn</i> by John Keats, 2. <i>Song of Innocence</i> by William Blake Practical / Tutorial : Project Paper Course Objectives: - To make a comprehensive understanding of English language. - To make a comprehensive understanding of the relation of art and literature. Course Outcome: The student will be able to understand the interrelationship of language and art.		
<u>For Further Studies:</u> <u>Old Classics:</u> The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante. <u>Biography / Autobiography :</u> ‘Lives of the Artists’ by Giorgio Vassari ‘Lust for Life’ by Irving Stone ‘Gauguin’ by Maria Heiner ‘Life with Picasso’ by Francoise Gilot ‘Picasso : A Biography’ by Patrick O’ Brian ‘An Indian Pilgrims’- Netaji Subhas Ch. Bose <u>Essay :</u> ‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore Writing on ‘Kali’ by Sister Nivedita ‘Nataraj’ by Rodin ‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson <u>Novel</u> ‘Istanbul’ – Orhan Pamuk Marcel Proust- ‘In Search of Last Time’, ‘Remembrance of Things Past’. ‘The Picture of Dorian Gray’ by Oscar Wilde ‘In an Antique Land’/‘The Shadow Lines’ / Dance in Cambodia’/ ‘The Empire of Poppies’ / ‘The Hungry Tide’ by Amitava Ghosh ‘War and peace’ / ‘Anna Karenina’/‘Resurrection’ by Leo Tolstoy ‘Crime and Punishment’ by Dostoevsky	<u>Travelogue:</u> ‘The Innocents Abroad’ by Mark Twain ‘Iron & Silk’ by Mark Salzman ‘Walden’ by Henry David Thoreau ‘South from Granada’ by Gerald Brenan <u>Drama / Play :</u> ‘Abhigyan Shakuntalam’, by Kalidasa ‘Mudrakshasa’ by Vishakhadatta ‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare ‘Antigone’ / ‘ Oedipus’ by Sophocles Tragedy: ‘ Medea’ by Euripides Comedy: ‘ The Bacchae’ by Euripides ‘ The Persians ‘ by Aeschylua ‘ Tartuff ‘ by Moliere ‘ Faust’ by Johann Wolfgang Von Goethe ‘ The Importance of Being Earnest’ by Oscar Wilde. <u>Prose / Essay Writing :</u> ‘Last Leaf’ by O’ Henry ‘Abstraction’ by Satyajit Ray ‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford) ‘Adaption Studies-At Crossroads’ by Thomas ‘On the Art if Adaption’ by Linda Hutcheon ‘The formation of the Intellectuals’ / ‘Hegemony’ / ‘Separation of Power’ by Antonio Gramsci ‘Ideology and Ideological State Apparatuses’ by Louis Althusser ‘The Diasporic imaginary’ by V. Mishra	

Semester: IV

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
PIS DSCC4.1	Composition in Wash / Tempera (Practical Paper): Figurative and nonfigurative Composition. Subject preferred from daily life, nature, environment, social context, etc. Theoretical/ Tutorial: Project paper on working process of composition in wash/ tempera and the great masters of wash/ tempera compositions.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC4.2	Painting the Human Figure in Wash/ Tempera (Practical Paper): Male or female figure. Measurement, character, facial expression, partial details with muscles, flesh and skin with light & shade/ reflection of light/ environmental light. Theoretical/ Tutorial: Project paper on the historical understanding of the representation of Human figure in the discipline of visual art.	03+01= 04	100	Submission of Class works: At least two. One monochrome and one multi colour figure painting. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC4.3	Drawing and Sketch Level-I (Practical Paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, watercolour on paper . Sketches of Landscape and cityscape in any suitable media on paper. Theoretical/ Tutorial: Project paper on modern/ contemporary artists who have experimented with drawing as a medium of their art practice	03+01 =04	100	Submission of Class works At least fifteen. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC4.4	Method & Materials Level – I (Theoretical Paper) • Different layers used for painting (such as support, ground, paint layer, varnish) • Support: Function of support; Different types of supports used for painting (canvas, paper etc.); canvas stretching, paper mounting, and sizing • Ground: Different type of grounds (aqueous, oil and synthetic)	03+01 =04	100	Submission of one class work based on practical application Theory Exam = 75marks Practical/tutorial= 25marks

	• Different pigments and paints • Adhesives and solvents • Tools and Equipment – Brushes, Spatula, Pallets etc. • Different drawing mediums and techniques (Pencil, Charcoal, and fixative etc.) • Different painting medium and techniques (Pastel, Water colour, Gouache, Tempera, Oil colour, Acrylic colour) • Merits and demerits of Pastel, Water colour, Gouache, Tempera, Oil colour, Acrylic colour • Resin and varnish. Reference Book Support – 1) Method & Materials by Hillarie & Hiller 2) The Artist's handbook of method and materials by Ralph Mayer 3) The Materials and Techniques of Painting by Jonathan Stephenson 4) Shilpa Charcha – By Nandalal Bose 5) Drishti O Shrishti by Nandalal Bose Practical/ Tutorial: Project paper on Method & Materials Level – I			
PIS M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
PIS AEC4.1	MIL(Bengali/ Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1 credits = 25marks	22	550	

Semester: IV Course Objectives with Course Outcomes

Course Code: PIS DSCC4.1	Course Paper: Composition in Wash/ Tempera(Practical Paper): Figurative and nonfigurative Composition. Subject preferred from daily life, nature, environment, social context, etc. Theoretical/ Tutorial: Project paper on working process of composition in wash/ tempera and the great masters of wash/ tempera compositions.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - To impart knowledge of different types of compositional structure such as symmetrical, asymmetrical, linear, composite etc. - To make the students familiar towards different formats of compositions like diptych, triptych, circular etc. - Understanding of different types of perspective such as one point, two point, multi view point, aerial view etc. - To the make students understand different tonal variation in wash/tempera painting. Outcomes: - Students will effectively construct composition structures in wash/tempera in various formats and also can effectively organize visual elements in composition. - Students will produce or evaluate wash/ tempera paintings that skilfully incorporate techniques and tonal variations, accurately representing spatial depth in their work.		
Course Code: PIS DSCC4.2	Course Paper: Painting the Human Figure in Wash/ Tempera (Practical Paper): Male and female figure. Measurement, character, facial expression, partial details with muscles, flesh and skin with light & shade/ reflection of light/ environmental light. Theoretical/ Tutorial: Project paper on the historical understanding of the representation of Human figure in the discipline of visual art.	Credit of the paper: 3 +1 = 4 Total credit: 4
Course Objectives: The course aims to develop the learner's advancement about Objective: - To impart understanding of the basic structure of human body - To have a proper understanding of brush application for achieving desired modulation in the human figure. - To represent the characteristics of the models identically. Outcome: - Students will able to represent life drawing in wash/ tempera medium that accurately reflect the human figure's anatomical structure with precise rendering of proportions, while precise application of medium and tools. - Students will create paintings on human figure which will accurately express models features and characteristics skilfully.		
Course Code: PIS DSCC4.3	Course Paper: Drawing And Sketch Level-I (Practical paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, watercolour on paper . Sketches of Landscape and cityscape in any suitable media on paper. Theoretical/ Tutorial: Project paper on modern/ contemporary artists who have experimented with drawing as a medium of their art practice	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: This course enhances the advance knowledge about the study of - Students will understand various drawing textures and tonal gradations to achieve the desired volume and character of objects. - Understanding of different drawing mediums and their applicability for creating textures and tonal variations.		

- These will enable students to envision the shape and character of subjects while perceiving drawing beyond its linear form.

Outcomes:

- Students will produce drawings that effectively utilize various textures, tonal gradations, and drawing mediums to achieve the desired volume and character of objects, demonstrating their ability to render three-dimensional forms and apply diverse textures and tonal variations.
- Students will make sketches that express the shape and character of subjects, demonstrating an expanded understanding of drawing that goes beyond the act of mere documentation.

Course Code:
PIS DSCC4.4

Course Paper: Method And Materials Level- I (Theoretical Paper):
Learning about different materials and their applications to create art works
Practical / Tutorial: Project Paper on any topic related to Method and materials.

Credit of the paper: 03+01 = 04
Total credit: 4

Course Objectives:

- Providing students with a foundational understanding of various drawing and painting mediums, including pencil, charcoal, pastel, watercolour, gouache, tempera, oil colour, and acrylic colour also familiarizing students with the properties, merits, and demerits of each medium to enable informed artistic choices.
- Teaching practical applications and associated techniques for handling drawing and painting materials effectively.
- Introduce key reference texts to deepen understanding of artistic methods, materials, and their cultural significance, particularly in the context of Indian art.

Outcome:

- Identify and Differentiate Mediums and also have understanding of practical applications.
- Understand the role of resin and varnish in protecting and enhancing artworks, and apply these materials appropriately.
- Students can enhance theoretical knowledge with hands-on practice to develop foundational skills in handling art materials, fostering creativity and technical competence in producing artworks.

Practical/ Tutorial: Project paper on Method & Materials Level – I

Course Code:
PIS M4.1

Course Paper History of Art Level – IV (Theoretical Paper):
Art of India from Medial to Pre-Modern Period
Art of Europe from High Middle ages to Pre-Modern Period
Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice

Credit of the paper: 03+01 = 04
Total credit: 4

History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D.
(Medieval to Pre- Modern Era)

Indian Art: Group-A

[Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other benefactors i.e merchants and traders].

Evolverment of diverse cultural endeavor - initiatives and promulgation.

A thorough study of the iconographical canons and its application during this era.

Important Aesthetic Treatises and Aesthetic theories/ doctrines.

A comprehensive study of Indian Painting:

A) Illuminated Manuscripts-

- i) Illustrated Manuscript of Orissa.
- ii) Jain Miniature of Western India.
- iii) Manuscript Paintings of the Hoysala and Vijayanagara Dynasty.
- iv) Deccani Painting
- v) Central Indian Miniature
- vi) Mughal Miniature
- vii) Rajput Miniature
- viii) Pahari Miniature
- ix) Folk Paintings of important cultural regions.

B) Mural Painting

Virupaksha Temple at Hampi, Virabhadra Temple at Lepakshi -Madurai, Vishnutemple at Somabalayam – Cuddappah dist, Uchayappa Math-Anegundi, Great-Temple.and Chidambaram Temple, Palace of Mattancheri - Cochin, Temple of Kerala, Tirunandikkara and Padmanabha Temple–Tamilnadu.

An overview of Indian Sculpture:

A) Relief Sculpture for architectural embellishment

Mithuna or erotica–Konark, Khajuraho, and other South Indian temples, Rebanta, Sun God, Nabagraha, Mahishasuramardini, Parsva- Devata, Dvarapalas, Bracket figures, Alasakanya, Lion, Ganesha, Madanika, Krishna- Venugopal. Mahesvara, Seated Lion, Nandi, Baby Krishna, Three figures four legs’ Flanking Kartikeya, Female Musicians, Dancers, Head piece with Bhairaba, Wood –carved wall of Kuttambalam, Carved wood ceiling on Anandivallisvara Temple etc.

B) Three dimensional forms

Carved stone icons, wooden and metal icons of Orissa, Karnataka including Stone Chariot at Hampi, (Hoysala and Vijayanagara Dynasty), metal sculptures of Krishnadevaraya and his wives , stone and bronze icons of Shiva, Nataraja, Vaishnava deities and Saints and metal icons of Jain Tirthankaras.

Splendour of Indian Architecture :

Sun Temple - Konark and Ananta –Vasudeva Temple–Orissa, Thousand Pillared Temple of Hanamkonda and Ramappa Temple –Palampet, Lakshimidevi Temple- Dodda Gaddavalli, Vitthala Swamy, Hazara-Rama, Nrisimhadeva, Virupaksha Temple - Hampi, Ekambaresvara Temple – Kanchipuram, Virabhadra Temple – Lepakshi, Subramanya Temple at Brihadisvara compound – Tanjore, Sundareswara and Minakshi Temple– Madurai, Chidambaram Temple, Tamilnadu, Temple Corridor -Rameswaram, Krishna Temple – Vettikkavalla (Nalambalam), Siva Temple Complex – Ponmeri, Subramanya Temple – Payyanur, Sankara – Narayana Temple – Trichur, Tirunakara and Kaviyur Temple– Kottayam, Anandivallisvara Temple – Quilonetc.

Indo-Islamic Architecture:

- A) Under the patronage of Sultanate:
Both: i) Imperial Style ii) Provincial Style
- B) Under the patronage of Mughals:
Both: i) Imperial Style ii) Provincial Style

Terracotta Art and Architecture of Medieval Bengal (Bishnupur and other adjacent areas) –

Studies on the incipience and growth of the Art of Calligraphy (mainly Buddhist and Islamic).

Glimpses of Minor Arts and Crafts of the Period:

- i. All regional Textile Arts
- ii. Leather Craft
- iii. Ceramic Art
- iv. Decorative Arts
- v. Ivory Works
- vi. Metal Crafts

- vii. Wood Crafts
- viii. Art of the Bookmaking

An Introduction to Art and Architecture of Nepal

- i. Illustrated Newari Mss (Ranjana- Calligraphy).
- ii. Hindu and Buddhist Icons of stone and metals.
- iii. Vernacular architecture
- iv. Textile and Decorative Arts

Tibet (Including Western Himalayan Foothills) Thangka painting (Buddhist Banners) and metal icons.

Central Asia (Silk Route/ Cross- Cultural Zone) Buddhist Murals, Bamiyan Buddha statues, Thousand Buddha Cave of Dun-huang and 'DiamondSutra - an earliest Block book.

Western Art-Group-B

An introduction to the art of Book Illustration: Important Schools: of Illustrated Books-A.D.1100–1600 A.D. Genesis of the Gothic Art and Architecture – 12th to 16th Cent. Paintings including Panel paintings, Stained glass, Fresco and Illuminated Manuscripts.

Emergence of the Renaissance Art in Italy (1480–1527A.D.)

- i. Early Italian Renaissance Artists- Giotto to Michelangelo;
- ii. High Renaissance- Classicism or Idealized Naturalism; Architecture, Painting, and Sculpture.
- iii. Mannerism- and the Rise of Counter Reformation (1530–1590A.D.).
- iv. Art of Northern Renaissance Masters' contribution.
- v. Introduction to Art and Architecture of Baroque Style:(Late16thCent. toEarly18thCent.A.D.)

Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/ 1700 – 1715 A.D.)

Origin and the development of the Neo-Classical Art (1750A.D.)

Cradle of the creative style of the Romanticism in the Mid-18thCent.

Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: PIS AEC4.1	MIL (Modern Indian Language) / Alternative English Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1 + 1 = 02 Total credit: 2
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MIL (Mother Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

(Alternative English)

Prose: 1. Amrita Sher-Gil by Mulk Raj Anand, 2. Mother by Maxim Gorky

Poem: 1. Sailing to Byzantium by W.B. Yeats, 2. Leaves of Grass by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম
রূপ নেহার লুঁ” / “মাধব, বহুত মিনতি করি তোর...
দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল
এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি
ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া”
– বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ /
‘অর্ধনারীশ্বর’ / ‘রূপাকুণ্ঠা’ / ‘নব অনুরাগে’
– গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিনী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্লাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’
– রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পেরু’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কসোজ’
– সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিন্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষ্ণু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’
– ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’
– বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’
– অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পৃণ্যস্মৃতি’ – রথীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীল’ –
রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আস্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্লিস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গীতিকাব্য / কাব্যনাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “‘চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “‘সৃজনছন্দে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “‘...খাঁচার ভিতরে অচিন পাখি” / “‘...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য– লালনগীতি
 - “‘.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি
কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’
– বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোষ্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
PIS DSCC5.1	Mythological Composition (Practical Paper): Student will refer to various genres of mythological representations and their implications for narrating mythological stories or their use in contemporary social context. Medium: Water colour, Tempera on silk, Wash etc. on proper mounted paper. Theoretical/ Tutorial: Project paper on existing practices of Mythological paintings.	03 +01 = 04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC5.2	Still Life (Practical Paper): Composed Still life such as fruits, flowers, vegetables etc. with supporting objects such as drapery, metal, wooden, stone, glass, porcelain, ceramic, terracotta vas, pot, mask, toy, etc. Medium: Wash on paper. Theoretical/ Tutorial: Project paper on different approaches of still life painting	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC5.3	Drawing & Sketch Level –II (Practical Paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, water colour on paper . Sketches of Landscape and cityscape in any suitable media on paper. Theoretical/ Tutorial: Project paper on Outdoor study	03 +01 = 04	100	Submission of class works: At least 15 sketches Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC5.4	Method & Materials Level – II (Theoretical Paper): Mural ● Definition of mural. ● Deference between mural and easel painting ● Fresco technique ● Technique of Ajanta mural ● Mosaic mural ● Enamel technique.	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks

	Conservation of Painting ● Preservation and restoration of painting ● Care of painting ● Cleaning ● Removing varnish ● Lining ● Repair of holes and rips ● Protection of reverse side of the canvas ● Transferring ● Repainting ● Framing Reference Book – 1) Method & Materials by Hillarie & Hiller 2) The Artist's handbook of method and materials by Ralph Mayer 3) The Materials and Techniques of Painting by Jonathan Stephenson 4) Shilpa Charcha – By Nandalal Bose 5) Drishti O Shrishti by Nandalal Bose Practical/ Tutorial : Project paper on Method & Materials Level – II			
PIS M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
PIS M5.2	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit = 25 Marks	24	600	

Semester: V Course Objectives with Course Outcomes

Course Code: PIS DSCC5.1	Course Paper: Mythological Composition (Practical paper): Student will refer to various genres of mythological representations and their implications for narrating mythological stories or their use in contemporary social context. Medium: Water colour, Tempera on silk, Wash etc. on proper mounted paper. Theoretical/ Tutorial: Project paper on existing practices of Mythological paintings.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: ● To get familiar with diverse mythological narratives and their visual representations both through historical and contemporary lens. ● To create art works, which will reflect the subjective interpretations of mythologies. Outcome: ● Student will acquire knowledge about diverse mythological narratives and their visual representations both through historical and contemporary lens. ● This will enable the students to create art works which will reflect their subjective interpretations of mythologies.		

Course Code: PIS DSCC5.2	Course Paper: Still Life (Practical Paper): Composed Still life such as fruits, flowers, vegetables etc. with supporting objects such as drapery, metal, wooden, stone, glass, porcelain, ceramic, terracotta vas, pot, mask, toy, etc. Medium: Wash on paper. Theoretical/ Tutorial: Project paper on different approaches of still life painting	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on • To understand the genre of still life beyond its conventional understanding • To arrange, re-arrange and juxtapose objects in relation to a desired backdrop • To acquire a proper understanding of objects considering their materiality, identity, value and tonality in the pictorial space. Outcome: • This will help the students to conceive object study and explore still life as a genre of painting through creative assimilation of object and space.		
Course Code: PIS DSCC5.3	Course Paper Drawing & Sketch Level –II (Practical Paper): Full figure life drawing with or without drapery. Figurative sketch in pencil, charcoal, pastel, water colour on paper . Sketches of Landscape and cityscape in any suitable media on paper. Theoretical/ Tutorial: Project paper on Outdoor study	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to develop the learner's advancement about • Exploring drawing as medium to conceptualize ideas and thoughts • To explore drawing on different surfaces and supports • To have a composite idea of picture making through drawing and sketch Outcome: • This will make the student to conceptualize ideas through the aid of drawing on different surfaces and supports		
Course Code: PIS DSCC5.4	Course Paper: Method & Materials Level – II (Theoretical Paper): A detailed study of mural and its techniques and the diverse methods of taking care of paintings. Practical / Tutorial: Project Paper on any topic related to Method and materials Level-II	Credit of the paper: 03 + 01 = 04 Total credit: 04
Objective: Mural • Introducing the concept and significance of murals as a form of artistic expression, differentiating them from easel paintings by analysing their distinct characteristics, purposes, and applications, while developing proficiency in the fresco technique, including its preparation, application, and historical context. Exploring the traditional techniques of Ajanta murals, including their materials, processes, and cultural significance, while gaining knowledge of mosaic mural techniques, material selection, execution methods, and understanding the enamel technique and its application in mural art. Conservation of Painting • Introducing students with theoretical knowledge of preservation and restoration techniques for paintings, focusing on proper care practices, including safe handling, storage and environmental		

- control, while also teaching them diverse cleaning techniques to remove surface dirt, moulds and old varnish without damaging the artwork, ensuring longevity and aesthetic integrity.
- Developing skills in restoration processes, while providing expertise in repainting and retouching to restore visual coherence with historical authenticity and familiarizing students with framing techniques to enhance presentation and protect artworks from physical and environmental damage.

Outcome:

Mural

- Students will be able to analyse and compare mural and easel painting based on scale, materials, techniques, and artistic intent, while mastering the fresco technique through practical skills in surface preparation, pigment application, and finishing, alongside understanding its historical significance.
- Students will be able to conceptualize the materials and techniques of Ajanta murals, connecting them to their cultural and historical context, while applying mosaic mural techniques to create cohesive designs using appropriate materials.

Conservation of Painting

- Student can implement preservation techniques through proper handling, storage, and environmental controls to ensure paintings' longevity, safely clean artworks by removing surface dirt, moulds and old varnish while preserving integrity and skillfully execute restoration tasks, including lining canvases, repairing holes and rips and protecting the canvas's reverse side to stabilize and strengthen artworks.
- Student can understand the process of transferring paintings to new supports using precise techniques to maintain structural and visual quality while applying repainting and retouching methods to restore damaged areas, ensuring visual harmony and retaining the artwork's historical and cultural value.

Course Code:
PIS M5.1

Course Paper: History of Art Level – V A (Theoretical Paper):
Art of India and Art of Europe during the Modern Period (Late 19th and Early 20th Centuries)
Practical / Tutorial: Project Paper

Credit of the paper: 3 +1 = 4
Total credit: 4

Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries

- Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings
- Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others
- Revivalism in Indian Art - E.B.Havell, Abanindranath Tagore and Bengal School
- Establishment of Kalabhavan and Contextual modernism in the art of Rabindranth Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij
- Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay
- Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc.

Art of Printmaking in India during 19th and 20th century

- Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints, establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyay.
- Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhusan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others.

Art Education in Colonial India during early 19th and early 20th century

xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.

Developments in European Art during the 19th century and early 20th century

viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.

ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria

x. Introduction of Modernism and Modernity during the late 19th century

xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.

xii. Conceptual theories of Sigmund Freud, Carl Jung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.
2. To make pupils comprehend the concept of art education in colonial India.
3. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.

To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: PIS M5.2	Course Paper: History of Art Level – V B (Theoretical Paper): Critical reading of Indian Art and European Art during the Modern Period. Practical / Tutorial: Project Paper	Credit of the paper: 3 +1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since 19th century till early 20th century (Level I)

i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay, Rabindranath Tagore and others.

ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomaraswamy, Sri Aurobindo Ghosh and others.

iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others

iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc.

Tutorial:

William Morris and the design practices in Europe in the modern period/ Bauhaus design movement.

Course Objectives:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
PIS DSCC6.1	Study from Indian Art Traditions (Practical Paper): Learning from miniature/ Ajanta/ Bagh/ Deccani paintings/ Indian traditional Sculptures through their works. Application of Mural composition methodology, variety of pigments, tonal variations, colour harmony, narrative structures etc. Medium: Water colour/ Wash/ Tempera Theoretical/ Tutorial: - Project paper on self-work influenced from Indian Traditions. <i>or</i> - Artist who worked extensively by conceptualizing the paintings from Oriental traditions, Abanindranath Tagore, Nandalal Bose, Gaganendranath Tagore, Okakura, Taikan.	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC6.2	Portrait Painting (Practical Paper): Male and female portrait. Measurement, character, facial expression, partial details with muscles/ flesh and skin with light & shade and reflection of light/ environmental light with emphasis on stylization. Medium: Wash/ Tempera , Gouache on paper/ silk. Theoretical/ Tutorial: Project paper on one's own Portrait Painting and thorough study of different Indian/ Oriental historical portrait painting.	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC6.3	Narrative Composition Level-I (Practical Paper): Subject preferred from daily life, nature, environment, socio-political context etc. Medium : Wash/ Tempera/ Gouache on paper, silk, canvas, etc. Theoretical/ Tutorial: Project paper on existing practices of narrative painting in the context of Indian Modern and Contemporary art practice.	03+01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

PIS M6.1	History of Art Level – VI A(Theoretical Paper): Art of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
PIS M6.2	History of Art Level – VI B (Theoretical paper): Critical Reading of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
PIS SI6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. Individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15– 20 photographs proving the candidate’s involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Semester: VI Course Objectives with Course Outcomes

Course Code: PIS DSCC6.1	Course Paper: Study from Indian Art Traditions(Practical Paper): Learning from miniature/ Ajanta/ Bagh/ Deccani paintings/ Indian traditional Sculptures through their works. Theoretical/ Tutorial: Project paper on self-work influenced from Indian Traditions.	Credit of the paper: 3 +1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - To explore the art works from the Indian traditions through both conventional and contemporary gaze. To study the works of miniature/ Ajanta/ Bagh/ Deccani paintings/ Indian traditional sculptures to understand both technical and subjective elements through personal experiences. - To understand the vision of the aforesaid by having a close reading of their art making (subject preference, drawing, styles, paint application and other methodological approaches).		

Outcome: - Students will create study works that reflect both conventional and contemporary perspective on Indian traditional works, reimagining them with subjective commentaries and personal experiences to convey individual viewpoints. - Students will demonstrate a close understanding of the traditions, their artistic vision, including subject preferences, drawing techniques, paint application and methodologies by producing artworks or written reflections that re-conceptualize these approaches in contemporary contexts.		
Course Code: PIS DSCC6.2	Course Paper: Portrait Painting (Practical Paper): Male and female portrait. Theoretical/ Tutorial: Project paper on one's own Portrait Painting and thorough study of different Indian/ Oriental historical portrait painting.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: - To re-conceptualize the genre of portrait painting - To assimilate imaginative backdrop within the portrait painting to reconceived the genre of normative portraiture - To implement diverse visual vocabularies to render the desired human expression through stylization. Outcome: - This will help the students to conceive portrait painting as an important genre to represent ideas and conceptualize thoughts.		
Course Code: PIS DSCC6.3	Course Paper: Narrative Composition Level-I (Practical Paper): Subject preferred from daily life, nature, environment, socio-political context etc. Theoretical/ Tutorial: Project paper on existing practices of narrative painting in the context of Indian Modern and Contemporary art practice.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: - To make the student aware on various narrative styles (e.g. monoscenic, sequential, continuous, synoptic, simultaneous), the differences between textual and visual narration, and the relationship between pictorial space and narrative patterns. - Understanding of complex visual narration, functioning with or without textual references, enabling them to create artworks that explore diverse narrative possibilities and the interplay between text and image. Course Outcome: - Students will create narrative compositions that skillfully integrate pictorial space with narrative patterns to structure coherent visual stories, demonstrate mastery of complex visual narration functioning with or without textual references, and explore diverse narrative possibilities through innovative interplay of text and image. - Students will produce narrative compositions that effectively apply narrative styles and also be able to convey visual narratives.		
Course Code: PIS M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20 th Century) Art of Europe and America during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3+1=4 Total credit: 4
<u>Developments in Indian Art in the Post-Independent period</u> xiv. Formation of Art groups in India since mid-20 th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Cholamandal Artists' Village, GROUP 1890 etc. ii. Concept of 'indigenism' in modern Indian art. iii. 'Abstraction' in modern Indian art.		

- iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.)
- v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc.
- vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario.

Developments in Western Art since the post World War

- i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc.
- ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc.

Tutorial:

Group discussion/ Viva voce/ Projects

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.
2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: PIS M6.2	Course Paper: History of Art Level -VI B (Theoretical Paper): Critical reading of Indian art during the Modern Period (20 th Century) Critical reading of European and American Art during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3+1=4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

- i. The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.
- ii. The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- i. The development of Western Critical Theories
- ii. Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory, Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial

Group discussion/ Viva voce/ Projects

Course Objective:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code:	Course Paper: Summer Internship	Credit of the paper:
PIS SI6.1	Project Notebook and Viva-voce based on Summer Internship	02+01= 3 Total credit: 3

Course Objectives: The course aims to enhance the learner's knowledge to better their art practice

The major learning outcomes from this Summer Internship are as follows:

- i) Summer Internship programme helps in candidate's career & self-development with communication skills and critical thinking. The outside world helps them with forging in leadership skills along with professionalism and handling with technical knowledge. They also understand the value of teamwork etc.
- ii) Internships are very crucial, and it helps to gain exposure in real life. Candidates get to learn their lessons from experts, master craftsmen, and industries, which will be helpful in future.
- iii) It also gives them a lot of opportunity to learn and make mistakes. Internships are an opportunity to make balance between knowledge and skills acquired in institute. Internships gives young professionals an opportunity to experiment, make mistakes and learn in a safe environment to shape the way of young professionals view about the art world and prepare them for their next steps.
- vi) A candidate can develop with better professional skills from internship program. The goal is for the intern to leave the internship more developed as a professional, not just more proficient in one specific skill.
- v) Interns can get the idea about the balance between experience and potential knowledge. Gaining skills outside the academic environment is also enhancing their skills. To succeed in long term internship can help them to focus.
- vi) The internship programme is an early opportunity to get an advance experience about the art market as well as their future workplace.
- vii) Internship programme gives the experience of real life and helps to identify what they do and don't want to do. It helps them to gain perspective of what matters most to them.
- viii) This Summer Internship itself a great way to understand the art world and a great opportunity to spread their network with professionals. The programme helps to cultivate relationships between individual and art market/ world, throughout their educational journey.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc and submit to the dept.

Course Outcome: After the course completion the student will be able to understand

- 1) About the learning how to introduce themselves and tell their stories, concepts of diversity dealing with the various segments and nature of different disciplines.
- 2) How to communicate with the art market and handle challenging work situations in their chosen field, solving problems independently with recognizing strengths and weaknesses, competitions, and its practice of utility, application of quantitative aesthetics and the way to succeed at demand based varied visual representation along with budget oriented global art market.

****The 5 DSCC/ core papers to be studied in the 7th semester of the ‘Honours Programme’ shall be identical with core papers to be studied by the students pursuing ‘Honours with Research Programme’. ****

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Semester: VII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
PIS DSCC7.1	Composition based on Life Study (Practical Paper): The course emphasises on life study and figurative composition inspired by live models as the principal subject to paint the human figure with accurate proportion and emotions within the compositional space. Medium: Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on self-assignments and Figurative Paintings from Contemporary art.	03 +01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC7.2	Representational Composition (Practical Paper): Figurative, Nonfigurative Composition. Object based, Representational Composition from daily life, surrounding etc. Medium: Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on Representational Composition.	03 +01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC7.3	Narrative Composition Level-II (Practical Paper): Advanced understanding of Narrative compositional approaches with an emphasis on visual narrations. Figurative/ Nonfigurative subjects based on historical events, mythology, personal experiences, and societal narration employing a variety of painting methods to produce integrated and expressive compositions. Medium: Wash, Tempera, Gouche on paper/ silk, canvas or any other surface. Theoretical/ Tutorial: Project paper on the nature and features of Narrative Composition from India and European Narrative paintings/ Scrolls/ Murals.	03 +01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

PIS DSCC7.4	Mixed media Composition Level-I (Practical Paper): Creating Compositions by integrating different mediums to create the desired effect as per the concept of the art work. Medium : Gouache/ Water colour/ Acrylic on any suitable support such as canvas, paper, board etc. Theoretical/ Tutorial: Project paper on artist who have used multiple mediums/ mixed mediums in their art practice.	03+01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC7.5	Composition based on Mural Painting (Practical Paper): Development of a Layout and executing the same in any medium based on structural and narrative elements of mural paintings. Theoretical/ Tutorial: Project paper on various types of Mural paintings.	03 + 01 = 04	100	Submission of Class works at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VII Course Objectives with Course Outcomes

Course Code: PIS DSCC7.1	Course Paper: Composition based on Life Study(Practical Paper): The course emphasises on life study and figurative composition inspired by live models as the principal subject to paint the human figure with accurate proportion and emotions within the compositional space. Medium: Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on self-assignments and Figurative Paintings from Contemporary art.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives:The course aims to familiarize the learner's basic idea about the specialization life study. The major objective is to enhance students ability to depict the human figure expressively using wash/ tempera/ gouache, while also developing a deeper understanding of anatomy, proportion within a composition with the help of life models. Outcome: After completion, students will be able to skillfully portray human figures exploring various techniques, revealing greater mastery of figurative composition, anatomical proportion, and creative self expression based on life study and observations.		

Course Code: PIS DSCC7.2	Course Paper: Representational Composition (Practical Paper) Figurative, Nonfigurative Composition. Object based, Representational Composition from daily life, surrounding etc. Medium: Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on Representational Composition.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - Introducing representational elements from immediate surrounding within the structure of compositions that effectively depict recognizable subject matter. - The composition will also represent techniques and mediums to produce expressive and innovative significance of the represented objects within a subject. Outcome: - Students will be able to analyse representational characteristics, integrating narrative, emotion and cultural context within a composition. - Students will also be able to develop technical proficiency in representing the elements in a composition, showcasing critical and artistic insights.		
Course Code: PIS DSCC7.3	Course Paper: Narrative Composition Level-II(Practical Paper): Advanced understanding of Narrative Compositional approaches with an emphasis on visual narrations. Figurative/ Nonfigurative subjects based on historical events, mythology, personal experiences, and societal narration employing a variety of painting methods to produce integrated and expressive compositions. Medium: Wash, Tempera, Gouche on paper/ silk, canvas or any other surface. Theoretical/ Tutorial: Project paper on the nature and features of Narrative Composition from India and European Narrative paintings/ Scrolls/ Murals.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: - The goal is to improve students' capacity to express narratives and personal emotions through visual arrangements, combining subject/ images and concepts of different painting approaches in both figurative and non-figurative artworks. Outcome: - After completion of this course the students will be able to create visual narratives in the form of compositions that successfully transmit histories and emotions integrating, visual storytelling and different painting methods.		
Course Code: PIS DSCC7.4	Course Paper: Mixed media Composition Level-I(Practical Paper): Creating Compositions by integrating different mediums to create the desired effect as per the concept of the art work. Medium : Gouache/ Water colour/ Acrylic on any suitable support such as canvas, paper, board etc. Theoretical/ Tutorial: Project paper on artist who have used multiple mediums/ mixed mediums in their art practice.	Credit of the paper: 3 +1= 4 Total credit: 4
Objectives: The course focuses on the exploration of mixed media painting techniques, using various materials to the composition, creating expressive artworks inspired by figurative and nonfigurative, realistic and abstract forms.		

Outcome:

- The goal is to enable students to become more creative in the application of various materials through mixed media painting, stimulating exploring with textures and methods to create unique artistic expressions based on modern techniques and contemporary art.

Course Code:
PIS DSCC7.5

Course Paper: Composition based on Mural Painting.(Practical Paper):

Development of a Layout and executing the same in any medium based on structural and narrative elements of mural paintings.

Theoretical/ Tutorial: Project paper on various types of Mural paintings.

Credit of the paper: 3 +1 =4
Total credit: 4

Objective:

- Development of knowledge on various mural traditions, such as Fresco Secco, Fresco Buno, Jaipuri Fresco, Mosaic mural etc based on which students will create an art work integrating past mural traditions with their own subjective approach.

Outcome:

- Students will create detailed layouts and execute cohesive large-scale wall like artworks, demonstrating proficiency in planning and technical application.
- Students will adopt/amalgamate various mural traditions (e.g., Fresco Secco, Fresco Buono, Jaipuri Fresco, Mosaic mural) with their personal approach to composition, showcasing an understanding of their distinct processes and applications.

4-YEAR B.F.A. HONOURS COURSES**Semester: VIII**

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
PIS DSCC8.1	Observational Composition (Practical Paper): Figurative/ Nonfigurative composition. Object based composition with detailed study of immediate surrounding, socio-political situation and environment etc. Medium: Wash, Tempera, Gouche on paper/silk, canvas. Theoretical/ Tutorial: Project paper on artists, art works and art projects which have effectively engaged with socio-political issues and thoughts.	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

PIS DSCC8.2	Composition on Unconventional Support/ Base (Practical Paper) The course intends to understand how an unconventional base /support in art practice plays a significant role in representing an idea. The students are free to use any unconventional support which will be in sync with the other material usages and their ideas. Theoretical/ Tutorial: Project paper on how the students uses unconventional support in representing their ideas.	03 + 01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC8.3	Narrative Composition Level-III (Practical Paper): Approaches to Narrative Composition with an emphasis on visual narrations at an advanced level. Figurative/ Nonfigurative subjects based on historical events, mythology, personal experiences, and societal narration employing a variety of painting methods to produce integrated and expressive composition. Medium : Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on Narrative traditions of India/ Far East and Europe.	03+01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC8.4	Mixed media Composition Level-II (Practical Paper): The course focuses on the exploration of mixed media painting techniques, using various materials to create expressive artworks inspired by figurative and nonfigurative, realistic and abstract forms. Medium: Acrylic, Watercolor, collage, photocollage, ink and found objects etc. on any surface. Theoretical/ Tutorial: Project paper on exploring varied mediums and surfaces in the self-study/work of Painting in Mixed media.	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
PIS DSCC8.5	Creative Composition. (Practical Paper): The student will bring in all acquired experiences of the previous semesters in to a comprehensive understanding of composition, use of material, ground/ surface manipulation etc. to create their own visual image. Theoretical/ Tutorial: Project paper based on the working process of their individual art practice/works.	03 + 01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: PIS DSCC8.1	Course Paper: Observational Composition (Practical Paper): Figurative/ Nonfigurative composition. Object based composition with detailed study of immediate surroundings, socio-political situation and environment etc. Medium: Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on artists, art works and art projects which have effectively engaged with socio-political issues and thoughts.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: - To develop observational skills and conceptualization of the immediate surrounding. - To inspire students to create art works by engaging with their immediate surrounding and create personal conceptual expression. Outcome: - This will make the students aware of their social belongings and equip them to produce their subjective and conceptual outlooks on the surrounding issues.		
Course Code: PIS DSCC8.2	Course Paper : Composition on Unconventional Support/ Base (Practical Paper) The course intends to understand how an unconventional base /support in art practice plays a significant role in representing an idea. The students are free to use any unconventional support which will be in sync with the other material usages and their ideas. Theoretical/ Tutorial: Project paper on how the students uses unconventional support in representing their ideas.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: - The course aims to sensitize students to the importance of consciously selecting non-conventional supports and understanding their functional and conceptual relevance in art-making. It also seeks to develop technical proficiency in the appropriate application of paint media in relation to specific supports. Course Outcome: - Upon completion of the course, students will develop a critical and informed approach to support selection that meaningfully complements and enhances their use of painting media.		
Course Code: PIS DSCC8.3	Course Paper: Narrative Composition Level-III (Practical Paper): Approaches to Narrative Composition with an emphasis on visual narrations at an advanced level. Figurative/ Nonfigurative subjects based on historical events, mythology, personal experiences, and societal narration employing a variety of painting methods to produce integrated and expressive composition. Medium : Wash, Tempera, Gouche on paper/ silk, canvas. Theoretical/ Tutorial: Project paper on Narrative traditions of India/ Far East and Europe.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objectives: By integrating the subjects and ideas of various stories or narrations in both figurative and non-figurative artworks, the aim is to enhance students' ability to visually convey narrative expressions more analytically and explore the power of imagination and intuition.		

- Students will be able to incorporate visual storytelling and various painting techniques to produce compositions that effectively convey histories and cultural practices. Outcome: - Students will be able to incorporate visual, pictorial characteristics in painting to enhance self-imaginative skills in constructing or depicting compositional depth that effectively convey histories and cultural identities.		
Course Code: PIS DSCC8.4	Course Paper: Mixed media Composition Level-II (Practical Paper): The course focuses on the exploration of mixed media painting techniques, using various materials to create expressive artworks inspired by figurative and nonfigurative, realistic and abstract forms. Medium: Acrylic, Watercolor, collage, photocollage, ink and found objects etc. on any surface. Theoretical/ Tutorial: Project paper on exploring varied mediums and surfaces in the self-study/work of Painting in Mixed media.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objective: - The goal is to enable students to become more creative and analytical in handling/ applying/ exploring of various materials through mixed media paintings, stimulating exploring with textures and methods to create unique artistic expressions based on modern and contemporary painting techniques. Course Outcome: - Students will be aware of the various possibilities of the various media and how they could be brought together to extend the possibilities of self expression.		
Course Code: PIS DSCC8.5	Course Paper: Creative Composition. (Practical Paper): The student will bring in all acquired experiences of the previous semesters in to a comprehensive understanding of composition, use of material, ground/ surface manipulation etc. to create their own visual image. Theoretical/ Tutorial: Project paper based on the working process of their individual art practice/works.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: - The objective of the course work is to create an art work utilising the experiences, craftsmanship, and intellectual capabilities acquired from the previous semesters. Outcome: - Through their exercise, the student will have a clear understanding of the knowledge gained throughout the entire course of study.		

4-YEAR B.F.A. HONOURS WITH RESEARCH COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
PIS RM1	Research Methodology-1(Theoretical Paper): This course will cover the following steps of research methodology • Fundamentals of Research: Research Process and Design • Research Ethics and Social Impact • Literature Review	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce = 25 Marks
PIS RM2	Research Methodology-2(Theoretical Paper): This course will cover the following steps of research methodology • Methods, Techniques and Tools • Citation & Bibliography	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce = 25 Marks
PIS RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
PIS D	Dissertation / Project (Theoretical Paper): The students will produce a complete dissertation/ project synthesizing and accommodating the learned knowledge, expertise and experiences from the preceding course works.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva-Voce =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: PIS RM1	Course Paper: Research Methodology-1(Theoretical Paper): Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: i) Fundamentals of Research: Research Process and Design • To help students understand what research is and how it is done step by step. • To guide students in choosing a suitable research design for their visual arts topic. ii) Research Ethics and Social Impact • To make students aware of honest and respectful ways of doing research.		

- To help students think about how their work affects people, society, and culture.

iii) Literature Review

- To teach students how to find, read, and understand books, articles, and other studies related to their topic.
- To help them use this information to build strong background knowledge for their dissertation.

Expected Outcomes

- Students will understand the steps of research and will be able to plan their own study properly.
- They will be able to create clear research questions and objectives for their dissertation.
- Students will follow ethical rules, use information responsibly, and respect people's rights.
- They will be able to explain how their research or artwork connects with society and culture.
- Students will be able to collect and summarize important information from books and studies.
- They will be able to identify what has already been studied and what is still missing in the field.

Course Code:
PIS RM2

Course Paper: Research Methodology-2 (Theoretical Paper):
Theoretical and Tutorial / Viva

Credit of the
paper: 03 + 01 = 04
Total credit: 04

Course Objectives:

iv) Methods, Techniques and Tools

- To train students to collect information using methods like observation, interviews, experiments, and visual analysis.
- To help them choose the right tools for gathering and studying data in visual arts.

v) Citation & Bibliography

- To teach students how to properly give credit to authors and artists whose work they use.
- To help them prepare a correct and complete bibliography for their dissertation.

Expected Outcomes

- Students will confidently use different methods to gather and study visual and written information.
- They will apply suitable tools and techniques to support their research findings.
- Students will correctly use citation styles and give proper credit to all sources.
- They will prepare a neat and accurate list of references for their dissertation.

Course Code:
PIS RI

Course Paper: Research Internship (Theoretical Paper):
Theoretical& Tutorial/ Viva:

Credit of the
paper: 03 +01 = 04
Total credit: 4

Course Objectives:

The research internship aims to give students practical experience in studying, observing, and analysing visual arts.

- To help students understand how research is carried out in real art-related settings such as studios, galleries, communities, and archives.
- To develop skills in collecting information through observation, interviews, documentation, and visual analysis.
- To encourage students to connect theory with practice by studying artworks, creative processes, or artistic communities.
- To build confidence in using research tools such as sketchbooks, cameras, digital software, and field notes.
- To improve students' ability to write reports, interpret findings, and present their research clearly.

To help students work responsibly, follow ethical guidelines, and understand their role as emerging art researchers.

Course Outcome:

After completion of the course, learners will be able to:

- Apply basic research methods to study visual art practices and creative environments.
- Document visual and textual information in an organized and meaningful way.

- Analyse artworks, processes, or community art activities with clarity and understanding. - Prepare well-structured reports or presentations based on field research. - Work professionally, follow ethical standards, and communicate effectively with artists, peers, and mentors. - Use their research experience to support future studio practice, academic writing, or dissertation work.		
Course Code: PIS D	Course Paper: Dissertation / Project(Theoretical Paper): Theoretical and Viva:	Credit of the paper: 06 + 02 = 08 Total credit: 08
Course Objectives: - To help students gain an in-depth understanding of a chosen visual arts topic through structured research. - To develop the ability to connect artistic practice with theoretical knowledge. - To train students in the use of research tools, documentation techniques, and visual analysis. - To enhance skills in academic writing, argument development, and critical thinking. - To encourage independent inquiry, creativity, and reflective practice. Probable Helping Guidelines: - Choose a Clear Topic: Select a visual arts theme that is relevant, manageable, and connected to your area of interest or studio practice. - Develop a Strong Proposal: Clearly state the problem, objectives, research questions, and significance of the study. - Conduct a Thorough Literature Review: Read books, articles, exhibition catalogues, artist interviews, and previous dissertations to understand existing knowledge. - Follow an Appropriate Methodology: Use suitable research methods such as observation, interviews, visual analysis, case study, or practice-based research. - Document Carefully: Maintain organized notes, sketches, photographs, and field data to support your study. - Follow Ethical Standards: Respect copyright, seek consent for interviews or photographs, and avoid misrepresentation. - Write in Clear Language: Present ideas logically with headings, illustrations, and proper explanations. - Use Proper Citation: Follow standard referencing styles such as APA, MLA, or Chicago and maintain a complete bibliography. - Revise and Edit: Proofread for clarity, grammar, coherence, and accuracy of information. - Prepare Final Submission: Format the dissertation neatly with title page, chapters, visuals, and appendices as required by the institution. Expected Outcomes: After completion of the course, learners will be able to: - Students will produce a well-researched and well-written dissertation that demonstrates their understanding of visual arts. - They will be able to apply appropriate research methods and present their findings with clarity and confidence. - They will demonstrate the ability to analyse artworks, cultural contexts, and artistic processes critically. - Students will show improved skills in documentation, citation, and visual presentation. - The completed dissertation will help students build academic confidence and support their future creative or professional projects in the visual arts.		

The End

Govt. College of Art and Craft, Calcutta

NEP/CCF SYLLABUS OF 'GRAPHIC DESIGN/APPLIED ART' SPECIALISATION.

Course Objectives, Course Outcome Programme Outcome under NEP, 2020

Graphic design during the Industrial Revolution underwent a significant transformation, evolving from traditional handcraft to a modern visual communication tool. The invention of the steam-powered printing press and lithography enabled mass production of posters, advertisements, and printed materials. With the rise of consumer goods and advertising, typography and visual layout became essential in attracting public attention. New typefaces and design styles emerged to suit commercial needs. Artistic movements like Arts and Crafts and Art Nouveau also influenced design aesthetics, blending function with beauty. This era laid the foundation for graphic design as a profession, shaping modern principles of branding and communication. With the rise of mass media and advertising, graphic design emerged as a key profession. Furthermore, the digital revolution further transformed the field, blending traditional principles with modern tools and interdisciplinary learning.

At this institution we offer BFA in 'Graphic Design/Applied Art' (Honours / Honours with Research) of 4 years' duration and 3 year under graduate with BFA in 'Graphic Design/Applied Art' degree are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight (8) examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in 'Graphic Design/Applied Art' (Honours / Honours with Research) and six (6) semester examinations for 3 years BFA in 'Graphic Design/Applied Art' courses. The syllabus of study consists of Discipline Specific Core Course / Major, Minor, AEC, SEC, Practical/ Tutorial, CVAC, IDC, Summer Internship and Research.

BFA in Graphic Design /Applied Art offers a dynamic future by equipping students with creative, technical, and conceptual skills essential in today's visual communication landscape. Graduates can pursue careers in graphic design, branding, advertising, UI/UX design, animation, packaging, illustration, and more. The program fosters visual storytelling, software proficiency, and professional portfolio development, opening doors to roles in creative industries or self-employment as freelancers or entrepreneurs. It also serves as a foundation for higher studies in design and related fields. With design being integral across sectors, a BFA in Graphic Design /Applied Art prepares individuals to thrive in both traditional and digital creative domains.

Programme Outcome:

A student aspiring to enroll in this particular course can pursue careers in advertising, branding, web and app design, packaging, publishing, UI/UX design, and animation and many other avenues. They can work as graphic designers, illustrators, art directors, or creative strategists in agencies, media houses, or startups. With strong visual communication skills and digital proficiency, they can also become freelancers or start their own design studios. Additionally, they can pursue higher education or teaching, contributing to creative industries with innovation, storytelling, and impactful visual solutions.

Program Specific Outcome:

The students can get the knowledge, skills and attitudes during the end of the B.F.A. degree course on Graphic Design/Applied Art Specialization. By goodness of the preparation, they can turn into a Ph.D candidate, Gallery Manager, Gallery Assistant, Assistant Professor, 10+2 level Art Teacher, Master Designer, Art Supervisor, Animator, UX&UI designer, Visual Designer, Motion Graphic Artist, Creative director, Scenographer, Exhibition Supervisor, Government employments and so on. Students will prove themselves in different professional exams like M.F.A. NET, CSC, PSC, UPSC and Private Boards/ Companies as well as other courses. The students will acquire the knowledge, skill in different areas of communication, decision making, innovations and problem solving in day to day Art world and its demanding activities.

This course will provide students with an in-depth understanding of visual language, composition, colour theory, typography, and layout, enabling them to craft designs that are both functional and visually compelling across print and digital platforms. By exploring typography, calligraphy, book cover design, brochures, and magazine covers, learners gain mastery in visual storytelling, layout, hierarchy, and expressive communication. Through standee and kiosk branding, as well as branding and logo design, students learn to build impactful, cohesive brand identities across physical and digital environments, developing spatial awareness and a keen sense of audience engagement. Campaign planning equips them with strategic thinking skills to align creative concepts with marketing goals, ensuring consistency in branding, messaging, and visual identity. In the 3D design segment, students delve into modelling, texturing, lighting, and rendering to build dynamic visuals that integrate seamlessly into real or virtual spaces. Photo manipulation enhances their ability to reconstruct and re-imagine images creatively using high-level editing, retouching, and conceptual techniques ideal for advertising and editorial contexts. Photography strengthens their visual storytelling through control of light, composition, framing, and mood, supporting original content creation aligned with design goals. Event design teaches the creation of cohesive and immersive visual experiences for both physical and digital gatherings, incorporating elements like banners, backdrops, and promotional materials that reflect brand identity. Packaging design blends aesthetics, functionality, and branding to produce innovative and sustainable packaging solutions tailored to consumer behavior. Poster design trains students in the principles of visual hierarchy and narrative composition to create effective visual messages for campaigns, events, films, and social causes. The branding component of the programme offers strategic insights into identity building, logo design, and brand storytelling across various media, including print, packaging, web, and motion. Encouraging interdisciplinary collaboration and critical thinking, the course emphasizes research, ideation, and execution, enabling students to develop professional portfolios that showcase both technical proficiency and conceptual innovation. Graduates are well-prepared for diverse roles such as graphic designer, motion designer, 3D artist, art director, or brand strategist, with the flexibility to work independently or within creative teams across agencies, studios, and digital platforms. Through a well-rounded blend of theory and practical application, the programme shapes adaptable, forward-thinking professionals ready to thrive in the evolving design industry.

Government College of Art & Craft, Calcutta

Syllabus for semester wise Four-years (Honours & Honours with Research) programme of Bachelor of Fine Arts (BFA)

NEP Syllabus for 'Graphic Design/Applied Art' Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
GD DSCC1.1	Composition Level – I (Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Elementary Composition.	03+01 =04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD IDC1.1	Inter Disciplinary Course-I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
GD SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Elementary Drawing Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of works: At least five Practical Paper =100 Marks
GD CVAC1.1	Heritage Study Level – I (Practical Paper) : Museum antique/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of works: At least one. Practical Paper =50 Marks
GD CVAC1.2	Environmental Study Level –I (Practical Paper) : Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of works: At least five. Practical Paper =50 Marks
GD M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper =75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
GD AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: GD DSCC1.1	Course Paper: Composition Level – I (Practical Paper) Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. - Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. - Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Practice of Representational art with the help of transparent and opaque water colour. - The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: - Apply the skills to arrange elements and prepare to make a complete composition. - The ability of good composition will develop creativity and perceptions in their art works for further classes.		
Course Code: GD IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper) Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Course-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. - The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. - This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners' ideas to unify all the art segments. - The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand - About the concepts of diversity dealing with the various segments and nature of different disciplines. - About the modern side of the art market through the production and cost behaviour of various complete art forms. - About the perfectly competitive market and its demand based varied visual representation along with budget. - About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: GD SEC1.1	Course Paper: Skill Enhancement Course Level –I (Practical Paper) Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code: GD CVAC1.1	Course Paper: Heritage Study Level – I(Practical Paper) Museum study/ antique study/ Architectural drawing	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code: GD CVAC1.2	Course Paper: Environmental study Level- I(Practical Paper) Environmental study through observation and study of nature.	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code: GD M1.1	Course Paper: History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
GD AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
GD DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD IDC2.1	Inter Disciplinary Course – II(Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of works: At least two. Practical Paper =50 Marks Theoretical / Tutorial =25 Marks
GD SEC2.1	Skill Enhancement Course Level – II(Practical Paper) : Elementary Drawing Advance knowledge on Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of works: At least five. Practical Paper =100 Marks
GD CVAC2.1	Heritage Study Level–II(Practical Paper) : Museum antique/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of works: At least one. Practical Paper =50 Marks
GD CVAC2.2	Environmental Study Level –II (Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of works: At least five. Practical Paper =50 Marks
GDM2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper =75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
GD AEC2.1	MIL (Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: GD DSCC2.1	Course Paper: CompositionLevel – II (Practical Paper) Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete composition. 2) The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: GD IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of diversity and the various characters of different disciplines. 2. About the modernization of the art market through the production and various complete art forms. 3. About the perfectly competitive tendency of art market and its nature of demand. 4. Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: GD SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. 2) Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: GD CVAC2.1	Course Paper: Heritage StudyLevel – II (Practical Paper) : Advance study of Museum art objects/Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i)After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii)To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1)Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: GD CVAC2.2	Course Paper: Environmental study Level-II(Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i)After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii)To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: GD M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary StudiesGroup Discussion/Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture Sculpture – Sculptures in the round (Mathura and Sarnath Schools)		

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *NatyaShashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
GD AEC2.1

Course Paper: MIL (Bengali)/ Alternative English Level-I (Theoretical Paper)
MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL (Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, *Ozymandias* by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
GD DSCC3.1	Typographical Design(Practical Paper): Introduction to typography, anatomy of a type, type classifications, Calligraphy, Typographical Book cover, Typeface Specimen book etc. <i>(Submissions must be done either manually or digitally)</i> Theoretical / Tutorial Part Project Paper on Typographical Design	03+01 =04	100	Submission of class work: At least Two works Practical Paper = 75Marks Project Paper = 25Marks
GD DSCC3.2	Identity Design (Practical Paper): Introducing the basic strategy of brand identity design.This includes Logo Design, Visiting Card design, Letterhead design etc. <i>(Submissions must be done either manually or digitally)</i> Theoretical/Tutorial Project Paper on Identity Design	03+01 =04	100	Submission of class work: At least Two works Practical Paper =75Marks Project Paper = 25Marks
GD IDC3.1	Inter Disciplinary Course- III (Practical paper): Mural/ Print making/ Ceramics/ Textile Theoretical/Tutorial Project paper on IDC	02+01 =03	75	Submission of class work: At least one class work Practical Paper = 50 Marks Theoretical paper=25Marks
GD SEC3.1	Skill Enhancement Course Level – III (Practical Paper): Drawing and Sketch, Still life making, Drawing with anymedium, Outdoor Study, Antique study, Life and Animal study OR Computer Application (Digital Illustration, Graphic Novel, Comic Book Design etc.)	04	100	Submission of class work: At least 20works (drawing& sketch) minimumsize11x 15 inch and one project paper on drawing and sketch Practical paper + OP/Tutorial=100Marks
GD M 3.1	History of Art Level- III (Theoretical Paper) : Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
GD AEC 3.1	Compulsory English Level –II (Theoretical Paper) : Modern English Language & Literature Practical / Tutorial : Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III Course Objectives with Course Outcomes

Course Code: GD DSCC3.1	Course Paper: Typographical Design(Practical Paper): Theoretical/ Tutorial: A Project paper on typographical Design	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives : The course is designed to help learners gain a conceptual understanding of how to analyze brand values and translate them into cohesive visual identity systems, which include logos and brand guidelines. It focuses on brand behavior and aims to explore the psychology behind products, as well as how consumers associate with those products. Theoretical projects will help students in developing a strong conceptual foundation, enhancing their ability to critically analyze visual elements, understand design principles, and apply strategic thinking to create meaningful, purpose-driven communication solutions. Course Outcome: After completion of the course, learners will be able to: Translate brand values into compelling visual identities using typography and illustration.		
Course Code: GD DSCC3.2	Course Paper: Identity Design(Practical Paper): Theoretical/ Tutorial: A Project paper on Identity Design.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: To make learners apply typographic principles creatively and effectively across various media formats. Outcome: Effectively apply design principles across various media and platforms, classifying fonts, understanding the characteristics of different typefaces, and recognizing the psychology in communication. For theoretical/ tutorial projects, they will be asked to prepare project and search designs sources of eminent typographical experts and prepare their project .Students will be advised to prepare a project on their assigned design step by step (with screen shots) and may be asked to explore and do some research on the content. Course Outcome: After completion of the course, learners will be able to: Create meaningful, aesthetically strong, and purpose-driven design solutions.		
Course Code: GD IDC3.1	Course Paper: Inter Disciplinary Course –III (Practical Paper) : Mural/ Print making/ Ceramics/ Textile Theoretical/Tutorial : Project paper on chosen IDC	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objective: The course is designed to help learners gain a conceptual understanding of how to analyze brand values and translate them into cohesive visual identity systems, which include logos and brand guidelines. It focuses on brand behaviour and aims to explore the psychology behind products, as well as how consumers associate with those products. Course Outcome: After the course completion the student will be able to ● Explore and apply various painting techniques to express visual ideas, emotions, and concepts effectively across different themes and styles. ● Develop skills in lino cut printmaking, including carving, inking, and printing processes, to produce original and expressive graphic artworks. ● Design and execute murals, demonstrating the ability to plan large-scale compositions, collaborate in public art settings, and engage with community or thematic narratives.		

- **Experiment with materials, tools, and surfaces** in each medium to enhance creative expression and technical proficiency.
- **Understand the historical and contemporary significance** of painting, printmaking, and mural art within cultural and social contexts.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc.

Course Code: GD SEC3.1	Course Paper: Skill Enhancement Course Level –III(Practical Paper): Drawing and Sketch, Drawing with anymedium, Outdoor Study, Antique Objectstudy, Life and Animal study Theoretical/ tutorial: Project Paper basic understanding of one computer application	Credit of the paper: 4 Total credit: 4
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Course Objectives: This course improves drawing skills, while studying nature and outdoor sketches fosters a mindset geared towards visual perfection.

The major learning outcomes of this subject are as follows:

- After completing this course students can get the idea of environment, live model, figure and anatomy, animal, open air space, landscapes with various atmospheres, our surroundings, and of the subjects of our daily life.
- To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials, skeletal structures, anatomical balances etc.
- To acquire the knowledge on Drawing and Sketches the students should choose the subjects from inside or outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of pencil, water colour, charcoal drawing, pen and ink, and any other materials of their choice.

For theoretical/ tutorial projects, they will search and make a write up with photographs of their own drawing and sketches, to share about the process and their experience etc.

Course Outcome:

After completion of the course, learners will be able to: Utilize their understanding of rhythm, balance, and the beauty of nature to elevate their artwork and enhance composition.

Course Code: GD M3.1	Course Paper: History of Art Level – III (Theoretical paper) : Art of India during Medieval Period Art of Europe during Early Middle Ages and Initiation of High Middle Ages. Practical / Tutorial : Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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History of Art (Theoretical Paper) :

India and the West From 7th / 8th Cent. to 12th Cent. A.D (Early Medieval Period)

Indian Art : Group-A

[‘An Aftermath’ of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons]

The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators.

Learning on **Iconography** and **Iconology**- Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky.

Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools.

A comprehensive study of Indian Architecture-

A) The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) :
Nagara-Kandariya Mahadeo and Lakhsmiana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.

- i) **Vesara**- Chennakesava Temple- Belur, Hoysaleswara-Halebidu, Durga Temple- Aihole, Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....
- ii) **Dravida** –Vrihadisvara also called Rajarajesvara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

Lakshityatana cave - Mandagappattu, Lalitankuracave, Tiruchirapalli, Tirumati cave and other various important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,
Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rajasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa, the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakhmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan. Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

- i) Pala-Sena (Eastern Indian School) Illuminated Mss.
- ii) Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

- i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.
- ii. Nalanda and other Buddhist monasteries of the North East.
- iii. Sitabhinji and Parsuramesvara Temple - Orissa.
- iv. Badami, Ellora, Sittanavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in Deccan and South.

Kailashnath, Brihadisvara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara , Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash** , Matrikas , **Shiva -Parvati** , Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha. **Mamallapuram**– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala.

Paharpur (Somapura Vihara)- Terracotta art/ Plaques (figurative)....

Khajuraho and **Konark**- Erotic figures (Mithuna)

Gujarat – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons) .

Sarnath – Buddha and Vajrasattva , Ten Incarnation of Vishnu, **Sarasvati** from Dhar (Paramara).

Gujarat – Jain Tirthankaras (Brass and Marble)

Bengal –Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.
South (Tamilnadu) –Icons of Casting Bronzes-Nataraja (Natarajana ,Chatura) , Siva- Bhikshatana, Kalyanasundaramurti , Krishna on Kalia ,ManikkaVasudeva and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art ,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,
- viii. Art of Bookmaking.

An overview of Art and Architecture of Srilanka (Ancient Ceylon), Myanmar (Ancient Burma) and South-East Asia (Greater India).

[For Tutorial]

- i. **Sigiriya** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.
- iv. Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Myanmar and South – East Asia (Greater India):

- i. **Myanmar**(Ancient Burma) - Buddhist Icons , Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art.

Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving , Stone works Metal crafts and Ceramics etc....

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
2. To comprehend the development of European art in post-Roman era till 12th century CE.
3. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: GD AEC3.1	Course Paper: Compulsory English Level – III (Theoretical Paper): Practical / Tutorial: Project Paper	Credit of the paper: 2 Total credit: 2
Prose: 1. <i>Lives of the Artists</i> by Georgio Vasari, 2. <i>Nataraj</i> by Auguste Rodin Poem: 1. <i>Ode to Grecian Urn</i> by John Keats, 2. <i>Song of Innocence</i> by William Blake Practical / Tutorial : Project Paper Course Objectives: - To make a comprehensive understanding of English language. - To make a comprehensive understanding of the relation of art and literature. Course Outcome: The student will be able to understand the interrelationship of language and art.		
<u>For Further Studies:</u> <u>Old Classics:</u> The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante. <u>Biography / Autobiography :</u> ‘Lives of the Artists’ by Giorgio Vassari ‘Lust for Life’ by Irving Stone ‘Gauguin’ by Maria Heiner ‘Life with Picasso’ by Francoise Gilot ‘Picasso : A Biography’ by Patrick O’ Brian ‘An Indian Pilgrims’- Netaji Subhas Ch. Bose <u>Essay :</u> ‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore Writing on ‘Kali’ by Sister Nivedita ‘Nataraj’ by Rodin ‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson <u>Novel</u> ‘Istanbul’ – Orhan Pamuk Marcel Proust- ‘In Search of Last Time’, ‘Remembrance of Things Past’. ‘The Picture of Dorian Gray’ by Oscar Wilde ‘In an Antique Land’/‘The Shadow Lines’ / Dance in Cambodia’/‘ The Empire of Poppies’ / ‘The Hungry Tide’ by Amitava Ghosh ‘War and peace’ / ‘Anna Karenina’/‘Resurrection’ by Leo Tolstoy ‘Crime and Punishment’ by Dostoevsky	<u>Travelogue:</u> ‘The Innocents Abroad’ by Mark Twain ‘Iron & Silk’ by Mark Salzman ‘Walden’ by Henry David Thoreau ‘South from Granada’ by Gerald Brenan <u>Drama / Play :</u> ‘Abhigyan Shakuntalam’, by Kalidasa ‘Mudrakshasa’ by Vishakhadatta ‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare ‘Antigone’ / ‘ Oedipus’ by Sophocles Tragedy: ‘ Medea’ by Euripides Comedy: ‘ The Bacchae’ by Euripides ‘ The Persians ‘ by Aeschylua ‘ Tartuff ‘ by Moliere ‘ Faust’ by Johann Wolfgang Von Goethe ‘ The Importance of Being Earnest’ by Oscar Wilde. <u>Prose / Essay Writing :</u> ‘Last Leaf’ by O’ Henry ‘Abstraction’ by Satyajit Ray ‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford) ‘Adaption Studies-At Crossroads’ by Thomas ‘On the Art if Adaption’ by Linda Hutcheon ‘The formation of the Intellectuals’ / ‘Hegemony’/ ‘Separation of Power’ by Antonio Gramsci ‘Ideology and Ideological State Apparatuses’ by Louis Althusser ‘The Diasporic imaginary’ by V. Mishra	

Semester: IV

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
GD DSCC4.1	Branding Level –I (Practical Paper): The implementation of Brand's Strategy, Brand Positioning, Brand Essence, Brand Differentiation etc. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial : Project paper on Branding Level- I	03+01 = 04	100	Submission of class work: At least Two (2) Works. Practical Paper = 75Marks Project Paper = 25Marks
GD DSCC4.2	Representational Drawing / Illustration Level - I (Practical Paper): Representational Drawing which includes Portrait Study, Still-life composition, Figurative drawings, Foliage Study, study etc. <i>(Submissions must be done manually only)</i> OR Understanding the concept of image-building through the graphic depiction of characters, narratives, or messages—such as in storybook illustrations, satire, storyboards, caricatures, and cartoons. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Representational Drawing / IllustrationLevel – I	03+01 =04	100	Submission of class work: Submission of Drawing at least 10 works Pencil, Pastel, Water Colour, Pen & Ink etc. Or Submission of illustration at least 2 Complete coloured Illustration assignments Practical Paper = 75Marks Project Paper = 25Marks
GD DSCC4.3	Out of Home Media Level- 1 (Practical Paper): Out-of-home (OOH) advertising or Outdoor advertising design which includes billboards, Hoardings, Transit Advertising, Kiosk etc. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper onOut of Home Media Level- I	03+01 =04	100	Submission of class works: Submission of Class works: at least two. Practical paper=75marks Project Paper= 25Marks

GD DSCC4.4	Advertising Art and Ideas Level-I (Theoretical Paper): Principle of layouts, Colour theory, Principle of design, Typography, Introduction of Logo design, various types of Logos and its importance. Ideation in design component, Anatomy of book, Basic components of Illustration, Outdoor Advertising, Branding, Cognitive theory of Advertising, Design theory in Advertising, Types of Advertising, Trends in Advertising, Visual Communication Types of Marketing Strategy, Marketing Mix, Printing technology etc. Practical / Tutorial: Project Paper Advertising Art and Ideas Level - I.	03+01=04	100	Submission of one work based on practical application Theory Exam = 75marks Practical/tutorial= 25marks
GD M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01=04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
GD AEC4.1	MIL (Bengali / Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Totalcreditsandmarks1credits=25marks	22	550	

Semester: IV Course Objectives with Course Outcomes

Course Code: GD DSCC4.1	Course Paper: Branding Level- I(Practical Paper): Theoretical/Tutorial: Project Paper on Branding Level - I	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: To equip students with the knowledge and skills necessary to create and manage effective brand identities by understanding branding principles, consumer perception, market positioning, and visual communication strategies. The course encourages both strategic thinking and creative execution in building strong, memorable brands across various platforms. Course Outcome: After completion of the course, learners will be able to: Understand key branding principles, including brand strategy, positioning, and brand personality. Gain insights into brand behaviour, consumer psychology, and the use of mind mapping to analyze and develop effective brand communication. Create cohesive visual identity systems and communicate brand values across various media. Analyze audiences and trends, and refine branding solutions through critical feedback and real-world context.		
Course Code: GD DSCC4.2	Course Paper: Representational Drawing / Illustration Level - I (Practical Paper): Theoretical/Tutorial: Project paper on Representational Drawing / Illustration Level - I	Credit of the paper: 3+1 = 4 Total credit: 4
Course Objectives: To develop students' ability to accurately observe and depict the visual world through representational drawing, focusing on form, proportion, perspective, and shading. The course aims to strengthen foundational drawing skills while encouraging visual analysis and expressive mark-making For theoretical/ tutorial projects, they will search,analyze the drawing of famous artists/cartoonists as and when required and prepare a project. Course Outcome: After the course completion the student will be able to understand and translate real-life subjects into accurate two-dimensional drawings. They will apply principles of proportion, perspective, light, and shadow to create realistic representations. Through the use of various tools and techniques, students will express form, texture, and depth effectively. This practice will enhance their visual analysis skills and lay a strong foundation for advanced work in illustration, fine arts, or design.		
Course Code: GD DSCC4.3	Course Paper :Out of Home Media Level- I(Practical paper): Theoretical/Tutorial: Project paper onOut of Home MediaLevel- I	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: To equip students with the skills and knowledge required to conceptualize and design effective out-of-home (OOH) advertising campaigns. The course focuses on understanding the impact of scale, location, audience behavior, and visual hierarchy in designing billboards, transit ads, hoardings, and other public display formats. For theoretical/ tutorial projects, they will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to understand the principles and functions of out-of-home (OOH) media within the advertising landscape. They will be able to analyze location, audience behavior, and message context to create targeted and effective OOH designs. Students will learn to design visually impactful layouts for large-format media such as billboards, transit ads, and hoardings, applying key principles of composition, scale, typography, and colour.		

Course Code: GD DSCC4.4	Course Paper: Advertising Art and Ideas Level-I (Theoretical Paper): Practical/Tutorial: Project paper on Advertising Art and Ideas Level-I	Credit of the paper: 03+01 = 04 Total credit: 4
Course Objectives: To provide students with an in-depth understanding of design principles, visual communication, and advertising strategies by integrating foundational and advanced concepts in layout, typography, branding, marketing, and printing technology. The course aims to develop both creative and strategic thinking, enabling students to ideate, design, and execute effective visual and advertising solutions across various platforms. Course Outcome: - Understand and apply the principles of layout, design, color theory, and typography to create compelling visual compositions. - Analyze and design logos, brand identities by using visual strategies. - Demonstrate knowledge of advertising theories (cognitive and design), types of advertising, and current industry trends. - Understand the anatomy of a book and apply that knowledge in editorial and publication design. - Differentiate between indoor and outdoor advertising formats and design effective solutions tailored to each. - Apply marketing concepts such as marketing mix and strategy in the context of brand communication and advertising design. - Gain a working knowledge of printing technology and its role in design production and execution. - Communicate messages effectively through visual storytelling, integrating design thinking and audience analysis.		
Course Code: GD M4.1	Course Paper History of Art Level – IV (Theoretical Paper): Art of India from Medial to Pre-Modern Period Art of Europe from High Middle ages to Pre-Modern Period Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice	Credit of the paper: 03+01 = 04 Total credit: 4
History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D. (Medieval to Pre- Modern Era) Indian Art: Group-A [Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other benefactors i.e merchants and traders]. Evolvement of diverse cultural endeavor- initiatives and promulgation. A thorough study of the iconographical canons and its application during this era. Important Aesthetic Treatises and Aesthetic theories/ doctrines. <u>A comprehensive study of Indian Painting:</u> A) Illuminated Manuscripts- - Illustrated Manuscript of Orissa. - Jain Miniature of Western India. - Manuscript Paintings of the Hoysala and Vijayanagara Dynasty. - Deccani Painting - Central Indian Miniature - Mughal Miniature - Rajput Miniature - Pahari Miniature Folk Paintings of important cultural regions. B) Mural Painting Virupaksha Temple at Hampi, Virabhadra Temple at Lepakshi -Madurai,Vishnutemple at Somabalayam – Cuddappahdist, Uchayappa Math-Anegundi, Great-Temple.and Chidambaram Temple, Palace of Mattancheri - Cochin, Temple of Kerala, Tirunandikkara and PadmanabhaTemple–Tamilnadu.		

An overview of Indian Sculpture:

A) Relief Sculpture for architectural embellishment

Mithuna or erotica–Konark, Khajuraho, and other South Indian temples, Rebanta, Sun God, Nabagraha, Mahishasuramardini, Parsva- Devata, Dvarapalas, Bracket figures, Alasakanya, Lion, Ganesha, Madanika, Krishna- Venugopal. Mahesvara, Seated Lion, Nandi, Baby Krishna, Three figures four legs' Flanking Kartikeya, Female Musicians, Dancers, Head piece with Bhairaba, Wood –carved wall of Kuttambalam, Carved wood ceiling on Anandivallisvara Temple etc.

B) Three dimensional forms

Carved stone icons, wooden and metal icons of Orissa, Karnataka including Stone Chariot at Hampi, (Hoysala and Vijayanagara Dynasty), metal sculptures of Krishnadevaraya and his wives, stone and bronze icons of Shiva, Nataraja, Vaishnava deities and Saints and metal icons of Jain Tirthankaras.

Splendour of Indian Architecture :

Sun Temple - Konark and Ananta –Vasudeva Temple–Orissa, Thousand Pillared Temple of Hanamkonda and Ramappa Temple –Palampet, Lakshmididevi Temple- Doddagaddavalli, Vitthala Swamy, Hazara-Rama, Nrisimhadeva, Virupaksha Temple - Hampi, Ekambaresvara Temple – Kanchipuram, Virabhadra Temple – Lepakshi, Subramanya Temple at Brihadisvara compound – Tanjore, Sundareswara and Minakshi Temple– Madurai, Chidambaram Temple, Tamilnadu, Temple Corridor -Rameswaram, Krishna Temple – Vettikkavalla (Nalambalam), Siva Temple Complex – Ponmeri, Subramanya Temple – Payyanur, Sankara – Narayana Temple – Trichur, Tirunakara and Kaviyur Temple– Kottayam, Anandivallisvara Temple – Quilonetc.

Indo-Islamic Architecture:

A) Under the patronage of Sultanate:

Both: i) Imperial Style

ii) Provincial Style

B) Under the patronage of Mughals:

Both: i) Imperial Style

ii) Provincial Style

Terracotta Art and Architecture of Medieval Bengal (Bishnupur and other adjacent areas) –

Studies on the incipience and growth of the Art of Calligraphy (mainly Buddhist and Islamic).

Glimpses of Minor Arts and Crafts of the Period:

- i. All regional Textile Arts
- ii. Leather Craft
- iii. Ceramic Art
- iv. Decorative Arts
- v. Ivory Works
- vi. Metal Crafts

Wood Crafts

- vii. Art of the Bookmaking

An Introduction to Art and Architecture of Nepal

- i. Illustrated Newari Mss (Ranjana- Calligraphy).
- ii. Hindu and Buddhist Icons of stone and metals.
- iii. Vernacular architecture
- iv. Textile and Decorative Arts

Tibet (Including Western Himalayan Foothills) Thangka painting (Buddhist Banners) and metal icons.

Central Asia (Silk Route/ Cross- Cultural Zone) Buddhist Murals, Bamiyan Buddha statues, Thousand Buddha Cave of Dun-huang and 'DiamondSutra - an earliest Block book.

Western Art-Group-B

An introduction to the art of Book Illustration: Important Schools: of Illustrated Books-A.D.1100–1600 A.D.

Genesis of the Gothic Art and Architecture – 12th to 16th Cent. Paintings including Panel paintings, Stained glass, Fresco and Illuminated Manuscripts. .

Emergence of the Renaissance Art in Italy (1480–1527A.D.)

- i. Early Italian Renaissance Artists- Giotto to Michelangelo;
- ii. High Renaissance- Classicism or Idealized Naturalism; Architecture, Painting, and Sculpture. Mannerism- and the Rise of Counter Reformation (1530–1590A.D.). Art of Northern Renaissance - Masters' contribution.

Introduction to Art and Architecture of Baroque Style:(Late16thCent. toEarly18thCent.A.D.)
 Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/1700 – 1715 A.D.)
 Origin and the development of the Neo-Classical Art (1750A.D.)
 Cradle of the creative style of the Romanticism in the Mid-18thCent.
 Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome: The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe

Course Code: GD AEC4.1	MIL (Modern Indian Language / Alternative English) Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1+1 = 02 Total credit: 2
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MIL (Modern Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

(Alternative English):

Prose: 1. *Amrita Sher-Gil* by Mulk Raj Anand, 2. *Mother* by Maxim Gorky

Poem: 1. *Sailing to Byzantium* by W.B. Yeats, 2. *Leaves of Grass* by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম রূপ নেহার লুঁ” / “মাধব, বহুত মিনতি করি তোর... দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া” – বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ / ‘অর্ধনারীশ্বর’ / ‘রূপাকুঠা’ / ‘নব অনুরাগে’ – গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিণী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্লাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’ – রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পের’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কন্সোজ’ – সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিন্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’ – ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’ – বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’ – অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পূণ্যস্মৃতি’ – রথীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীর্’ – রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আন্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্লেস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গীতীকাব্য / কাব্যনাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “সৃজনহর্দে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “...খাঁচার ভিতরে অচিন পাখি” / “...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য – লালনগীতি
 - “.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি
কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’
– বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোস্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
GD DSCC5.1	P.O.P/ P.O.S Design (Practical Paper): A specific type of sales promotion known as POINT OF SALE / POINT OF PURCHASE is placed next to, on top of, or in close proximity to a checkout counter, also known as the 'point of sale'. They serve to promote point-of-sale displays for special events and aim to attract customers' attention to products, which may be new or on special offer. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on P.O.P/P.O.S Design	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC5.2	3D Packaging Design (Practical Paper): Packaging design is type of art of creating a wrapper, container, or box that protects, communicates, and sells your product. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on 3D Packaging Design	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC5.3	Poster Design Level – I (Practical Paper): A poster is a visual communication tool that uses typography, imagery, colour, and layout along with other design aspects to promote a certain idea, event, product, or service or to express a specific message. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Poster Design Level-I	03 +01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

GD DSCC5.4	Advertising Art & Ideas Level -II (Theoretical Paper): P.O.P./P.O.S, Indoor Advertising, Brand Positioning, Packaging design, Indoor Advertising, Poster Design, The evaluation of Poster design through the decades, Merchandising Design, Creative Advertising, SWOT Analysis, USP Theory, Campaign Planning and Strategy, Bauhaus Movement, Art Nouveau, Art Deco Style, Advertising and Semiology, Infographic design, The role of UI/UX in advertising, New Media, Contribution of famous Graphic Designers, Art Directors and Illustrators in all over the world. etc. Practical/ Tutorial: Project paper on Advertising Art & Ideas Level II	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
GD M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
GD M5.2	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit = 25 Marks	24	600	

Semester: V Course Objectives with Course Outcomes

Course Code: GD DSCC5.1	Course Paper: P.O.P/P.O.S Design (Practical Paper): Theoretical/ Tutorial: Project paper on P.O.P/P.O.S Design	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: To introduce students to the principles, functions, and creative processes involved in designing Point of Purchase (P.O.P) and Point of Sale (P.O.S) materials. The course aims to develop students' ability to create visually engaging, brand-aligned, and strategically positioned retail displays that enhance customer engagement and influence buying behavior. For theoretical/ tutorial projects, students will search/analyse and prepare a project as assigned by the concerned teacher. Course Outcome: - Understand the purpose and impact of P.O.P/P.O.S design in retail marketing and consumer behaviour. - Analyze retail environments, target audiences, and product placement strategies for effective display design. - Create innovative and brand-consistent P.O.P/P.O.S materials such as display stands, shelf talkers, signage, and promotional units. - Develop practical prototypes and presentation mockups that demonstrate both creative and technical execution.		

Course Code: GD DSCC5.2	Course Paper : 3D Packaging Design (Practical Paper): Theoretical/ Tutorial: Project paper on 3D Packaging Design	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: To train students in the fundamentals and creative processes of packaging design, focusing on functionality, aesthetics, brand communication, and sustainability. The course aims to equip students with the skills to develop innovative packaging solutions that enhance product appeal and user experience. For theoretical/ tutorial projects: students will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to: • Design packaging that balances practicality, protection, and visual appeal. • Apply materials, structural design, and graphic elements effectively to create functional and attractive packaging. • Develop packaging concepts that reflect brand identity and engage target audience.		
Course Code: GD DSCC5.3	Course Paper: Poster Design Level - I (Practical design): Theoretical/ Tutorial: Project paper on Poster Design Level - I	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: This course empowers students to craft posters that are both visually engaging and communicatively effective. Students will explore core design elements such as composition, typography, imagery, and fundamental design principles, while learning to convey messages clearly, capture audience attention, and establish a meaningful link between the design and the product across diverse media. For theoretical/ tutorial projects :prepare a project on poster design as assigned by the concerned teacher. Course Outcome: After the course completion the student will be able to understand: - • Understand the key elements and principles of effective poster design. • Conceptualize and execute original poster layouts that communicate clear, direct and bold messages. • Use typography, colour, and imagery creatively to attract and engage target audiences. • To develop the ability to create and organize ideas through mind mapping and translate them into aesthetically executed visual designs.		
Course Code: GD DSCC5.4	Course Paper: Advertising Art and Ideas Level -II (Theoretical Paper): Practical/Tutorial: Project paper on Advertising Art and Ideas Level II	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: The objective of this course is to introduce students to P.O.P./P.O.S displays, indoor advertising, poster design, packaging design, and merchandising design for effective visual communication. It aims to develop an understanding of brand positioning, creative advertising, USP theory, SWOT analysis, and campaign planning and strategy. The course familiarizes students with the evolution of poster design and major design movements such as Bauhaus, Art Nouveau, and Art Deco. It also enables students to analyze advertising and semiology to understand visual signs and meanings. The course introduces infographic design, UI/UX in advertising, and new media for contemporary digital practices. It further creates awareness of the contributions of famous graphic designers, art directors, and illustrators worldwide. For theoretical/ tutorial projects: Students will search/, analyse and prepare a project as assigned by the concerned teacher. Course Outcome: • Understand the fundamentals of P.O.P./P.O.S, indoor advertising, poster, packaging, and		

merchandising design.

- Develop skills in **brand positioning, creative advertising, USP theory, SWOT analysis, and campaign planning.**
- Gain knowledge of the **evolution of poster design** and major movements such as **Bauhaus, Art Nouveau, and Art Deco.**
- Analyze **advertising and semiology** to interpret visual signs and meanings in communication.
- Learn **infographic design, UI/UX principles, and new media** for effective digital advertising.
- Appreciate the **global contributions of famous graphic designers, art directors, and illustrators.**

Course Code:
GD M5.1

Course Paper: History of Art Level – V A (Theoretical Paper):
Art of India and Art of Europe during the Modern Period (Late 19th and Early 20th Centuries)
Practical / Tutorial: Project Paper

Credit of the paper: 03
+ 01 = 04
Total credit: 04

Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries

- i. Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings
- ii. Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others
- iii. Revivalism in Indian Art - E.B.Havell, Abanindranath Tagore and Bengal School
- iv. Establishment of Kalabhavan and Contextual modernism in the art of Rabindranath Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij
- v. Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay
- vi. Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc.

Art of Printmaking in India during 19th and 20th century

- xii. Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints, establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyay.
- xiii. Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhushan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others.

Art Education in Colonial India during early 19th and early 20th century

- xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.

Developments in European Art during the 19th century and early 20th century

- viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.
- ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria
- x. Introduction of Modernism and Modernity during the late 19th century
- xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.
- xii. Conceptual theories of Sigmund Freud, Carl Jung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.

2. To make pupils comprehend the concept of art education in colonial India.
 3. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.
- To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: GD M5.2	Course Paper: History of Art Level – V B (Theoretical Paper): Critical reading of Indian Art and European Art during the Modern Period. Practical / Tutorial: Project Paper	Credit of the paper: 03 + 01 = 04 Total credit: 04
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since 19th century till early 20th century (Level I)

- i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay, Rabindranath Tagore and others.
- ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomaraswamy, Sri Aurobindo Ghosh and others.
- iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others
- iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc.

Tutorial:

William Morris and the design practices in Europe in the modern period/ Bauhaus design movement.

Course Objectives:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
GD DSCC6.1	Publishing Design (Practical Paper): Publication design is the process of designing and constructing layouts for books, magazines, newspapers, and online versions of them. It consists of visuals and typography. Example: (Submissions must be done either manually or digitally) Theoretical/ Tutorial: Project paper on Publishing Design	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

GD DSCC6.2	Photography (Analog /Digital) (Practical Paper): Basic understanding of Film, lighting and cameras, with an emphasis on the technical and artistic elements of the medium, including product, still life, indoor and outdoor photography and portrait and printing (cyanotype) etc. Theoretical/ Tutorial: Project paper on Photography	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC6.3	Merchandizing Design Level-I (Practical Paper): It refers to the planning and visual presentation of products in retail spaces to attract customers and increase sales. It involves the effective use of layout, display units, colour, lighting, signage, and graphics to enhance product visibility and brand identity. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Merchandizing Design Level -I	03+01 = 04	100	Submission of works: At least two. Practical Paper =25 Marks Theoretical/ Tutorial =75 Marks
GD M6.1	History of Art Level – VI A (Theoretical): Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
GD M6.2	History of Art Level – VI B (Theoretical): Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
GD SI6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. Individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15– 20 photographs proving the candidate's involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Semester: VI Course Objectives with Course Outcomes

Course Code: GD DSCC6.1	Course Paper: Publishing Design(Practical Paper): Theoretical/ Tutorial: Project paper on Publishing Design	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The main aim of this course is to provide students with a comprehensive understanding of publishing design, blending foundational concepts with advanced practices. It covers the visual language, technical workflows, and design strategies essential for both print and digital media. Students will develop skills in layout, typography, grid systems, and editorial design, while gaining hands-on experience with key publishing software. The course also emphasizes content hierarchy, visual storytelling, and creating engaging user experiences across diverse publication formats. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: • Create professional-quality publication materials, such as books, magazines, brochures, and e-publications. • Effectively use industry-standard tools (e.g., Adobe InDesign, Illustrator) for developing and producing publication layouts. • Apply design thinking to conceptualize and execute editorial design projects with coherent visual narrative		
Course Code: GD DSCC6.2	Course Paper:Photography (Analog / Digital)(Practical Paper): Theoretical/ Tutorial: A Project paper on Photography(Analog / Digital)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: This course introduces students to the full spectrum of photography, from analog to digital, blending technical skills with artistic and conceptual understanding. Students will gain hands-on experience in camera operation, composition, lighting, exposure, and post-processing. The curriculum covers film development, darkroom techniques, and digital editing, while fostering visual storytelling and creative expression for both professional and artistic applications. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: 1. Develop black-and-white film and produce prints using traditional darkroom methods. 2. Use digital tools such as Adobe Photoshop or Adobe Lightroom for editing, colour correction, and image enhancement. 3. Demonstrate visual storytelling skills, conveying concepts and narratives effectively through photographs. Use model as required in the design. 3. Critically assess both personal and others' photographs in terms of technical quality, aesthetic appeal, and conceptual depth, followed by the integration and evaluation of audiovisual elements.		
Course Code: GD DSCC6.3	Course Paper: Merchandizing Design Level - I (Practical Paper): Theoretical /Tutorial: Project paper on Merchandizing Design Level - I	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The objective of this course is to introduce students to the fundamental concepts and scope of merchandising design in retail and commercial environments. The course aims to develop an understanding of product display, spatial layout, and visual hierarchy to enhance product visibility and customer engagement. It focuses on the effective application of design elements such as colour, lighting, typography, graphics, and materials in creating attractive and functional displays. The course also seeks to familiarize students with consumer behaviour and buying		

psychology at the point of sale. Overall, the course prepares students to design creative, brand-oriented merchandising solutions that support sales promotion and retail communication.

For theoretical/ tutorial projects: Learner will search/, analyse and prepare a project as assigned by the concerned teacher.

Course Outcome:

- Understand the principles and importance of merchandising design in retail and commercial spaces.
- Apply visual design elements such as layout, colour, lighting, typography, and graphics in product displays.
- Analyze consumer behaviour and buying psychology to create effective point-of-sale displays.
- Design attractive and functional merchandising displays that enhance product visibility and brand identity.
- Evaluate merchandising strategies for improving customer engagement and sales performance.
- Demonstrate professional skills in developing creative merchandising solutions aligned with market needs.

Course Code: GD M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20 th Century) Art of Europe and America during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Developments in Indian Art in the Post-Independent period

xiv. Formation of Art groups in India since mid-20th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Cholamandal Artists' Village, GROUP 1890 etc.

ii. Concept of 'indigenism' in modern Indian art.

iii. 'Abstraction' in modern Indian art.

iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.)

v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc.

vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario.

Developments in Western Art since the post World War

i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc.

ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc.

Tutorial:

Group discussion/ Viva voce/ Projects

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.
2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: GD M6.2	Course Paper: History of Art Level -VI B (Theoretical Paper): Critical reading of Indian art during the Modern Period (20 th Century) Critical reading of European and American Art during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

- i. The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.
- ii. The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- i. The development of Western Critical Theories
- ii. Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory, Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial

Group discussion/ Viva voce/ Projects

Course Objective:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code: GD SI6.1	Course Paper : Summer Internship Project Notebook and Viva-voce based on Summer Internship	Credit of the paper: 2+1=3 Total credit: 3
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Course Objectives: The objective of this internship programme is to provide students with real-world, practical experience in a professional setting relevant to their field of study. It aims to bridge academic learning with industry practices, enhance job readiness, and foster professional growth through hands-on tasks, mentorship, and exposure to workplace dynamics.

For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project on the work done during the internship programme.

Course Outcome:

After the course completion the student will be able to understand and

- Apply theoretical knowledge to practical, real-world tasks and projects.
- Develop professional competencies such as teamwork, time management, and effective communication.
- Gain insights into industry workflows, standards, and expectations.
- Solve problems creatively and independently within a work-based environment.

****The 5 DSCC/ core papers to be studied in the 7th semester of the ‘Honours Programme’ shall be identical with core papers to be studied by the students pursuing ‘Honours with Research Programme’. ****

4-YEAR B.F.A. HONOURS COURSES AND HONOURS WITH RESEARCH COURSES

Semester: VII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
GD DSCC7.1	Campaign Planning Level- I (Practical Paper): A campaign plan is a strategy to accomplish a goal over a long period of time, usually on a large scale. The advertisement campaign's main goal is telling an engaging story and building brand identification and loyalty, a well-crafted campaign concept will connect with your audience. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Campaign Planning Level-I	03 +01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC7.2	Representational Drawing/ Illustration Level - II (Practical Paper): The idea is to convey a concept, a character, a narrative, or a message graphically. Number of works: 20 Drawings / 2 Complete coloured Illustration assignments <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Representational Drawing / Illustration Level - II	03 +01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC7.3	Out of Home Media Level- II(Practical Paper): Outdoor advertising, or out-of-home (OOH) advertising, describes the highly visible and effective media, such as billboards and signage that are placed in public areas that people drive by and walk by on a daily basis. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Out of Home Media Level-II	03 +01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC7.4	Merchandizing Design Level – II (Practical Paper): Creating visually appealing and captivating product presentations and displays is the process of merchandising design. In order to effectively convey the brand's message and persuade clients to make a purchase. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Merchandizing Design Level -II	03+01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

GD DSCC7.5	Interactive Design (Practical Paper) Interactive design means knowing how to create digital experiences that respond smoothly to user actions. It focuses on user behaviour, intuitive interfaces, and clear feedback, making technology easy, engaging, and enjoyable to use. <i>(Submissions must be done either manually or digitally)</i> Theoretical / Tutorial: Project paper on Interactive Design	03+01 =04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VII Course Objectives with Course Outcomes

Course Code: GD DSCC7.1	Course Paper : Campaign Planning Level- I (Practical Paper): Theoretical/ Tutorial: A Project paper on Campaign Planning Level-I	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives:The objective of this course is to equip students with the strategic, conceptual, and visual skills required to design and execute effective communication campaigns. The course focuses on the integration of creative thinking, media planning, audience analysis, branding, and message development. Students will learn how to create cohesive campaign strategies across various platforms, including print, digital, and outdoor media, while aligning with specific marketing or social objectives. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to:- - Design creative visual assets for multi-platform campaigns, including print, digital, and out-of-home media. - Utilize research and data to inform campaign direction and measure effectiveness. - Coordinate visual design with copywriting to maintain consistency and clarity across all campaign materials.		
Course Code: GD DSCC7.2	Course Paper Representational Drawing / Illustration Level - II (Practical Paper): Theoretical / Tutorial: Project paper on Representational Drawing / Illustration Level - II	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: This course is designed to build both foundational and advanced drawing skills, enabling students to use drawing as a tool for visual expression and observation. Through practical exercises, students will develop an understanding of form, proportion, composition, line, tone, texture, and perspective. The course fosters creativity, critical visual analysis, and personal expression while enhancing technical proficiency across a range of drawing media. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After the course completion the student will be able to understand and- - Critically evaluate drawings, including their own, using appropriate visual and conceptual vocabulary. - Develop a personal style through consistent practice and exploration		

Course Code: GD DSCC7.3	Course Paper: Out of Home Media Level-II (Practical Paper): Theoretical/ Tutorial: Project paper on Out of Home Media Level - II	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course focuses on developing students' expertise in creating impactful designs for a wide range of out-of-home (OOH) media, combining creativity with strategic communication. It focuses on strategic thinking, creative execution, and audience-specific communication in public spaces. Students will explore diverse OOH platforms—such as billboards, transit media, ambient installations, kiosks, wall graphics, digital signage, and street furniture—and learn how to design effectively for each with respect to visibility, location, and brand relevance. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to: ● Use digital tools to create production-ready artworks for static and dynamic OOH formats. ● Analyze audience behavior and siterelevance to plan strategic placements of OOH media.		
Course Code: GD DSCC7.4	Course Paper: Merchandizing Design Level - II (Practical Paper): Theoretical/ Tutorial: Project paper on Merchandizing Design Level -II	Credit of the paper: 3 +1= 4 Total credit: 4
Course Objectives: The objective of this course is to provide students with the knowledge and skills needed to design effective merchandising solutions that enhance product visibility, brand identity, and consumer engagement. The course focuses on the visual and strategic aspects of merchandising across retail, promotional, and branding contexts, integrating principles of display design, packaging, brand aesthetics, and buyer psychology. Course Outcome: ● Understand the role of merchandising in retail and brand communication strategies. ● Create packaging and promotional materials that align with brand identity and marketing goals.		
Course Code: GD DSCC7.5	Course Paper: Interactive Design (Practical Paper): Theoretical/ Tutorial: Project paper on Interactive Design	Credit of the paper: 1 + 2+1 =4 Total credit: 4
Course Objectives: This course aims to develop students' ability to design engaging, user-centered interactive experiences for digital platforms. It introduces key concepts and practical skills in usability, user interface (UI), and user experience (UX) design. Students will explore interaction principles alongside tools, technologies, and methodologies used for web, mobile, and other interactive media. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to: ● Understand the principles of interaction design, including usability, accessibility, and user engagement. ● Create user interfaces (UI) that are intuitive, functional, and visually appealing. ● Apply user experience (UX) strategies, such as user research, journey mapping, and wire framing. ● Use digital tools and prototyping software (e.g., Figma, Adobe XD, Sketch) to design interactive layouts. ● Design responsive interfaces for multiple platforms (web, mobile, tablet).		

4-YEAR B.F.A. HONOURS COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
GD DSCC8.1	Campaign Planning Level-II(Practical Paper): An advanced campaign planning goal is a clearly defined, high-level objective that aims to drive targeted engagement, behaviour change, brand loyalty, or measurable impact through multi-channel strategies, creative storytelling, and data-driven planning. The paper will aim to craft different campaign planning concepts with reference to understand Brand Positioning, Product Launch Impact etc. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Campaign Planning Level-II	03 +01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC8.2	Branding Level- II(Practical Paper) : The implementation of your brand's strategic strategy to guarantee that your target audience views your company as you intend is known as branding. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial :Project paper on Branding Level-II	03 +01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC8.3	Poster Design Level- II (Practical Paper): A poster is a visual communication tool that uses typography, imagery, colour, and layout along with other design aspects to promote a certain idea, event, product, or service or to express a specific message. <i>(Submissions must be done either manually or digitally)</i> Theoretical/ Tutorial: Project paper on Poster Design - Level II	03+01 = 04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

GD DSCC8.4	Environmental and Sustainable Design (Practical Paper) : Environmental and Sustainable Design focuses on creating eco-friendly, resource-efficient solutions that reduce environmental impact through responsible materials and processes. It emphasizes conserving energy, minimizing waste, and encouraging long-lasting, recyclable, and low-impact products. Overall, this approach promotes a healthier environment and supports a sustainable future. <i>(Submissions must be done either manually or digitally)</i> Theoretical / Tutorial: Project paper on Environmental And sustainable design	03+01 =04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
GD DSCC8.5	Conceptual Illustration(Practical Paper): A conceptual illustration is an artwork that visually expresses an idea or message using creative, symbolic, or imaginative elements rather than realistic depiction. <i>(Submissions must be done either manually or digitally)</i> Theoretical / Tutorial: Project paper on Illustration	03+01 =04	100	Submission of works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: GD DSCC8.1	Course Paper: Campaign Planning Level-II (Practical Paper): Theoretical/ Tutorial: Project paper on Campaign Planning Level II	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The objective of this advanced course is to develop students' strategic and creative capabilities in planning, designing, and executing integrated communication campaigns. It focuses on equipping learners with industry-relevant tools and frameworks for goal setting, audience targeting, media planning, budgeting, messaging, and performance evaluation across traditional and digital platforms. The course encourages critical thinking, brand alignment, and innovation in campaign development. For theoretical/ tutorial projects: Learner will search/,analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to: • Understand the full lifecycle of a campaign, from research and ideation to execution and evaluation. • Develop integrated campaign plans across multiple media platforms (print, digital, social, OOH, etc.). • Create compelling and consistent messaging tailored to diverse audiences and platforms.		

Course Code: GDDSCC8.2	Course Paper: Branding Level- II (Practical Paper): Theoretical/ Tutorial: Project paper on Branding Level - II	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives:This course aims to deepen students' understanding of advanced branding concepts and strategies. It focuses on developing skills to create sophisticated brand identities that effectively communicate brand values, engage target audiences, and adapt across diverse media platforms. Emphasis is placed on strategic thinking, brand positioning, storytelling, and the integration of visual and experiential elements to build strong, memorable brands. For theoretical/ tutorial projects: Learner will search/, analyse and prepare a project as assigned by the concerned teacher. Course Outcome: After completion of the course, learners will be able to:- - Analyze and apply advanced branding strategies, including brand positioning and market differentiation. - Develop comprehensive brand identities that reflect a brand's personality, values, and vision. - Create cohesive visual and experiential branding elements across multiple platforms and touchpoints.		
Course Code: GD DSCC8.3	Course Paper : Poster Design Level-II (Practical Paper): Theoretical/ Tutorial: Project paper on Poster Design Level - II	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to advance students' proficiency in poster design by strengthening conceptual thinking, visual storytelling, and strategic communication. It focuses on the refined application of typography, color, imagery, and composition, encouraging experimentation, innovation, and critical evaluation to produce professional, impactful, and audience-centered poster designs. For theoretical/ tutorial projects, Students will conduct research and prepare a written report, supported by photographs/screenshots, documenting their experience and the overall process of their work. Course Outcome: After completion of the course, learners will be able to: - To build skills in designing impactful posters using both traditional and digital tools. - To encourage critical thinking and problem-solving in transforming ideas into visually engaging posters. - To develop presentation and critique skills by analyzing and refining poster designs based on feedback.		
Course Code: GD DSCC8.4	Course Paper : Environmental and Sustainable Design (Practical Paper) Theoretical/ Tutorial: Project paper on Environmental and Sustainable Design	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to equip students with an understanding of the principles and practices of environmental and sustainable design. It focuses on fostering awareness of ecological impact, resource efficiency, and sustainable materials and methods. Students will learn to create designs that are environmentally responsible, socially conscious, and economically viable, promoting sustainability across various design disciplines. For theoretical/ tutorial projects- Learner will search/,analyse and prepare a project as assigned by the concerned teacher.		

Course Outcome-

After completion of the course, learners will be able to:-

- Understand the key concepts and importance of environmental sustainability in design.
- Identify and apply sustainable materials, technologies, and processes in design projects.
- Analyze the environmental impact of design choices and implement eco-friendly solutions.

Course Code:
GD DSCC8.5

Course Paper: Conceptual Illustration (Practical Paper):

Theoretical/ Tutorial: Project paper on Conceptual Illustration

Credit of the paper: 3 + 1 = 4
Total credit: 4

Course Objectives: The objective of this course is to develop students' ability to think critically and creatively in order to communicate abstract, narrative, or symbolic ideas through illustration. The course aims to foster a deep understanding of visual storytelling, ideation techniques, and the relationship between concept and execution. Emphasis is placed on originality, visual metaphors, and the ability to convey complex ideas with clarity and impact.

For theoretical/ tutorial projects- Learner will search/,analyse and prepare a project as assigned by the concerned teacher.

Course Outcome:

- **After completion of the course, learners will be able to:** Create a cohesive body of conceptual illustration work demonstrating originality, creativity, and critical thinking.
- Evaluate and critique conceptual illustrations based on clarity of message, visual impact, and conceptual depth.
- Develop strong ideation and visual problem-solving skills through research and brainstorming techniques.

4-YEAR B.F.A. HONOURS WITH RESEARCH COURSES**Semester: VIII**

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
GD RM1	Research Methodology-1 (Theoretical Paper): This course will cover the following steps of research methodology • Fundamentals of Research: • Research Process and Design • Research Ethics and Social Impact • Literature Review	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-voce = 25 Marks
GD RM2	Research Methodology-2 (Theoretical Paper): This course will cover the following steps of research methodology • Methods, Techniques and Tools • Citation & Bibliography	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-voce = 25 Marks

GD RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva-voce =25 Marks
GD D	Dissertation / Project (Theoretical Paper): The students have to prepare a complete dissertation/ project under the guidance of the teacher and submit to fulfil the purpose to complete their studies. It definitely encourage them being an independent researcher and becoming the expert on their own work.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva-voce =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII

Course Objectives with Course Outcomes

Course Code: GD RM1	Course Paper: Research Methodology-1 (Theoretical Paper): : Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: i) Fundamentals of Research: Research Process and Design 1. To help students understand what research is and how it is done step by step. 2. To guide students in choosing a suitable research design for their visual arts topic. ii) Research Ethics and Social Impact 3. To make students aware of honest and respectful ways of doing research. 4. To help students think about how their work affects people, society, and culture. iii) Literature Review 5. To teach students how to find, read, and understand books, articles, and other studies related to their topic. 6. To help them use this information to build strong background knowledge for their dissertation.		
Expected Outcomes 1. Students will understand the steps of research and will be able to plan their own study properly. 2. They will be able to create clear research questions and objectives for their dissertation. 3. Students will follow ethical rules, use information responsibly, and respect people's rights. 4. They will be able to explain how their research or artwork connects with society and culture. 5. Students will be able to collect and summarize important information from books and studies. 6. They will be able to identify what has already been studied and what is still missing in the field.		
Course Code: GD RM2	Course Paper: Research Methodology-2 (Theoretical Paper): : Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04

Course Objectives:**iv) Methods, Techniques and Tools**

7. To train students to collect information using methods like observation, interviews, experiments, and visual analysis.
8. To help them choose the right tools for gathering and studying data in visual arts.

v) Citation & Bibliography

9. To teach students how to properly give credit to authors and artists whose work they use.
10. To help them prepare a correct and complete bibliography for their dissertation.

Expected Outcomes

1. Students will confidently use different methods to gather and study visual and written information.
2. They will apply suitable tools and techniques to support their research findings.
3. Students will correctly use citation styles and give proper credit to all sources.
4. They will prepare a neat and accurate list of references for their dissertation.

Course Code:
GD RI**Course Paper: Research Internship (Theoretical Paper):**
Theoretical & Tutorial/ Viva:**Credit of the**
paper: 03 +01 = 04
Total credit: 4

Course Objectives: The research internship aims to give students practical experience in studying, observing, and analysing visual arts.

1. To help students understand how research is carried out in real art-related settings such as studios, galleries, communities, and archives.
2. To develop skills in collecting information through observation, interviews, documentation, and visual analysis.
3. To encourage students to connect theory with practice by studying artworks, creative processes, or artistic communities.
4. To build confidence in using research tools such as sketchbooks, cameras, digital software, and field notes.
5. To improve students' ability to write reports, interpret findings, and present their research clearly.
6. To help students work responsibly, follow ethical guidelines, and understand their role as emerging art researchers.

Course Outcome:**After completion of the course, learners will be able to:**

1. Apply basic research methods to study visual art practices and creative environments.
2. Document visual and textual information in an organized and meaningful way.
3. Analyse artworks, processes, or community art activities with clarity and understanding.
4. Prepare well-structured reports or presentations based on field research.
5. Work professionally, follow ethical standards, and communicate effectively with artists, peers, and mentors.
6. Use their research experience to support future studio practice, academic writing, or dissertation work.

Course Code: GD D	Course Paper: Dissertation / Project : (Theoretical Paper): Theoretical and Viva:	Credit of the paper: 06 + 02 = 08 Total credit: 08
Course Objectives: 1. To help students gain an in-depth understanding of a chosen visual arts topic through structured research. 2. To develop the ability to connect artistic practice with theoretical knowledge. 3. To train students in the use of research tools, documentation techniques, and visual analysis. 4. To enhance skills in academic writing, argument development, and critical thinking. 5. To encourage independent inquiry, creativity, and reflective practice. Probable Helping Guidelines: 1. Choose a Clear Topic: Select a visual arts theme that is relevant, manageable, and connected to your area of interest or studio practice. 2. Develop a Strong Proposal: Clearly state the problem, objectives, research questions, and significance of the study. 3. Conduct a Thorough Literature Review: Read books, articles, exhibition catalogues, artist interviews, and previous dissertations to understand existing knowledge. 4. Follow an Appropriate Methodology: Use suitable research methods such as observation, interviews, visual analysis, case study, or practice-based research. 5. Document Carefully: Maintain organized notes, sketches, photographs, and field data to support your study. 6. Follow Ethical Standards: Respect copyright, seek consent for interviews or photographs, and avoid misrepresentation. 7. Write in Clear Language: Present ideas logically with headings, illustrations, and proper explanations. 8. Use Proper Citation: Follow standard referencing styles such as APA, MLA, or Chicago and maintain a complete bibliography. 9. Revise and Edit: Proofread for clarity, grammar, coherence, and accuracy of information. 10. Prepare Final Submission: Format the dissertation neatly with title page, chapters, visuals, and appendices as required by the institution. Expected Outcomes: After completion of the course, learners will be able to: 1. Students will produce a well-researched and well-written dissertation that demonstrates their understanding of visual arts. 2. They will be able to apply appropriate research methods and present their findings with clarity and confidence. 3. They will demonstrate the ability to analyse artworks, cultural contexts, and artistic processes critically. 4. Students will show improved skills in documentation, citation, and visual presentation. 5. The completed dissertation will help students build academic confidence and support their future creative or professional projects in the visual arts.		

The End

Govt. College of Art and Craft, Calcutta

SYLLABUS OF 'MODELLING AND SCULPTURE' SPECIALISATION

Course Objectives, Course Outcome Programme Outcome under NEP, 2020

Sculpture and its advanced level practice have a long and firm route in Indian civilization, culture, art history and life. Its expansion and vividness always moved Indian people through the timeline from earlier civilizations to modern days. Academic formation separated 'Modelling' and 'Sculpture' to help the candidates understand about the different aspects along with the uniformity of 3D plastic art and its qualities with minute details like addition, deduction, solidity, stability, satisfaction with touch ability, gravity, longevity, multiple view points, handling of natural materials/ compounds (clay, plaster, wood, stone, metal, chemicals for patina etc.), compositional balance, understanding human character with gesture and posture, balance of the created artwork, abstraction, thinking of execution about the artwork and practice lots of patience to handle all these qualities. The Course Objectives, Course Outcomes along with Programme Outcomes mentions every intricate detailing under the structure of 'Modelling and Sculpture' Course.

BFA in 'Modelling and Sculpture' (Honours / Honours with Research) of 4 years' duration and 3 year under graduate with BFA in 'Modelling and Sculpture' degree are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in 'Modelling and Sculpture' (Honours / Honours with Research) and six semester examinations for 3 years BFA in 'Modelling and Sculpture' Courses. The syllabus of study consists of Discipline Specific Core Course / Major, Minor, AEC, SEC, Practical/ Tutorial, CVAC, IDC, Summer Internship and Research. BFA in 'Modelling and Sculpture' programme ensures students' knowledge in the field of updated and modern art world and informing about the regular/ recent changes in several field of Visual art through 'Modelling and Sculpture' by offering various courses namely Composition in Clay, Wood Carving Composition, Advance Wood Carving Composition, Portraits and Human Life in Study Level- I, II, III, IV etc, Direct applications of Materials, Stone Carving Composition, Advance Stone Carving Composition, Terracotta/ Ceramic, Relief Sculpture, Mural/ Print making/ Tile Mural/ Textile Design in IDC paper, Sand Casting/ Sand Mural, Metal Casting in traditional and lost wax techniques with patinas, Method Materials, Art History, Aesthetics, Criticism and much more.

Programme Outcome (PO):

This program could provide Entire Art Field, National/ International/ Private Galleries, Central Govt./ State Govt./ Private Universities and Art Institutions/ Colleges, 10+2 Board level Schools, Art Merchants/ Industries, Art Companies/ Agencies, etc., well trained professionals to meet the requirements. After completing graduation, students can get skills regarding various aspects like Skilled Modeller, Skilled Carver, Skilled with Metallurgy, Art Installer, Art Historian, Art Aesthetician and Critic, Gallery Manager, Master Craftsman, Master Designer, over all Art related matter handling abilities of the Institution/ Agency/ Industry/ Gallery/ Company. Capability of the students to make decisions at personal & professional level will increase after completion of this course. Students can independently start up their own Studio based Art Workshop to enrich their knowledge through Art business. Students can get thorough knowledge of time bound demand, art work process and supply of the artwork/ final product. The knowledge of different specializations in Compositional Designs, Craft Aesthetics, Decor Objects, Gallery and its

demand-supply chain, with the practical exposure helps the students to stand in any Institution/ Agency/ Industry/ Gallery/ Company / Organization.

Program Specific Outcome:

The students can get the knowledge, skills and attitudes during the end of the B.F.A. degree course on Modelling and Sculpture Specialization. By goodness of the preparation, they can turn into a Ph.D candidate, Gallery Manager, Assistant Professor, 10+2 level Art Teacher, Skilled Artist, Skilled helper to an Artist, Master Designer, Art Supervisor, Exhibition Supervisor, Art Agents/ Dealers, Government employments and so on. Students will prove themselves in different professional exams like M.F.A. NET, CSC, PSC, UPSC and Private Boards/ Companies as well as other courses. The students will acquire the knowledge, skill in different areas of communication, decision making, innovations and problem solving in day to day Art world and its demanding activities. Students will gain thorough systematic and subject skills within various disciplines of Direct Plaster, Addition of Clay, Processing of Terracotta, Human and Animal Figure with Gesture and Posture, Wood Carving, Stone Carving, Metal Casting, Relief, Mural, Print Making, Textile, Leather, Wood and Ceramic Designing, Method and Materials, Art Installation, Communication through Art, Art History, Portfolio Making, Computer Graphic etc.

Students can also get the practical skills to work as Professional Artist, Helping assistant to an Artist, Composer/ Designer, and Computer Graphic Concept Creator, Advanced 3D Artist as well as other Art oriented or supporting services. Students will learn relevant Advanced Compositions/ Design based career skills, applying both quantitative and qualitative knowledge to their future careers in Art Professionalism. Students will be able to do their higher education and can make research in the field of 'Modelling and Sculpture' or any Specific area of Art field.

To attain avowed educational goals and objectives, Program Specific Outcome, assumed to be set a framework for categorizing and consisted of six major categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. The categories after Knowledge were presented as "skills and abilities," with the understanding that knowledge was the necessary precondition for putting these skills and abilities into practice.

You cannot understand a concept if you do not first remember it, similarly you cannot apply knowledge and concepts if you do not understand them. It is a continuum from Lower Order Thinking Skills (LOTS) to Higher Order Thinking Skills (HOTS).

Government College of Art & Craft, Calcutta

Syllabus for semester wise Four-years (Honours & Honours with Research) programme of Bachelor of Fine Arts (BFA)

NEP Syllabus for ‘Modelling and Sculpture’ Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
MS DSCC1.1	Composition Level – I (Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Composition Level- I	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS IDC1.1	Inter Disciplinary Course- I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course-I chosen.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
MS SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
MS CVAC1.1	Heritage Study Level – I (Practical Paper): Museum study/ antique study/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
MS CVAC1.2	Environmental Study Level – I (Practical Paper): Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
MS M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
MS AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: MS DSCC1.1	Course Paper: Composition Level – I (Practical Paper): Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. - Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. - Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Practice of Representational art with the help of transparent and opaque water colour. - The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: - Apply the skills to arrange elements and prepare to make a complete composition. - The ability of good composition will develops creativity and perceptions in their art works for further classes.		
Course Code: MS IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper): Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. - The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. - This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners' ideas to unify all the art segments. - The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand - About the concepts of diversity dealing with the various segments and nature of different disciplines. - About the modern side of the art market through the production and cost behaviour of various complete art forms. - About the perfectly competitive market and its demand based varied visual representation along with budget. - About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: MS SEC1.1	Course Paper: Skill Enhancement Course Level – I (Practical Paper): Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code: MS CVAC1.1	Course Paper: Heritage Study Level – I (Practical Paper) : Museum study/ antique study/ Architectural drawing	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code: MS CVAC1.2	Course Paper: Environmental study Level- I (Practical Paper) : Environmental study through observation and study of nature.	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code: MS M1.1	Course Paper: History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
MS AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
MS DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS IDC2.1	Inter Disciplinary Course- II (Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course-II chosen..	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
MS SEC2.1	Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
MS CVAC2.1	Heritage Study Level–II (Practical Paper) : Advance study of Museums art objects/ Antiquities/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
MS CVAC2.2	Environmental Study Level- II (Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
MS M2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
MS AEC2.1	MIL (Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: MS DSCC2.1	Course Paper: Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete composition. 2) The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: MS IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of diversity and the various characters of different disciplines. 2. About the modernization of the art market through the production and various complete art forms. 3. About the perfectly competitive tendency of art market and its nature of demand. 4. Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: MS SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. 2) Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: MS CVAC2.1	Course Paper: Heritage Study Level – II (Practical Paper) : Advance study of Museum art objects/ Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i)After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii)To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1)Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: MS CVAC2.2	Course Paper: Environmental study Level-II (Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i)After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii)To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: MS M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture Sculpture – Sculptures in the round (Mathura and Sarnath Schools)		

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *Natya Shashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
MS AEC2.1

Course Paper: MIL (Bengali/ Alternative English) Level-I
(Theoretical Paper) MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL (Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/ Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, *Ozymandias* by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
MS DSCC3.1	Study Level – I (Practical Paper): (2 + 1) = 3 credits Antique Study Two Pieces Portrait Study Theoretical / Tutorial Part = 1 credit Project Paper on History of Antique and Portrait study of Indian and Western sculptors	03+01 =04	100	Submission of class works: Two Antique Study and one Portrait Study Minimum ten sketches (portrait and antique) Practical Paper = 75Marks Project Paper = 25Marks
MS DSCC3.2	Composition Level- I (Practical Paper): (1 + 2) = 3 credits Wood Curving Terracotta Sculpture Two Pieces Theoretical/Tutorial 1 credit Project Paper on History of wood curving and sculptors of Indian and Western Region History of Terracotta Practice in India. Terracotta folk art, Temples, & Sculptures of Bengal	03+01 =04	100	Submission of class works: One Wooden sculpture and two Terracotta sculpture Minimum five maquettes and five drawings Practical Paper =75Marks Project Paper = 25Marks
MS IDC3.1	Inter Disciplinary Course- III (Practical paper): Mural/ Tile Mural/ Fresco/ Print making/ Textile Theoretical/Tutorial Project paper on IDC	02+01 =03	75	Submission of class works: At least one class work supported by few layouts / sketches or maquettes Practical Paper = 50 Marks Theoretical Paper =25Marks
MS SEC3.1	Skill Enhancement Course Level - III (Practical Paper): Drawing and Sketch, maquette making, Drawing with any medium, Outdoor Study, Antique / Museum Study, Object study, Life and Animal study	04	100	Submission of class works: At least 20 works (drawing & sketch) minimum size 11x 15 inch Practical paper =100Marks
MS M3.1	History of Art Level-III(Theoretical Paper) : Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
MS AEC3.1	Compulsory English Level –II (Theoretical Paper) : Modern English Language & Literature Practical / Tutorial :Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III Course Objectives with Course Outcomes

Course Code: MS DSCC3.1	Course Paper: Study Level – I (Practical Paper): Antique Study Two + Portrait Study one Pieces & Theoretical/ Tutorial: A Project paper on Study.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Study of Antiques develops the idea of the students about the ancient academic practice/ study, and how its use to shape up a practitioners mind to build up their own composition sense for life time. ii) Study of antique helps achieve the classical elements like balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities. iii) Western and Indian antiques have lot of expressions and postures to benefits an academic art practitioner. iv) Portrait Study is a key element to understand the character and the features of a person. The portrait study also has deep roots in art history. Its helps to enrich the candidate to modelled the human expressions in plastic materials. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own 'Antique' and 'Portrait' studies, with a little information to share their experience, about the process and about the study with little history. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good copies. 2) The ability of good portrait making will enrich to prepare compositions, and the candidates will find high demand of portraiture in art field.		
Course Code: MS DSCC3.2	Course Paper: Composition Level – I (Practical Paper): Terracotta Sculpture Two + Wood Curving one Pieces & Theoretical/Tutorial: A Project paper on composition.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to familiarize the learner's basic idea about the specialization compositions. i)Composition in wood develops the concepts of sculpting and it allowing practitioners to create beautiful, personalized works of art while promoting relaxation and focus make them strong from inside. ii)The students use to handle the wood carving tools and experimenting with different techniques to discover what feels most natural. It helps to sharpen focus, and develop a sense of accomplishment. iii)Terracotta in other hand makes the candidates understand the plastic earth and the flexibility of the materials like clay, grog, silica, along with the temperature of making terracotta, etc. It helps to grow patience in practitioners. iv) making of furnace and terracotta firing will develops the technical or methodical knowledge of an artist. v) The study of the composition will impart skills and clear concepts on traditional art practice of rural / folk peoples. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to handle plastic earth and terracotta to produce budget friendly and complete compositions. 2) The ability of making wood carving composition will develops creativity and perceptions in sculpting or freeing an art work from a solid material block.		
Course Code: MS IDC3.1	Course Paper: Inter Disciplinary Course –III (Practical paper): Mural/ Tile Mural/ Fresco/ Print making/ Textile & Theoretical/Tutorial Project paper on IDC chosen	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. i) The candidate will understand about different disciplines, along with the respective aesthetics, representational forms, designs and formative ideas to enrich themselves. ii) This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines like perception of 2D design in Textile and Tile Mural, the Print making and its editions, registration etc and the technicalities along with Fresco the other form of 2D designs. iii)How Mural differentiates from Fresco or Reliefs, how Textile design relates with fashion sense, repetitions, space		

divisions, crafts aesthetics etc will develop a candidate's mind. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners' ideas.

iv) The students will achieve the knowledge of efficiency in their art work as well as in their life.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc.

Course Outcome:

After the course completion the student will be able to understand

- 1) About the concepts of diversity dealing with the various segments and nature of different disciplines.
- 2) About the modern side of the art market through the production and competitions, and its demand based varied visual representation along with budget.
- 3) About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.

Course Code: MS SEC3.1	Course Paper: Skill Enhancement Course Level – III (Practical Paper): Drawing and Sketch, maquette making, Drawing with any medium, Outdoor Study, Antique / Museum Study, Object study, Life and Animal study	Credit of the paper: 4 Total credit: 4
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Course Objectives: This course enhances the knowledge about the drawing, study of nature and outdoor sketches, and maquette making.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, live model, figure and anatomy, animal, open air space, landscapes with various atmospheres, our surroundings, and of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials, skeletal structures, anatomical balances etc.
- iii) To acquire the knowledge on Drawing and Sketches the students should choose the subjects from inside or outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of pencil, water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to draw their own art work in next level of learning.
- 2) Make maquettes and to be able to express the gestures and postures.

Course Code: MS M3.1	Course Paper: History of Art Level – III (Theoretical paper) : Art of India during Medieval Period Art of Europe during Early Middle Ages and Initiation of High Middle Ages. Practical / Tutorial : Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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History of Art (Theoretical Paper) :

India and the West From 7th / 8th Cent. to 12th Cent. A.D (Early Medieval Period)

Indian Art : Group-A

['An Aftermath' of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons]

The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators.

Learning on **Iconography** and **Iconology**- Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky.

Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools.

A comprehensive study of Indian Architecture-

A) The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) :

- i) **Nagara**-Kandariya Mahadeo and Lakshmana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.
- ii) **Vesara**- Chennakesava Temple- Belur, Hoysaleswara-Halebidu, Durga Temple-Aihole, Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....

- iii) **Dravida** –Vrihadisbara also called Rajarajesvara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

Lakshitayatana cave - Mandagappattu, Lalitankuracave, Tiruchirapalli, Tirumati cave and other various important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,
Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rjasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa, the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakhmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan. Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

- i) Pala-Sena (Eastern Indian School) Illuminated Mss.
- ii) Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

- i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.
- ii. Nalanda and other Buddhist monasteries of the North East.
- iii. Sitabhinji and Parsuramesvara Temple - Orissa.
- iv. Badami, Ellora, Sittanavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in Deccan and South.

- iv) Kailashnath, Brihadisvara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara , Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash** , Matrikas , **Shiva -Parvati** , Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha.

Mamallapuram– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala.

Paharpur (Somapura Vihara)- Terracotta art/ Plaques (figurative)....

Khajuraho and **Konark**- Erotic figures (Mithuna)

Gujarat – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons) .

Sarnath – Buddha and Vajrasattva , Ten Incarnation of Vishnu, **Sarasvati** from Dhar (Paramara).

- v) **Gujarat** – Jain Tirthankaras (Brass and Marble)

Bengal – Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.

South (Tamilnadu) – Icons of Casting Bronzes-Nataraja (Nadanta , Chatura) , Siva- Bhikshatana, Kalyanasundaramurti , Krishna on Kalia , Manikka Vashar and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art ,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,
- viii. Art of Bookmaking.

An overview of Art and Architecture of Srilanka (Ancient Ceylon), Myanmar (Ancient Burma) and South-East Asia (Greater India).

[For Tutorial]

- i. **Sigiria** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.
- iv. Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Myanmar and South – East Asia (Greater India):

- i. **Myanmar**(Ancient Burma) - Buddhist Icons , Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art.

Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving , Stone works Metal crafts and Ceramics etc....

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
2. To comprehend the development of European art in post-Roman era till 12th century CE.
3. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: MS AEC3.1	Course Paper: Compulsory English Level – III (Theoretical Paper): Practical / Tutorial: Project Paper	Credit of the paper: 1+1=2 Total credit: 2
Prose: 1. <i>Lives of the Artists</i> by Georgio Vasari, 2. <i>Nataraj</i> by Auguste Rodin Poem: 1. <i>Ode to Grecian Urn</i> by John Keats, 2. <i>Song of Innocence</i> by William Blake Practical / Tutorial : Project Paper Course Objectives: - To make a comprehensive understanding of English language. - To make a comprehensive understanding of the relation of art and literature. Course Outcome: The student will be able to understand the interrelationship of language and art.		
<u>For Further Studies:</u> <u>Old Classics:</u> The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante. <u>Biography / Autobiography :</u> ‘Lives of the Artists’ by Giorgio Vassari ‘Lust for Life’ by Irving Stone ‘Gauguin’ by Maria Heiner ‘Life with Picasso’ by Francoise Gilot ‘Picasso : A Biography’ by Patrick O’ Brian ‘An Indian Pilgrims’- Netaji Subhas Ch. Bose <u>Essay :</u> ‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore Writing on ‘Kali’ by Sister Nivedita ‘Nataraj” by Rodin ‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson <u>Novel</u> ‘Istanbul’ – Orhan Pamuk Marcel Proust- ‘In Search of Last Time’, ‘Remembrance of Things Past’. ‘The Picture of Dorian Gray’ by Oscar Wilde ‘In an Antique Land’/‘The Shadow Lines’ / Dance in Cambodia’/‘ The Empire of Poppies’ / ‘The Hungry Tide’ by Amitava Ghosh ‘War and peace’ / ‘Anna Karenina’/‘Resurrection’ by Leo Tolstoy ‘Crime and Punishment’ by Dostoevsky	<u>Travelogue:</u> ‘The Innocents Abroad’ by Mark Twain ‘Iron & Silk’ by Mark Salzman ‘Walden’ by Henry David Thoreau ‘South from Granada’ by Gerald Brenan <u>Drama / Play :</u> ‘Abhigyan Shakuntalam’, by Kalidasa ‘Mudrakshasa’ by Vishakhadatta ‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare ‘Antigone’ / ‘ Oedipus’ by Sophocles Tragedy: ‘ Medea’ by Euripides Comedy: ‘ The Bacchae’ by Euripides ‘ The Persians ‘ by Aeschylua ‘ Tartuff ‘ by Moliere ‘ Faust’ by Johann Wolfgang Von Goethe ‘ The Importance of Being Earnest’ by Oscar Wilde. <u>Prose / Essay Writing :</u> ‘Last Leaf’ by O’ Henry ‘Abstraction’ by Satyajit Ray ‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford) ‘Adaption Studies-At Crossroads’ by Thomas ‘On the Art if Adaption’ by Linda Hutcheon ‘The formation of the Intellectuals’ / ‘Hegemony’ / ‘Separation of Power’ by Antonio Gramsci ‘Ideology and Ideological State Apparatuses’ by Louis Althusser ‘The Diasporic imaginary’ by V. Mishra	

Semester: IV

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
MS DSCC4.1	Materials & Applications (Practical Paper): (2 + 1) = 3 credits 1. Direct plaster of Paris 2. Sand Casting/Sand Mural Project Paper = 1 credits History of direct process of famous sculptures and Sand Mural and Sand Casting techniques used by Sculptors in India / Glass	03+01 = 04	100	Submission of class work: Direct plaster of Paris Sculpture and one Sand Casting / Sand Mural Supported with five maquettes and five drawings Practical Paper = 75Marks Project Paper = 25Marks
MS DSCC4.2	Composition Level-II (Practical Paper): (1 + 1 + 1) = 3 credits 1. Clay composition 2. Relief composition 3. Tile Mural Theoretical/Tutorial = 1 credits Project Paper on History of Clay composition and Relief Composition of famous sculptors in India	03+01 =04	100	Submission of class works: Clay composition, Relief composition, & Tile Mural composition supported atleast three drawings and five maquettes Practical Paper = 75Marks Project Paper = 25Marks
MS DSCC4.3	Drawing, Sketch and Outdoor Level-I (Practical paper): Life study, Museum study/ Antique study, object drawing, outdoor study, animal study, Theoretical/Tutorial Project paper on Drawings of famous sculptors in Indian and Western region	03+01 =04	100	Submission of class works: At least 20 works (drawing & sketch) minimum size II x 1 5 inch And one project paper on computer application Practical paper=75marks Project Paper= 25Marks
MS DSCC4.4	Method And Materials Level- I (Theoretical Paper): Plaster Of Paris, Cement, Wood Curving, Direct Process Of Plaster, Glass Sculpture, Portrait Making, Clay Composition, Relief, Terracotta Practical paper: Armature making - Human, Animal, etc.	03+01= 04	100	Submission of one work based on practical application Theory Exam = 75marks Practical/tutorial= 25marks
MS M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
MS AEC4.1	MIL (Bengali / Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1 credits = 25marks	22	550	

Semester: IV Course Objectives with Course Outcomes

Course Code: MS DSCC4.1	Course Paper: Materials & Applications (Practical Paper): One Direct plaster of Paris + One Sand Casting/ Sand Mural & Theoretical/Tutorial: History of direct Plaster process of famous sculptures and Sand Mural and Sand Casting techniques used by Sculptors in India and Europe.	Credit of the paper: 3 +1 = 4 Total credit: 4
Course Objectives: The course aims to develop the learner's advancement about the Direct Plaster and Sand casting or Sand Mural works. i) The candidates will develop ideas about Plaster of Paris, it's using methods, pros and cons, its traditional practice etc. and formative ideas. ii) The progressive understanding level of the candidates about the ideas of skills in 2D Mural Compositions and how varied materials can be used in the process of mural. iii) Sand casting in other hand also a popular and worldwide used traditional process of solid and quick metal casting. It will helps the candidate to understand about the metallurgy along with the art and crafts history of India and the world For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition in Direct Plaster of Paris, and Sand Mural? Sand Casting with little history to share their experience and the process etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of old traditional crafts practice like Sand Casting and its paved way to mainstream fine arts. Also about the perfectly competitive tendency of art market and its nature of demand. 2. About the Direct Plaster and its cost effectiveness. The material and its handling etc. Its uses in the past decades etc.		
Course Code: MS DSCC4.2	Course Paper: Composition Level-II (Practical Paper): One Clay composition + Relief composition + Tile Mural & Theoretical/Tutorial: Project Paper on History of Clay composition and Relief Composition of famous sculptors in India	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Clay Composition and its advance knowledge on combination of the different elements of modelling and the armature making to construct with the help of the structure. The candidates will be able to understand the key elements of the plastic earth and its handling. ii) Advance study of Composition develops the concepts to achieve balance, rhythm, proportion, movement and other aesthetic qualities within their compositions effectively. iii) Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. iv) The advance study of the composition with developing skills will help to achieve clear concepts of modelling sense for further knowledge. v) 2D Reliefs characteristics, its different aspects like, bas relief, mid-relief, high relief etc. Tile Mural process and it's relation with the relief to understand the lines and space division. vi) Difference between 2D and 3D sculptures, its nature, treatments, materials used for reliefs, etc. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created clay composition/ relief sculptures, to share their experience, with the little history. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete clay composition and reliefs. 2) The advance knowledge of making clay composition and reliefs will develops creativity and perceptions of next level learning and helps to sustain in global art market.		
Course Code: MS DSCC4.3	Course Paper : Drawing, Sketch and Outdoor Level-I (Practical paper): Life study, Museum study/ Antique study, object drawing, outdoor study, animal study, Theoretical/Tutorial Project paper on Drawings of famous sculptors in Indian and Western region	Credit of the paper: 3 + 1 = 4 Total credit: 4

Course Objectives: This course enhances the advance knowledge about the study of life and nature through drawing and sketches etc. The major learning outcomes of this subject are as follows:

- i) Advancement in practice of Model Study, Still life, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. After completing this level II advance course students can practice and study the anatomy, animal, environment, with our surroundings, daily life.
- ii) Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress.
- iii) To acquire the progress on drawing and sketches the students should choose the subjects from anywhere and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, clay and any other materials of their choice.

For theoretical/ tutorial projects, they will search and make a write up with photographs to share their experience, the process and about the drawing, sketches and studies they have done.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the advance skills to make a complete composition in further days. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatility of drawing and sketches.
- 2) Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.

Course Code: MS DSCC4.4	Course Paper: Method And Materials Level- I (Theoretical Paper): Plaster Of Paris, Cement, Wood Curving, Direct Process of Plaster, Portrait Making, Clay Composition, Relief, Terracotta, Sand Mural and Sand Casting Practical paper: Armature making - Human, Animal, etc.	Credit of the paper: 03+01 = 04 Total credit: 4
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Course Objectives: This course enhances the knowledge and relevance of Methodical knowledge of the materials used for Practical subjects and its handling methods.

The major learning outcomes of this subject are as follows:

- i) After completion with this advance theoretical knowledge of the methods of the materials and its characters about Plaster Of Paris and its pros and cons, Cement and its , Wood Curving, Direct Process of Plaster, Portrait Making, Clay Composition, Relief, Terracotta, Sand Mural and Sand Casting.
- ii) The Method and Materials helps to understand the practical process of the subjects much easily.

For theoretical/ tutorial projects, they will make an armature after drawings and write about their knowledge about it

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their advance knowledge of the methods and the subjects and it will be helpful to compose their own art work in further learning.

Reference Books:

1. The Materials & Methods of Sculpture by Jack C. Rich
2. The Encyclopaedia of Sculpting Techniques by John Plowman
3. Sculpture Tools, Materials, and Techniques by Wilbert Verhelst
4. Sculpture, Modelling and Ceramics Techniques and Materials by Barry Midgley
5. Sculpture Principles and Practice by Louis Slobodkin
6. Sculpting in Wood
7. The Technique of Wood Sculpture by Chaim Gross

Course Code: MS M4.1	Course Paper: History of Art Level – IV (Theoretical Paper): Art of India from Medial to Pre-Modern Period Art of Europe from High Middle ages to Pre-Modern Period Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice	Credit of the paper: 03+01 = 04 Total credit: 4
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History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D. (Medieval to Pre-Modern Era)

Indian Art: Group-A

[Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other

benefactors i.e merchants and traders].

Evolverment of diverse cultural endeavor - initiatives and promulgation.

A thorough study of the iconographical canons and its application during this era.

Important Aesthetic Treatises and Aesthetic theories/ doctrines.

A comprehensive study of Indian Painting:

A) Illuminated Manuscripts-

- i) Illustrated Manuscript of Orissa.
- ii) Jain Miniature of Western India.
- iii) Manuscript Paintings of the Hoysala and Vijayanagara Dynasty.
- iv) Deccani Painting
- v) Central Indian Miniature
- vi) Mughal Miniature
- vii) Rajput Miniature
- viii) Pahari Miniature
- ix) Folk Paintings of important cultural regions.

B) Mural Painting

Virupaksha Temple at Hampi, Virabhadra Temple at Lepakshi -Madurai,Vishnutemple at Somabalayam – Cuddappah dist, Uchayappa Math-Anegundi, Great-Temple.and Chidambaram Temple, Palace of Mattancheri - Cochin, Temple of Kerala, Tirunandikkara and Padmanabha Temple–Tamilnadu.

An overview of Indian Sculpture:

A) Relief Sculpture for architectural embellishment

Mithuna or erotica—Konark, Khajuraho, and other South Indian temples, Rebanta, Sun God, Nabagraha, Mahishasuramardini, Parsva- Devata, Dvarapalas, Bracket figures, Alasakanya, Lion, Ganesha, Madanika, Krishna- Venugopal. Mahesvara, Seated Lion, Nandi, Baby Krishna, Three figures four legs' Flanking Kartikeya, Female Musicians, Dancers, Head piece with Bhairaba, Wood –carved wall of Kuttambalam, Carved wood ceiling on Anandivallisvara Temple etc.

B) Three dimensional forms

Carved stone icons, wooden and metal icons of Orissa, Karnataka including Stone Chariot at Hampi, (Hoysala and Vijayanagara Dynasty), metal sculptures of Krishnadevaraya and his wives , stone and bronze icons of Shiva, Nataraja, Vaishnava deities and Saints and metal icons of Jain Tirthankaras.

Splendour of Indian Architecture :

Sun Temple - Konark and Ananta –Vasudeva Temple–Orissa, Thousand Pillared Temple of Hanamkonda and Ramappa Temple –Palampet, Lakshimidevi Temple- Dodda Gaddavalli, Vitthala Swamy, Hazara-Rama, Nrisimhadeva, Virupaksha Temple - Hampi, Ekambaresvara Temple – Kanchipuram, Virabhadra Temple – Lepakshi, Subramanya Temple at Brihadisvara compound – Tanjore, Sundareswara and Minakshi Temple– Madurai, Chidambaram Temple, Tamilnadu, Temple Corridor -Rameswaram, Krishna Temple – Vettikkavalla (Nalambalam), Siva Temple Complex – Ponmeri, Subramanya Temple – Payyanur, Sankara – Narayana Temple – Trichur, Tirunakara and Kaviyur Temple– Kottayam, Anandivallisvara Temple – Quilonetc.

Indo-Islamic Architecture:

- A) Under the patronage of Sultanate:
Both: i) Imperial Style ii) Provincial Style
- B) Under the patronage of Mughals:
Both: i) Imperial Style ii) Provincial Style

Terracotta Art and Architecture of Medieval Bengal (Bishnupur and other adjacent areas) – Studies on the incipience and growth of the Art of Calligraphy (mainly Buddhist and Islamic).

Glimpses of Minor Arts and Crafts of the Period:

- i. All regional Textile Arts
- ii. Leather Craft
- iii. Ceramic Art
- iv. Decorative Arts
- v. Ivory Works
- vi. Metal Crafts
- vii. Wood Crafts

viii. Art of the Bookmaking

An Introduction to Art and Architecture of Nepal

- i. Illustrated Newari Mss (Ranjana- Calligraphy).
- ii. Hindu and Buddhist Icons of stone and metals.
- iii. Vernacular architecture
- iv. Textile and Decorative Arts

Tibet (Including Western Himalayan Foothills) Thangka painting (Buddhist Banners) and metal icons.

Central Asia (Silk Route/ Cross- Cultural Zone) Buddhist Murals, Bamiyan Buddha statues, Thousand Buddha Cave of Dun-huang and 'Diamond Sutra' - an earliest Block book.

Western Art-Group-B

An introduction to the art of Book Illustration: Important Schools: of Illustrated Books-A.D.1100–1600 A.D. Genesis of the Gothic Art and Architecture – 12th to 16th Cent. Paintings including Panel paintings, Stained glass, Fresco and Illuminated Manuscripts. .

Emergence of the Renaissance Art in Italy (1480–1527A.D.)

- i. Early Italian Renaissance Artists- Giotto to Michelangelo;
- ii. High Renaissance- Classicism or Idealized Naturalism; Architecture, Painting, and Sculpture.

Mannerism- and the Rise of Counter Reformation (1530–1590A.D.). Art of Northern Renaissance - Masters' contribution.

Introduction to Art and Architecture of Baroque Style:(Late16thCent. toEarly18thCent.A.D.)

Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/ 1700 – 1715 A.D.)

Origin and the development of the Neo-Classical Art (1750A.D.)

Cradle of the creative style of the Romanticism in the Mid-18thCent.

Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe

Course Code: MS AEC 4.1	MIL (Modern Indian Language / Alternative English) Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1+1 = 02 Total credit: 2
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MIL (Modern Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

(Alternative English):

Prose: 1. *Amrita Sher-Gil* by Mulk Raj Anand,

2. *Mother* by Maxim Gorky

Poem: 1. *Sailing to Byzantium* by W.B. Yeats,

2. *Leaves of Grass* by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম
রূপ নেহার লুঁ” / “মাধব, বহুত মিনতি করি তোর...
দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল
এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি
ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া”
– বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ /
‘অর্ধনারীশ্বর’ / ‘রূপাকুষ্ঠা’ / ‘নব অনুরাগে’
– গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিণী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্লাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’
– রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পেরু’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কন্সজ’
– সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিন্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষ্ণু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’
– ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’
– বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’
– অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পুণ্যস্মৃতি’ – রথীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীড়’ –
রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আস্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্লিস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গিীকাকব / কাকব্যানাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “সৃজনছন্দে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “...খাঁচার ভিতরে অচিন পাখি” / “...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য– লালনগীতি
 - “.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি
কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’
– বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোস্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
MS DSCC5.1	Study Level- II (Practical Paper): Portrait Study (2 + 1) = 3 Credits Drawings and sketches with any medium and Portrait study in low relief (maximum size 18” x 12”) One Full human scale study of Portrait. Theoretical/ Tutorial: = 1 Credit Project paper on Portrait Study	03 +01 = 04	100	Submission of class works: At least five drawings and sketches with the study transferred in any permanent medium. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC5.2	Stone Carving Composition (Practical Paper): (1 + 2) = 3 Credits Layout and maquettes Stone carving Composition Theoretical/ Tutorial: = 1 Credit Project paper on Stone carving Composition	03 +01 = 04	100	Submission of class works: At least three layouts with one final maquette and one carving based stone sculpture composition. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC5.3	Metal Casting composition Level- I (Practical Paper): Only Wax Casting with Runner & Riser. (1 + 2) = 3 Credits Layout and maquettes of the composition and preparation of Runner and riser with Wax casting Tutorial: = 1 Credit Project paper on the study and development of metal casting from layout to the runner and riser.	03 +01 = 04	100	Submission of class works: At least one final maquette with the final wax casting composition Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC5.4	Method and Materials Level- II (Theoretical Paper): Stone Carving, Direct Process of Metal, Dokra Casting, Portrait Making, Wood Curving, Terracotta, Sand Casting, Practical / Tutorial: Armature making - Human, Animal, Composition etc.	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
MS M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
MS M5.2	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit = 25 Marks	24	600	

Semester: V Course Objectives with Course Outcomes

Course Code: MS DSCC5.1	Course Paper : Study Level – II (Practical Paper): Portrait Study Drawings and sketches with any medium Portrait study in relief (maximum size 18” x 12”) Full human scale study of Portrait. Theoretical/ Tutorial: Project paper on Portrait Study	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Study of Portraits develops the idea of the students about the ancient academic practice/ study, and how its use to shape up a practitioners mind to build up their own composition sense with human expressions and for life time. ii) Portrait Study is a key element to understand the character and the features of a person. The portrait study also has deep roots in art history. Its helps to enrich the candidate to modelled the human expressions in plastic materials. iii) Academic Portrait study to observe lot of expressions and postures to benefits an art practitioner. iv) Study of portrait helps achieve the classical elements like skeletal anatomy, face muscles and tensions in those muscles, harmony and rhythm in facial individual constructions, proportion, movement and other aesthetic qualities. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own ‘Portrait’ studies, with a little information to share their experience, about the process and about the study with little history. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good portraits. 2) The ability of good portrait making will enrich to prepare compositions, and the candidates will find high demand of portraiture in art field.		
Course Code: MS DSCC5.2	Course Paper: Stone Carving Composition (Practical Paper): Layout and maquettes + Stone carving Composition Theoretical/ Tutorial: Project paper on Stone carving Composition	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to familiarize the learner’s basic idea about the specialization compositions. i)Composition in stone develops the concepts of sculpting and it allowing practitioners to create beautiful, personalized works of art while promoting relaxation and focus make them strong from inside. ii)The harshness of stone and its durability helps to understand the candidate to sustain, to grow patience etc. ii)The students use to handle the stone carving tools and experimenting with different techniques to discover what feels most natural. It helps to sharpen focus, and develop a sense of accomplishment. iii)The carving based study of the Stone composition will impart skills and clear concepts on traditional art practice of India as well as the global art field. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created stone carved composition, to share their experience, about the process with little historical informations. Course Outcome: After completion of the course, learners will be able to: 1) The ability of making stone carving composition will develops creativity and perceptions in sculpting or freeing an art work from a solid material block.		
Course Code: MS DSCC5.3	Course Paper: Metal Casting Composition Level- I (Practical Paper): Only Wax Casting with Runner & Riser. Layout and maquettes of the composition thinking about metal casting and preparations upto runner & riser with wax casting. Theoretical/ Tutorial: Project paper on the study and development of metal casting from layout to the final patination.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to develop the learner’s advancement about the Indirect Process of metal casting i) The candidates will develop ideas about our ancient and traditional direct casting of metal; it’s using methods, pros and cons, its traditional practice etc. and formative ideas.		

ii) It will help the candidate to understand about the metallurgy along with the art and crafts history of India and the world. The progressive and understanding level of the candidates about the ideas and skills in metal handling will encourage them to practice it more and more.

iii) Lost wax, and its channelling techniques will help to understand the candidate's composition making ability.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition. Wax casting and runner riser application with little history to share their experience and the process etc.

Course Outcome:

After the course completion the student will be able to understand

1. About the developed concepts of Indirect Process of metal casting practice like Sand Casting / Dokra casting and its paved way to mainstream fine arts. Also about the perfectly competitive tendency of art market and its nature of demand.

2. About the Indirect casting and its cost effectiveness. The material and its handling etc. Its uses in the past decades etc.

Course Code: MS DSCC5.4	Course Paper: Method And Materials Level-II (Theoretical Paper): Stone Carving, Direct Process of Metal, Dokra Casting, Portrait Making, Wood Curving, Terracotta, Sand Casting, Practical paper: Armature making - Human, Animal, Composition etc.	Credit of the paper: 03 + 01 = 04 Total credit: 04
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Course Objectives: This course enhances the knowledge and relevance of Methodical knowledge of the Practical subjects and its handlings. **The major learning outcomes of this subject are as follows:**

i) After completion with this advance theoretical knowledge of the methods of the practical papers like Stone Carving, Direct Process of Metal, Dokra Casting, Portrait Making, Wood Curving, Terracotta, Sand Casting.

ii) The Method and Materials helps to understand the practical process of the subjects much easily.

For theoretical/ tutorial projects, they will make an armature after drawings.

Course Outcome:

After completion of the course, learners will be able to:

1) Use their advance knowledge of the methods and the subjects and it will be helpful to compose their own art work in further learning.

Reference Books:

1. The Materials & Methods of Sculpture by Jack C. Rich
2. The Encyclopaedia of Sculpting Techniques by John Plowman
3. Sculpture Tools, Materials, and Techniques by Wilbert Verhelst
4. Sculpture, Modelling and Ceramics Techniques and Materials by Barry Midgley
5. Sculpture Principles and Practice by Louis Slobodkin
6. From Clay to Bronze by Tuck Langland
7. Sculpting in Wood
8. The Technique of Wood Sculpture by Chaim Gross
9. Direct Stone Sculpture by Milt Liebson

Course Code: MS M5.1	Course Paper: History of Art Level – V A (Theoretical Paper): Art of India and Art of Europe during the Modern Period (Late 19 th and Early 20 th Centuries) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries

i. Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings

ii. Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others

iii. Revivalism in Indian Art - E.B. Havell, Abanindranath Tagore and Bengal School

iv. Establishment of Kalabhavan and Contextual modernism in the art of Rabindranath Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij

v. Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay

vi. Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc.

Art of Printmaking in India during 19th and 20th century

xii. Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints,

establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyaya.

xiii. Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhushan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others.

Art Education in Colonial India during early 19th and early 20th century

xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.

Developments in European Art during the 19th century and early 20th century

viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.

ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria

x. Introduction of Modernism and Modernity during the late 19th century

xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.

xii. Conceptual theories of Sigmund Freud, Carl Jung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.
2. To make pupils comprehend the concept of art education in colonial India.
3. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.

To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code:
MS M5.2

Course Paper: History of Art Level – V B (Theoretical Paper):
Critical reading of Indian Art and European Art during the Modern Period.
Practical / Tutorial: Project Paper

Credit of the paper: 3 +1 = 4
Total credit: 4

Critical Analysis and Aesthetic Discourses in Indian art and Western art since 19th century till early 20th century (Level I)

i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay,

Rabindranath Tagore and others.

ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomarswamy, Sri Aurobindo Ghosh and others.

iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others

iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc.

Tutorial:

William Morris and the design practices in Europe in the modern period/ Bauhaus design movement.

Course Objectives:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
MS DSCC6.1	Study Level-III (Practical Paper): Human Life Study in clay (1 + 2) = 3 Credits Drawings and sketches with any medium and Half scale of the full human study in clay Theoretical/ Tutorial: = 1 Credits Project paper on Human Life Study	03 +01 = 04	100	Submission of class works: At least five drawings and sketches with the study transferred in any permanent medium. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC6.2	Advance Wood carving Composition (Practical Paper): (1 + 2) = 3 Credits Layout and maquettes Wood carving Composition Theoretical/ Tutorial: = 1 Credits Project paper on Wood carving Composition	03 +01 = 04	100	Submission of class works: At least three layouts with one final maquette and one carving based wood sculpture composition. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC6.3	Compositional Sculpture (Practical Paper): Study of Expression and arrangements to make a suitable composition. Terracotta sculpture, Terracotta mural/ Paper Mache/ Glass Fibre/ Concrete. Theoretical/ Tutorial: Project paper on Compositional Sculpture	03+01 = 04	100	Submission of class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS M6.1	History of Art Level – VI A(Theoretical Paper): Art of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
MS M6.2	History of Art Level – VI B (Theoretical paper): Critical Reading of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
MS SI6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. Individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15– 20 photographs proving the candidate's involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Semester: VI Course Objectives with Course Outcomes

Course Code: MS DSCC6.1	Course Paper: Study Level-III (Practical Paper): Human Life (Half) Study in clay Drawings and sketches with any medium and Half scale of the full human study Theoretical/ Tutorial: A Project paper on Human Life Study in clay	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Course Objectives: The course aims to familiarize the learner's basic idea about the specialization compositions.

- Life model study in clay is very informative and knowledgeable for art practitioners. It helps to understand about the volume and mass along with the balance and rhythm in human anatomy.
- The students use to handle the clay to express the posture of the life model. They also achieve the knowledge about human bone structure and likewise they try to assemble an armature to support the clay mass.
- They can compose the model with comfortable and suitable composition or with objects to organize the ambience.
- The life study in clay will impart an important skill and clear concepts of traditional academic art practice.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created life study, to share their experience, about the process and about the experiences of composition making.

Course Outcome:

After completion of the course, learners will be able to:

- Studying the life in half scale will help in their professional lives.
- Life study develops the ability of creating any human figure with perceptions and proper knowledge of modelling.

Course Code: MS DSCC6.2	Course Paper: Advance Wood carving Composition (Practical Paper): Layout and maquettes + Wood carving Composition Theoretical/ Tutorial: Project paper on Wood carving Composition	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Course Objectives: The course aims to help learners to acquire conceptual knowledge on

- Advance level Composition in wood develops the concepts and skills of sculpting and it allowing practitioners to create thematic, conceptual, personalized works of art while relaxation and focus make them strong from inside.
- The students already familiar to handle the wood carving tools in the previous semester, so experimenting with different techniques to discover what feels most natural. It helps to sharpen focus, and develop a sense of accomplishment.
- Wood carving in this semester will encourage the students to make wood carved sculptures with proper exhibiting qualities.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created wood carved composition, to share their experience, about the process with little historical information.

Course Outcome:

After completion of the course, learners will be able to:

- The ability of making wood carving composition will develops creativity and perceptions in sculpting with advance knowledge. It will enrich to prepare compositions.

Course Code: MS DSCC6.3	Course Paper: Compositional Sculpture (Practical Paper) Study of expression and arrangements to make a suitable composition with terracotta sculpture/ Terracotta mural/ Paper Mache/ Glass Fibre/ Concrete. Theoretical/ Tutorial: Project paper on Compositional Sculpture	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Course Objectives: The course aims to familiarize the learner's to acquire conceptual knowledge on

- Compositional Sculpture and its advance knowledge helps the candidates to understand the key elements of the compositional arrangements to enrich their development.
- Advance study of Compositional sculpture develops the concepts to achieve all the aesthetics qualities within their compositions effectively.
- Constructive idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, realistic or abstract, etc. and their arrangements.
- Skills will develop with the help of terracotta sculptural elements, makes the candidates understand the plastic earth and the flexibility of the materials like clay, grog, silica, along with the temperature of making terracotta, etc. It helps

to grow patience in practitioners.

v) Besides terracotta sculpture, candidates can explore the terracotta mural, Paper Mache or Glass Fibre or Concrete, to get the taste of different knowledge from various materials and their methods.

v) This study will encourage the candidates and enrich them with the composition with developing skills, clear concepts on arrangements for further levels.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created compositional sculpture, to share their experience, about the process and about their experiences etc.

Course Outcome:

After completion of the course, learners will be able to:

1) Apply the advance knowledge with perfection to make a proper and complete composition with plastic earth and terracotta to produce budget friendly and complete compositions in sculpture.

2) The advance ability of composition making will develops creativity and perceptions of next level learning.

Course Code: MS M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20 th Century) Art of Europe and America during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 4 (1 each) Total credit: 4
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Developments in Indian Art in the Post-Independent period

xiv. Formation of Art groups in India since mid-20th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Choramandal Artists' Village, GROUP 1890 etc.

ii. Concept of 'indigenism' in modern Indian art.

iii. 'Abstraction' in modern Indian art.

iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.)

v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc.

vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario.

Developments in Western Art since the post World War

i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc.

ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc.

Tutorial:

Group discussion/ Viva voce/ Projects

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.

2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: MS M6.2	Course Paper: History of Art Level -VI B (Theoretical Paper): Critical reading of Indian art during the Modern Period (20 th Century) Critical reading of European and American Art during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

i. The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.

- ii. The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- i. The development of Western Critical Theories
 ii. Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory, Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial

Group discussion/ Viva voce/ Projects

Course Objective:

- 1.To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
- 2.To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code: MS SI6.1	Course Paper : Summer Internship Project Notebook and Viva-voce based on Summer Internship	Credit of the paper: 2+1=3 Total credit: 3
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Course Objectives: The course aims to enhance the learner's knowledge to better their art practice

The major learning outcomes from this Summer Internship are as follows:

- i) Summer Internship programme helps in candidate's career & self-development with communication skills and critical thinking. The outside world helps them with forging in leadership skills along with professionalism and handling with technical knowledge. They also understand the value of teamwork etc.
- ii) Internships are very crucial, and it helps to gain exposure in real life. Candidates get to learn their lessons from experts, master craftsmen, and industries, which will be helpful in future.
- iii) It also gives them a lot of opportunity to learn and make mistakes. Internships are an opportunity to make balance between knowledge and skills acquired in institute. Internships gives young professionals an opportunity to experiment, make mistakes and learn in a safe environment to shape the way of young professionals view about the art world and prepare them for their next steps.
- vi)A candidate can develop with better professional skills from internship program. The goal is for the intern to leave the internship more developed as a professional, not just more proficient in one specific skill.
- v)Interns can get the idea about the balance between experience and potential knowledge. Gaining skills outside the academic environment is also enhancing their skills. To succeed in long term internship can help them to focus.
- vi)The internship programme is an early opportunity to get a advance experience about the art market as well as their future workplace .
- vii)Internship programme gives the experience of real life and helps to identify what they do and don't want to do. It helps them to gain perspective of what matters most to them.
- viii)This Summer Internship itself a great way to understand the art world and a great opportunity to spread their network with professionals. The programme helps to cultivate relationships between individual and art market/ world, throughout their educational journey.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc and submit to the dept.

Course Outcome: After the course completion the student will be able to understand

- 1) About the learning how to introduce themselves and tell their stories, concepts of diversity dealing with the various segments and nature of different disciplines.
- 2) How to communicate with the art market and handle challenging work situations in their chosen field, solving problems independently with recognizing strengths and weaknesses, competitions, and its practice of utility, application of quantitative aesthetics and the way to succeed at demand based varied visual representation along with budget oriented global art market.

****The 5 DSCC/ core papers to be studied in the 7th semester of the ‘Honours Programme’ shall be identical with core papers to be studied by the students pursuing ‘Honours with Research Programme’. ****

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Semester: VII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
MS DSCC7.1	Study Level-IV (Practical Paper): Human Life Study in clay Drawings and sketches with any medium and Life size of the human study Theoretical/ Tutorial: Project paper on Human Life Study	03 +01 = 04	100	Submission of class works: At least five drawings and sketches with the study transferred in any permanent medium. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC7.2	Metal Casting Composition Level - II (Practical Paper): Layout and maquettes of the composition Learning the Lost-wax process of metal casting Theoretical/ Tutorial: Project paper on the study and development of metal casting from layout to the final patination.	03 +01 = 04	100	Submission of class works: At least one final maquette with two final metal composition casting. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC7.3	Junk welding (Practical Paper): (01 +02) = 03 credits Layout of the composition Welding of the sculpture Theoretical/ Tutorial: 01 credit Project paper on Junk welding	03 +01 = 04	100	Submission of class works: At least two sculptures along with layouts. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC7.4	Drawing, Sketches and Outdoor Level- II (Practical Paper): Drawings and sketches from Human, Animal, Nature and outdoor with any medium Theoretical/ Tutorial: Project paper on Drawings and sketches and Outdoor	03+01 = 04	100	Submission of class works: At least twenty drawings and sketches and outdoors. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC7.5	Advance Wood Carving composition (Practical Paper): Advance level Composition in wood develops the concepts and skills of sculpting. Theoretical/ Tutorial: Project paper on Wood carving.	03 + 01 = 04	100	Submission of class works: At least one wood carving sculpture along with layouts. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VII Course Objectives with Course Outcomes

Course Code: MS DSCC7.1	Course Paper: Study Level- IV (Practical Paper): Human Life (Full) Study in clay Drawings and sketches with any medium and Full scale of the full human study in clay. Theoretical/ Tutorial: A Project paper on Human Life Study in full	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to familiarize the learner's basic idea about the specialization life study. i) Full life model study in clay is very essential like previous semester. It gives information and knowledge about full size human anatomy to art practitioners. It helps to understand about the volume and mass along with the balance and rhythm in human anatomy. ii) The students use to handle the clay to express the posture of the life model. They also achieve the knowledge about human bone structure and likewise they prepare an armature to support the clay mass according to their composition. iii) They can compose the model with comfortable and suitable composition or with objects to organize the ambience. iv) The life study in clay will impart an important skill and clear concepts of traditional academic art practice. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created life study, to share their experience, about the process and about the experiences of composition making with full size human figure/s. Course Outcome: After completion of the course, learners will be able to: 1) Studying the life in full scale will help in their professional lives. 2) Life study develops the ability of creating any human figure with perceptions and proper knowledge of modelling.		
Course Code: MS DSCC7.2	Course Paper: Metal Casting Composition Level - II (Practical Paper): Layout and maquettes of the composition + Learning the Lost-wax (Cire-Perdue) or Indirect process of metal casting. Theoretical/ Tutorial: Project paper on the study and development of metal casting from layout to the final patination.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to develop the learner's advancement about the Indirect Process of metal casting. i) The candidates will develop ideas about our ancient lost wax or 'Madhucchista', the indirect casting of metal; it's using methods, pros and cons, its traditional practice etc. and formative ideas. ii) Lost wax casting is India's traditional process of metal casting which has popularity as lost wax in the western world. It will help the candidate to understand about the metallurgy along with the art and crafts history of India and the world. The progressive and understanding level of the candidates about the ideas and skills in metal handling will encourage them to practice it more and more. iii) Lost wax casting techniques, the channelling, what are the pros and cons, all will be practised in this paper. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition in Lost Wax Casting with little history to share their experience and the process etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of old traditional metallurgy practice like 'Madhucchista' or Lost Wax process, and its appeal to modern day art practice in mainstream fine art. Also about the perfectly competitive tendency of art market and its nature of demand. 2. About the Indirect casting and its cost effectiveness. 3. The material and its handling etc. Its uses in the past decades etc.		

Course Code: MS DSCC7.3	Course Paper: Junk welding (Practical Paper): Layout of the composition and Welding of the sculpture Theoretical/ Tutorial: Project paper on Junk welding Sculpture	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to familiarize the learner's to acquire conceptual knowledge on i) Junk Welding to arrange direct compositional sculpture and its advance knowledge helps the candidates to understand the key elements of the compositional arrangements to enrich their development with a little change. ii) Advance study of modern materials to construct new conceptual sculptures develops the concepts to achieve all the aesthetics qualities within their compositions effectively. iii) Direct Constructional idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, realistic or abstract, etc. and their arrangements with the industrial wastages like junks iv) The developing characters will enrich the learners to find various aesthetical elements from their phenomenal world. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Junk sculpture, to share their experience, about the process and about their experiences etc. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete composition with industrial waste materials to produce budget friendly and complete compositions in sculpture. 2) The advance ability of direct sculpture making will develops creativity and perceptions of next level learning.		
Course Code: MS DSCC7.4	Course Paper: Drawing, Sketches and Outdoor Level-II (Practical Paper): Drawings and sketches from Human, Animal, Nature and outdoor with any medium Theoretical/ Tutorial: Project paper on Drawings and sketches and Outdoor	Credit of the paper: 3 +1= 4 Total credit: 4
Course Objectives: This course enhances the advance knowledge about the study of Drawing, sketch and outdoor. The major learning outcomes of this subject are as follows: i) After completing this study of advance learning students can practice and study the environment, landscapes with our surroundings, human figures, our villages, markets, stationary shops, cities, complex areas etc. And from the subjects of our daily life. ii) To gain the advance knowledge on figure drawings with practice in indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii) To acquire the progress on Drawing, sketches and outdoor study the students should choose the subjects from inside as well as outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1) Use their proper skilled and advance knowledge of drawing, sketches and outdoor upon rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: MS DSCC7.5	Course Paper: Advance Wood carving Composition (Practical Paper): Layout and maquettes + Wood carving Composition Theoretical/ Tutorial: Project paper on Wood carving Composition	Credit of the paper: 3 +1 =4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Advance level Composition in wood develops the concepts and skills of sculpting and it allowing practitioners to create thematic, conceptual, personalized works of art while relaxation and focus make them strong from inside. ii) The students already familiar to handle the wood carving tools in the previous semester, so experimenting with different techniques to discover what feels most natural. It helps to sharpen focus, and develop a sense of accomplishment. iii) Wood carving in this semester will encourage the students to make wood carved sculptures with proper exhibiting qualities. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created wood carved composition, to share their experience, about the process with little historical information. Course Outcome: After completion of the course, learners will be able to: 1) The ability of making wood carving composition will develops creativity and perceptions in sculpting with advance knowledge. It will enrich to prepare compositions.		

4-YEAR B.F.A. HONOURS COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
MS DSCC8.1	Advance Stone carving Composition (Practical Paper): Layout and maquettes Stone carving Composition Theoretical/ Tutorial: Project paper on Stone carving Composition	03 +01 = 04	100	Submission of class works: At least three layouts with one final maquette and one carving based stone sculpture composition. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC8.2	Site Specific Sculpture/ Installation (Practical Paper): Layout of the composition & Candidate can choose any material after consultation with the teacher of that specific class Theoretical/ Tutorial: Project paper on Site Specific Sculpture/ Installation	03 +01 = 04	100	Submission of class works: At least five layouts with one final maquette/ demo and one/ two sculpture composition. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC8.3	Drawing, Sketches and Outdoor Level- III (Practical Paper): Drawings and sketches from Human, Animal, Nature and outdoor with any medium Theoretical/ Tutorial: Project paper on Drawings and sketches and Outdoor	03+01 = 04	100	Submission of class works: At least twenty drawings and sketches and outdoors. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC8.4	Creative Composition & Casting (Practical Paper): Layout of the composition & Candidate can choose any material after consultation with the teacher of that specific class Theoretical/ Tutorial: Project paper on Clay Composition and casting in any material	03 + 01 = 04	100	Submission of works: At least five layouts with one final maquette/ demo and one/ two sculpture composition. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
MS DSCC8.5	Terracotta / Ceramic Sculpture (Practical Paper): Layout of the composition Candidate can choose any material after consultation with the teacher of that specific class Theoretical/ Tutorial: Project paper on Terracotta / Ceramic Sculpture	03 + 01 = 04	100	Submission of works: At least five (5) layouts with one final maquette/ demo and one/ two sculpture composition. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: MS DSCC8.1	Course Paper: Advance Stone carving Composition (Practical Paper): Layout and maquettes + Stone carving Composition Theoretical/ Tutorial: Project paper on Stone carving Composition	Credit of the paper: 1+ 2 + 1 = 4 Total credit: 4
Course Objectives: The course aims to develop the confidence level of the learner's and idea about the advance level stone carving compositions. i)Composition in advance stone develops the confidence of sculpting and it allowing practitioners to create personalized works of art while promoting relaxation and focus make them strong from inside. ii) The students use to handle the stone carving tools and experimenting with different techniques to discover what feels most natural. It helps to sharpen focus, and develop a sense of accomplishment. ii) The harshness of stone and its durability helps to understand the candidate to sustain, to grow patience etc. iii)The carving based study of the Advance Stone carving composition will impart skills and clear concepts on traditional art practice of India as well as the global art field. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created advance stone carved composition, to share their experience, about the process with little historical informations Course Outcome: After completion of the course, learners will be able to: 1) The ability of making stone carving composition will develops creativity and perceptions in sculpting or freeing an art work from a solid material block.		
Course Code: MS DSCC8.2	Course Paper Site Specific Sculpture/ Installation (Practical Paper): Layout of the composition. Candidate can choose any material after consultation with the teacher of that specific class Theoretical/ Tutorial: Project paper on Site Specific Sculpture/ Installation	Credit of the paper: 1 +2 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Study of different materials for site specific, thematic sculptures will develops the instant innovative idea of the students about the modern art practices, and how its use to shape up a practitioners mind to build up their own composition sense. ii) Installation is a modern approach, which will encourage developing the learners conceptual vision about the changing art world. Installation and its arrangements help to unite the learner's knowledge and skills. The ultimate installation is a specific journey which helps to understand the practitioner to exploring ideas and materials etc. for further learning. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own Site Specific Sculpture/ Installation, with a little information to share their experience, about the process and about the study with little history. Course Outcome: After completion of the course, learners will be able to: 1)Apply the skills to make an individual as academic practitioner to produce Installation or site specific art work.		
Course Code: MS DSCC8.3	Course Paper: Drawing and Sketches and Outdoor Level - III (Practical Paper): Drawings and sketches from Human, Animal, Nature and outdoor with any medium Theoretical/ Tutorial: Project paper on Drawings and sketches and Outdoor	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: This course enhances the advance knowledge about the study of Drawing, sketch and outdoor. The major learning outcomes of this subject are as follows: i)After completing the previous stages students of this semester can practice and study phenomenal world easily. And from the subjects of our daily life. ii) To achieve the advance knowledge on drawings with lot of practice in artificial and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects.		

iii) To acquire the progress on Drawing, sketches and outdoor study the students should choose the subjects of their preferences with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice.

For theoretical/ tutorial projects, they will search and make a write up with photographs to share their experience, the process and about the drawing, sketches and studies they have done.

Course Outcome:

After completion of the course, learners will be able to:

1) Use their proper skilled and advance knowledge of drawing, sketches and outdoor upon rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.

Course Code: MS DSCC8.4	Course Paper : Creative Composition & Casting (Practical Paper): Layout of the composition and candidate can choose any material after consultation with the teacher of that specific class Theoretical/ Tutorial: Project paper on Clay Composition and casting in any material	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Course Objectives: The course aims to help learners to acquire conceptual knowledge on

i) Clay Composition and its advance knowledge on combination of the different elements of modelling and the armature making to construct with the help of the structure.

ii) The advance study of the composition with developing skills will help to achieve clear concepts of modelling sense for further knowledge.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created clay composition/ relief sculptures, to share their experience, with the little history.

Course Outcome:

After completion of the course, learners will be able to:

1) Apply the advance knowledge with perfection to make a proper and complete clay composition and reliefs.

2) The advance knowledge of making clay composition and reliefs will develop creativity and perceptions of next level learning and helps to sustain in global art market.

Course Code: MS DSCC8.5	Course Paper: Terracotta / Ceramic Sculpture (Practical Paper) : Layout of the composition Candidate can choose any material after consultation with the teacher of that specific class Theoretical/ Tutorial: Project paper on Terracotta / Ceramic Sculpture	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Course Objectives: The course aims to familiarize the learner's advance idea about the Terracotta compositions.

i) Terracotta in other hand makes the candidates understand the plastic earth and the flexibility of the materials like clay, grog, silica, along with the temperature of making terracotta, etc. It helps to grow patience in practitioners.

ii) Composition in terracotta develops the concepts of modelling and it allowing practitioners to create beautiful, personalized works of art while promoting relaxation and focus make them strong from inside.

iii) The students use to handle the many methods to make terracotta and exploring the material to discover what feels most natural. It helps to sharpen focus, and develop a sense of accomplishment.

iv) making of furnace and terracotta firing will develop the technical or methodical knowledge of an artist.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created terracotta composition, to share their experience, about the process and about the experiences of composition making.

Course Outcome:

After completion of the course, learners will be able to:

1) Apply the skills to handle plastic earth and terracotta to produce budget friendly and complete compositions for further knowledge.

4-YEAR B.F.A. HONOURS WITH RESEARCH COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
MS RM1	Research Methodology-1(Theoretical Paper): This course will cover the following steps of research methodology ● Fundamentals of Research: Research Process and Design ● Research Ethics and Social Impact ● Literature Review	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-voce = 25 Marks
MS RM2	Research Methodology-2 (Theoretical Paper): This course will cover the following steps of research methodology ● Methods, Techniques and Tools ● Citation & Bibliography	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-voce = 25 Marks
MS RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva-voce =25 Marks
MS D	Dissertation / Project (Theoretical Paper): The students have to prepare a complete dissertation/ project under the guidance of the teacher and submit to fulfil the purpose to complete their studies. It definitely encourage them being an independent researcher and becoming the expert on their own work.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva-voce =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII

Course Objectives with Course Outcomes

Course Code: MS RM1	Course Paper: Research Methodology-1(Theoretical Paper): : Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: i) Fundamentals of Research: Research Process and Design 1. To help students understand what research is and how it is done step by step. To guide students in choosing a suitable research design for their visual arts topic. ii) Research Ethics and Social Impact 3. To make students aware of honest and respectful ways of doing research. 4. To help students think about how their work affects people, society, and culture.		

iii) Literature Review

5. To teach students how to find, read, and understand books, articles, and other studies related to their topic.
6. To help them use this information to build strong background knowledge for their dissertation.

Expected Outcomes

1. Students will understand the steps of research and will be able to plan their own study properly.
2. They will be able to create clear research questions and objectives for their dissertation.
3. Students will follow ethical rules, use information responsibly, and respect people's rights.
4. They will be able to explain how their research or artwork connects with society and culture.
5. Students will be able to collect and summarize important information from books and studies.
6. They will be able to identify what has already been studied and what is still missing in the field.

Course Code: MS RM2	Course Paper: Research Methodology-2(Theoretical Paper): : Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04
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Course Objectives:

iv) Methods, Techniques and Tools

7. To train students to collect information using methods like observation, interviews, experiments, and visual analysis.
8. To help them choose the right tools for gathering and studying data in visual arts.

v) Citation & Bibliography

9. To teach students how to properly give credit to authors and artists whose work they use.
10. To help them prepare a correct and complete bibliography for their dissertation.

Expected Outcomes

1. Students will confidently use different methods to gather and study visual and written information.
2. They will apply suitable tools and techniques to support their research findings.
3. Students will correctly use citation styles and give proper credit to all sources.
4. They will prepare a neat and accurate list of references for their dissertation.

Course Code: MS RI	Course Paper: Research Internship (Theoretical Paper): Theoretical & Tutorial/ Viva:	Credit of the paper: 03 +01 = 04 Total credit: 4
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Course Objectives: The research internship aims to give students practical experience in studying, observing, and analysing visual arts.

1. To help students understand how research is carried out in real art-related settings such as studios, galleries, communities, and archives.
2. To develop skills in collecting information through observation, interviews, documentation, and visual analysis.
3. To encourage students to connect theory with practice by studying artworks, creative processes, or artistic communities.
4. To build confidence in using research tools such as sketchbooks, cameras, digital software, and field notes.
5. To improve students' ability to write reports, interpret findings, and present their research clearly.
6. To help students work responsibly, follow ethical guidelines, and understand their role as emerging art researchers.

Course Outcome:

After completion of the course, learners will be able to:

1. Apply basic research methods to study visual art practices and creative environments.
2. Document visual and textual information in an organized and meaningful way.
3. Analyse artworks, processes, or community art activities with clarity and understanding.

4. Prepare well-structured reports or presentations based on field research.
5. Work professionally, follow ethical standards, and communicate effectively with artists, peers, and mentors.
6. Use their research experience to support future studio practice, academic writing, or dissertation work.

Course Code: MS D	Course Paper: Dissertation / Project : (Theoretical Paper): Theoretical and Viva:	Credit of the paper: 06 + 02 = 08 Total credit: 08
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Course Objectives:

1. To help students gain an in-depth understanding of a chosen visual arts topic through structured research.
2. To develop the ability to connect artistic practice with theoretical knowledge.
3. To train students in the use of research tools, documentation techniques, and visual analysis.
4. To enhance skills in academic writing, argument development, and critical thinking.
5. To encourage independent inquiry, creativity, and reflective practice.

Probable Helping Guidelines:

1. Choose a Clear Topic: Select a visual arts theme that is relevant, manageable, and connected to your area of interest or studio practice.
2. Develop a Strong Proposal: Clearly state the problem, objectives, research questions, and significance of the study.
3. Conduct a Thorough Literature Review: Read books, articles, exhibition catalogues, artist interviews, and previous dissertations to understand existing knowledge.
4. Follow an Appropriate Methodology: Use suitable research methods such as observation, interviews, visual analysis, case study, or practice-based research.
5. Document Carefully: Maintain organized notes, sketches, photographs, and field data to support your study.
6. Follow Ethical Standards: Respect copyright, seek consent for interviews or photographs, and avoid misrepresentation.
7. Write in Clear Language: Present ideas logically with headings, illustrations, and proper explanations.
8. Use Proper Citation: Follow standard referencing styles such as APA, MLA, or Chicago and maintain a complete bibliography.
9. Revise and Edit: Proofread for clarity, grammar, coherence, and accuracy of information.
10. Prepare Final Submission: Format the dissertation neatly with title page, chapters, visuals, and appendices as required by the institution.

Expected Outcomes:

After completion of the course, learners will be able to:

1. Students will produce a well-researched and well-written dissertation that demonstrates their understanding of visual arts.
2. They will be able to apply appropriate research methods and present their findings with clarity and confidence.
3. They will demonstrate the ability to analyse artworks, cultural contexts, and artistic processes critically.
4. Students will show improved skills in documentation, citation, and visual presentation.
5. The completed dissertation will help students build academic confidence and support their future creative or professional projects in the visual arts.

The End

UNIVERSITY OF CALCUTTA

SYLLABUS OF ‘CERAMIC ART AND POTTERY’ SPECIALISATION

Course Objectives, Course Outcome Programme Outcome under NEP, 2020

India has a huge potential in ceramic and Craft ranging from craft sector to studio workshops, Micro and small to mass-produce large sector industry in the field of Ceramics Art. Every sector has its own distinctive issues to deal with in its own exceptional way and approach. The Ceramic & Glass designer must be able to work with materials and tools of each of these industries with equal effortlessness. The designer must also have the ability to design a diverse range of products and product systems for these sectors. In doing so the student should keep in mind mainly the needs of the people who are going to use the products and the industries producing them.

A graduate of Ceramic Art and Pottery is equipped to address to the design requirements of Ceramic and Glass related lifestyle product industries. There are also ample of opportunities to work in the craft and NGO sectors, as well as to become entrepreneurs with independent batch production studios. Graduates also tend to work as a bridge between industrial manufacturers, craft agencies, NGO, architects, design studios, life style stores and sometimes directly address to the consumer.

BFA in Ceramic Art and Pottery (Honours / Honours with Research) of 4 years’ duration and 3 year under graduate with BFA in ‘Ceramic Art and Pottery’ are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in Ceramic Art and Pottery’ (Honours / Honours with Research) and six semester examinations for 3 years BFA in ‘Ceramic Art and Pottery Courses. The syllabus of study consists of Discipline Specific Core Course / Major, Minor, AEC, SEC, Practical/ Tutorial, CVAC, IDC, Summer Internship and Research. BFA in ‘Ceramic Art and Pottery programme ensures students’ knowledge in the field of updated and modern art world and informing about the regular/ recent changes in several field of Visual art through ‘Ceramic Art and Pottery’ by offering various courses ,Fabrication 1: Handmade process , Wheel base process Level- I, II, III, IV Ceramic base Design ,Ceramic base Decoration, Drawing and Sketch. Ceramic Sculpture , Ceramic Mural , Mixed media Ceramic : Inter Disciplinary Course Painting / Painting Indian Style / Modelling & Sculpture / Graphic Design, Applied Art / Textile Design / / Design Wood & Leather / Mural / Print Making

Programme Outcome (PO):

The syllabus is designed to ensure that the course outcomes align with the program outcomes, meaning that students will develop the necessary skills and knowledge to achieve the broader goals of the program. A graduate of Ceramic Art and Pottery is equipped to address to the design requirements of Ceramic art and pottery related lifestyle product industries. There are also ample of opportunities to work in the craft and NGO sectors, as well as to become entrepreneurs with independent batch production studios. Graduates also tend to work as a bridge between industrial manufacturers, craft agencies, NGO, architects, design studios, life style stores and sometimes directly address to the consumer.

These are broader statements that describe the knowledge, skills, and attitudes that students are expected to acquire by the end of a program (e.g., a Bachelor's degree in Ceramic Art and Pottery). For example, a program outcome for a ceramic art program might be: Graduates will be able to apply design principles to create innovative and functional ceramic products and Ceramic art practitioners. It's a combination of art and design.

CO (Course Outcomes):

These are specific, measurable statements that describe what students are expected to be able to do after completing a course. For example, a course outcome for a pottery course might be: "Students will be able to create a variety of functional pottery forms using both hand-building and wheel-throwing techniques".

Government College of Art & Craft, Calcutta

Syllabus for semester wise Four-years (Honours & Honours with Research) programme of Bachelor of Fine Arts (BFA)

NEP Syllabus for ‘Ceramic Art & Pottery’ Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
CP DSCC1.1	Composition Level – I (Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Composition Level- I	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP IDC1.1	Inter Disciplinary Course- I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
CP SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
CP CVAC1.1	Heritage Study Level – I (Practical Paper): Museum study/ antique study/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
CP CVAC1.2	Environmental Study Level – I (Practical Paper): Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
CP M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
CP AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: CP DSCC1.1	Course Paper: Composition Level – I (Practical Paper) Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. ii) Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. iii) Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. iv) Practice of Representational art with the help of transparent and opaque water colour. v) The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to arrange elements and prepare to make a complete composition. 2) The ability of good composition will develops creativity and perceptions in their art works for further classes.		
Course Code: CP IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper) Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner’s basic idea about the other specializations works. i) The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. ii) This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners’ ideas to unify all the art segments. iii) The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1) About the concepts of diversity dealing with the various segments and nature of different disciplines. 2) About the modern side of the art market through the production and cost behaviour of various complete art forms. 3) About the perfectly competitive market and its demand based varied visual representation along with budget. 4) About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: CP SEC1.1	Course Paper: Skill Enhancement Course Level – I (Practical Paper) Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: i) Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code: CP CVAC1.1	Course Paper: Heritage Study Level – I (Practical Paper) Museum study/ antique study/ Architectural drawing	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code: CP CVAC1.2	Course Paper: Environmental study Level- I (Practical Paper) Environmental study through observation and study of nature.	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code: CP M1.1	Course Paper: History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
CP AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
CP DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP IDC2.1	Inter Disciplinary Course- II (Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
CP SEC2.1	Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
CP CVAC2.1	Heritage Study Level-II (Practical Paper) : Advance study of Museums art objects/ Antiquities/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
CP CVAC2.2	Environmental Study Level- II (Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
CP M 2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
CP AEC2.1	MIL (Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: CP DSCC2.1	Course Paper: Composition Level – II (Practical Paper) Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete composition. 2) The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: CP IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of diversity and the various characters of different disciplines. 2. About the modernization of the art market through the production and various complete art forms. 3. About the perfectly competitive tendency of art market and its nature of demand. 4. Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: CP SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. 2) Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: CP CVAC2.1	Course Paper: Heritage Study Level – II (Practical Paper) : Advance study of Museum art objects/ Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i)After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii)To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1)Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: CP CVAC2.2	Course Paper: Environmental study Level-II (Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i)After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii)To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: CP M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture		

Sculpture – Sculptures in the round (Mathura and Sarnath Schools)

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *Natya Shashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
CP AEC2.1

Course Paper: MIL (Bengali/ Alternative English) Level-I
(Theoretical Paper)MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL (Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/ Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, *Ozymandias* by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
CP DSCC3.1	Fabrication 1: Handmade process Level- I (Practical Paper): a) Introduction and practice of different forms mainly in handmade process like slabbing, coiling, scooping techniques. b) Introduction of different kilns and firing process. c) Finishing process and surface treatment of clay objects. Theoretical/ Tutorial Project paper on. Fabrication 1: Handmade-process Level- (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)	03+01 =04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC3.2	Fabrication-2 : Wheel base process Level- I (Practical Paper): a) Introduction and process of wheel base forms Various useable ceramic items. Like Flower vas, Tea pot, Plate, Jug, etc Preparation of clay body-earthenware ranging from-900 C to 1100 C Theoretical/ Tutorial Project paper on Fabrication-2 : Level- I a)They will search and make a write up with photographs from beginning to end of their own Wheel base process Level- 1b) any Indian Ceramic artist life and his work.	03+01 =04	100	Submission of Class works: at least seven. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP IDC3.1	Inter Disciplinary Course – III (Practical Paper): Practical: Painting / Painting Indian Style / Modelling & Sculpture / Graphic Design, Applied Art /Textile Design / Design Wood & Leather / Mural / Print Making Theoretical/ Tutorial: (Project Paper on IDC chosen subject)Making process with detail observation and historical aspect.	02+01 =03	75	Submission of Class works: at least one. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
CP SEC3.1	Skill enhancement Course Level-III (Practical Paper): Practical Paper Drawing Study and sketch from life model, object study. (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,) Computer Graphics, Photoshop and power point presentation. Print media and electronic media.	04	100	Submission of works: at least ten. =100Marks

CP M3.1	History of Art Level- III (Theoretical Paper) : Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
CP AEC3.1	Compulsory English Level –II (Theoretical Paper) : Modern English Language & Literature Practical / Tutorial : Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III Course Objectives with Course Outcomes

Course Code: CP DSCC3.1	Course Paper: Fabrication 1: Handmade process Level-I (Practical Paper): Theoretical/ Tutorial: A Project paper .Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on I) develops the idea of making different Handmade process ceramic work(Western and Indian) For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own Handmade process studies, with a little information to share their experience, about the process and about the study with little history.: Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work. 2) The ability of good ceramic artist (Handmade process) and the student will find high demand of Ceramic art field.		
Course Code: CP DSCC3.2	Course Paper: Fabrication 2 : Wheel base process Level-II (Practical Paper): & Theoretical/Tutorial Theoretical/ Tutorial: Project paper on any Indian Ceramic artist life and his work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on I) develops the idea of making different Wheel base process ceramic work(Western and Indian) For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own Wheel base process Level- I or any Indian Ceramic artist life and his work. studies, with a little information to share their experience, about the process and about the study with little history. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work . 2) The ability of good ceramic artist (Wheel base process) and the student will find high demand of Ceramic art field.		

Course Code: CP IDC 3.1	Course Paper: Inter Disciplinary Course-III (Practical paper) Painting / Painting Indian Style / Modelling & Sculpture / Graphic Design, Applied Art /Textile Design / / Design Wood & Leather / Mural / Print Making &Theoretical/Tutorial Project paper on IDC chosen Making process and with detail observation and historical aspect)	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc. Course Outcome: After the course completion the student will be able to understand About the concepts of diversity dealing with the various segments and nature of different disciplines.		
Course Code: CP SEC3.1	Course Paper: Skill Enhancement Course Level – III (Practical Paper): Drawing Study and sketch from life model, object study. (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,)	Credit of the paper: 4 Total credit: 4
Course Objectives: This course enhances the knowledge about the drawing, study of nature and outdoor sketches, For theoretical/ tutorial projects, they will search and make a write up with photographs of their own drawing and sketches, to share about the process and their experience OR Project paper on any famous Indian artist's life and his work. Course Outcome: After completion of the course, learners will be able to: 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to draw their own art work in next level of learning.		
Course Code: CP M3.1	Course Paper: History of Art Level – III (Theoretical paper) : Art of India during Medieval Period Art of Europe during Early Middle Ages and Initiation of High Middle Ages. Practical / Tutorial : Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
History of Art (Theoretical Paper) : India and the West From 7th / 8th Cent. to 12th Cent. A.D (Early Medieval Period) <u>Indian Art : Group-A</u> [‘An Aftermath’ of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons] The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators. Learning on Iconography and Iconology- Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky. Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools. <u>A comprehensive study of Indian Architecture-</u> A)The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) : i) Nagara-Kandariya Mahadeo and Lakhsmana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.		

- ii) **Vesara**- Chennakesava Temple- Belur, Hoysalesvara-Halebidu, Durga Temple-Aihole, Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....
- iii) **Dravida** –Vrihadisvara also called Rajarajesvara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

- iv) Lakshitayatana cave - Mandagappattu, Lalitankuracave, Tiruchirapalli, Tirumati cave and other various

important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,

Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rajasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa, the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakhmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan. Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

- i) Pala-Sena (Eastern Indian School) Illuminated Mss.
- Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

- i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.
- ii. Nalanda and other Buddhist monasteries of the North East.
- iii. Sitabhinji and Parsuramesvara Temple - Orissa.
- iv. Badami, Ellora, Sittanavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in Deccan and South.
- v. Kailashnath, Brihadisvara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara , Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash** , Matrikas , **Shiva -Parvati** , Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha. **Mamallapuram**– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala. **Paharpur (Somapura Vihara)**- Terracotta art/ Plaques (figurative)....

Khajuraho and **Konark**- Erotic figures (Mithuna)

- v) **Gujarat** – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons) .

Sarnath – Buddha and Vajrasattva , Ten Incarnation of Vishnu, **Sarasvati** from Dhar (Paramara).

Gujarat – Jain Tirthankaras (Brass and Marble)

- vi) **Bengal** – Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.
- South (Tamilnadu)** – Icons of Casting Bronzes-Nataraja (Nadanta , Chatura) , Siva- Bhikshatana, Kalyanasundaramurti , Krishna on Kalia , Manikka Vashar and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art ,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,
- viii. Art of Bookmaking.

An overview of Art and Architecture of Srilanka (Ancient Ceylon), Myanmar (Ancient Burma) and South-East Asia (Greater India).

[For Tutorial]

- i. **Sigiria** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.
- iv. Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Myanmar and South – East Asia (Greater India):

- i. **Myanmar**(Ancient Burma) - Buddhist Icons , Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art.

Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving , Stone works Metal crafts and Ceramics

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
2. To comprehend the development of European art in post-Roman era till 12th century CE.
3. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.etc....

Course Code: CP AEC3.1	Course Paper: Compulsory English Level – III (Theoretical Paper): Practical / Tutorial: Project Paper	Credit of the paper: 1+1=2 Total credit: 2
Prose: 1. <i>Lives of the Artists</i> by Georgio Vasari, 2. <i>Nataraj</i> by Auguste Rodin Poem: 1. <i>Ode to Grecian Urn</i> by John Keats, 2. <i>Song of Innocence</i> by William Blake Practical / Tutorial : Project Paper Course Objectives: 1. To make a comprehensive understanding of English language. 2. To make a comprehensive understanding of the relation of art and literature. Course Outcome: The student will be able to understand the interrelationship of language and art.		
<u>For Further Studies:</u> <u>Old Classics:</u> The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante. <u>Biography / Autobiography :</u> ‘Lives of the Artists’ by Giorgio Vassari ‘Lust for Life’ by Irving Stone ‘Gauguin’ by Maria Heiner ‘Life with Picasso’ by Francoise Gilot <u>Biography / Autobiography :</u> ‘Picasso : A Biography’ by Patrick O’ Brian ‘An Indian Pilgrims’- Netaji Subhas Ch. Bose <u>Essay :</u> ‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore Writing on ‘Kali’ by Sister Nivedita ‘Nataraj” by Rodin ‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson <u>Novel</u> ‘Istanbul’ – Orhan Pamuk Marcel Proust- ‘In Search of Last Time’, ‘Remembrance of Things Past’. ‘The Picture of Dorian Gray’ by Oscar Wilde ‘In an Antique Land’/‘The Shadow Lines’ / Dance in Cambodia’/ ‘The Empire of Poppies’ / ‘The Hungry Tide’ by Amitava Ghosh ‘War and peace’ / ‘Anna Karenina’/‘Resurrection’ by Leo Tolstoy ‘Crime and Punishment’ by Dostoevsky		
<u>Travelogue:</u> ‘The Innocents Abroad’ by Mark Twain ‘Iron & Silk’ by Mark Salzman ‘Walden’ by Henry David Thoreau ‘South from Granada’ by Gerald Brenan <u>Drama / Play :</u> ‘Abhigyan Shakuntalam’, by Kalidasa ‘Mudrakshasa’ by Vishakhadatta <u>Drama / Play :</u> ‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare ‘Antigone’ / ‘ Oedipus’ by Sophocles Tragedy: ‘ Medea’ by Euripides Comedy: ‘ The Bacchae’ by Euripides ‘ The Persians ‘ by Aeschylua ‘ Tartuff ‘ by Moliere ‘ Faust’ by Johann Wolfgang Von Goethe ‘ The Importance of Being Earnest’ by Oscar Wilde. <u>Prose / Essay Writing :</u> ‘Last Leaf’ by O’ Henry ‘Abstraction’ by Satyajit Ray ‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford) ‘Adaption Studies-At Crossroads’ by Thomas ‘On the Art if Adaption’ by Linda Hutcheon ‘The formation of the Intellectuals’ / ‘Hegemony’/ ‘Separation of Power’ by Antonio Gramsci ‘Ideology and Ideological State Apparatuses’ by Louis Althusser ‘The Diasporic imaginary’ by V. Mishra		

Semester: IV

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
CP DSCC4.1	Fabrication 1: Handmade process Level- II (Practical Paper): a) Introduction and practice of different forms mainly in handmade process like slabbing, coiling, scooping, pinching, techniques. b) Introduction of different kilns and firing process. c) Finishing process and surface treatment of clay objects. Theoretical/ Tutorial : Project paper on. Fabrication 1: Handmade process Level- II (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect) or any Indian Ceramic artist life and his work	03+01 =04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC4.2	Fabrication-2 :Wheel base process Level- II (Practical Paper): a) Preparation of clay body-earthenware ranging from- 900 C to 1100 C b) Introduction and process of wheel base forms Like Flower vase, Tea pot, Plate, Jug, etc). Theoretical/ Tutorial They will search and make a write up with photographs from beginning to end of their own Wheel base process Level- II or any Indian Ceramic artist's life and his work.	03+01 = 04	100	Submission of Class works: at least seven. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC4.3	Ceramic base Design : Level- I (Practical Paper): a) Introduction and practice of different aspects of product design on paper. Like Flower vas ,Tea pot, Plate, Jug ,etc Theoretical/ Tutorial . Project paper on . Ceramic base Design: Level- I Making process with detail observation and historical aspect of history of ceramic product design (Technical and historical design aspect)	03+01 =04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC4.4	Method and Materials: Level- I (Theoretical Paper): a) Plastic Materials: Clay definition, main function in ceramics bodies; Causes of plasticity of clay compositions and types of clay. Physical and thermal characteristics of China clay, Ball Clay, Fire clay and Earthenware clay. b) Non-Plastic Materials: Quartz, Flint, Grog, Alumina-- Sources, physical and thermal characteristics. c) Fluxes: Borax, Lead, frit, feldspar, dolomite and other auxiliary fluxes and their physical and thermal characteristics. d) Plaster of Paris; composition, uses and possibilities e) Tools and Machineries: Turning and finishing tools ,wheel, blunger, pug mill, Pot mill, ball mill, uses and	03+01= 04	100	Submission of one work based on practical application Theory Exam = 75marks Practical/ Tutorial =25 Marks

	operation. f) Different kinds of ceramic bodies: Introduction, classification, composition, Thermal and physical characteristics. Possibilities, handling, outputs, Nature of Earthenware, Stoneware, Porcelain & refractory bodies. g) Glaze: Introduction, Materials used, composition in respect in respect of temperature, types and nature, uses, possibilities, references form history and modern scientific research. h) Engobe: Classification, introduction, type materials, uses, possibilities, physical and thermal characteristics, methods of application. i) Oxides and Ceramic stains: sources, formulas, colours produces, uses, possibilities. j) Types of Kiln: Wood. Coal, electric, oil, gas. Installation, operation, firing schedules, temperature measuring devices, kiln furniture. METHODS a) Fabrication (forming)-Introduction to different fabrication process-Coiling, scooping, beating, throwing, slabbing, pressing .Possibilities and references from history and folk/traditional/tribal art. b) Moulding; making types, possibilities, uses, materials, possibilities and references form history and industrial ceramics. c) Application of engobe and glazes; brushing, spraying, pouring, dusting. Possibilities, merits and demerits, references from history, contemporary art industrial ceramics. d)Decoration; Methods of different surface decoration in leather hard and hard stages ,stamping ,relief , incising ,scooping inlaying, brushing, printing, wax resist ,paper resist, trailing, agate, sgraffito, majolica e>Loading and unloading of various kilns Practical / Tutorial: a) Preparation of five Engobe Test & application b) Preparation of five Glaze Test (Earthenware) & application of it.			
CP M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
CP AEC4.1	MIL (Bengali / Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1credits = 25 marks	22	550	

Semester: IV Course Objectives with Course Outcomes

Course Code: CP DSCC4.1	Course Paper: Fabrication 1: Handmade process Level- II (Practical Paper): Theoretical/Tutorial (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on 1) Develops the idea of making different Handmade process ceramic work (Western and Indian) For theoretical/ tutorial projects , they will search and make a write up with photographs from beginning to end of their own Handmade process studies,.(Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect) Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work . 2) The ability of good ceramic artist (Handmade process) and the student will find high demand of Ceramic art field. 3) The advance knowledge of (Handmade process)making ceramic work will develops and of next level learning and helps to student in global art market.		
Course Code: CP DSCC4.2	Course Paper: Fabrication-2 : Wheel base process Level- II (Practical Paper): Project Paper on any Indian Ceramic artist life and his work etc	Credit of the paper: 3 +1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on Develops the idea of making different Wheel base process ceramic work (Western and Indian) For theoretical/ tutorial projects: They will search and make a write up with photographs from beginning to end of their own Wheel base process OR any Indian Ceramic artist life and his work. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work. 2) The ability of good ceramic artist (Wheel base process) and the student will find high demand of Ceramic art field.		
Course Code: CP DSCC4.3	Course Paper: Ceramic base Design : Level- I (Practical Paper): a) Introduction and practice of different aspects of product design on paper. Like Flower vas ,Tea pot, Plate, Jug ,etc Theoretical/ Tutorial: Project paper on Ceramic base Design: Level- I Making process with detail observation and historical aspect of history of ceramic product design (Technical and historical design aspect)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: To learn Ceramic base Design Introduction and practice of different aspects of product design For theoretical/ tutorial projects ,Making process with detail observation and historical aspect of history of ceramic product design (Technical and historical design aspect) Course Outcome: After completion of the course, learners will be able to: The ability of good Ceramic Designer and the student will find high demand of Ceramic industrial field.		

Course Code: CP DSCC4.4	Course Paper: Method And Materials Level-I (Theoretical Paper): a) Preparation of five Engobe Test & application b) Preparation of five Glaze Test (Earthenware) & application of it. Practical / Tutorial: Project Paper on any topic related to Method and materials.	Credit of the paper: 03+01 = 04 Total credit: 4
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Course Objectives:

This course enhances the knowledge and relevance of Methodical knowledge of the Practical subjects and its handlings.

The Method and Materials helps to understand the practical process of the subjects much easily.

For theoretical/ tutorial projects, a) Preparation of five Engobe Test & application

b) Preparation of five Glaze Test (Earthenware) & application of it.

Course Outcome:

After completion of the course, learners will be able to:

1) Use their advance knowledge of the methods and the subjects and it will be helpful to compose their own art work in further learning.

Course Code: CP M4.1	Course Paper History of Art Level – IV (Theoretical Paper): Art of India from Medial to Pre-Modern Period Art of Europe from High Middle ages to Pre-Modern Period Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice	Credit of the paper: 03+01 = 04 Total credit: 4
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History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D.

(Medieval to Pre- Modern Era)

Indian Art: Group-A

[Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other benefactors i.e merchants and traders].

Evolverment of diverse cultural endeavor - initiatives and promulgation.

A thorough study of the iconographical canons and its application during this era.

Important Aesthetic Treatises and Aesthetic theories/ doctrines.

A comprehensive study of Indian Painting:

A) Illuminated Manuscripts-

- i) Illustrated Manuscript of Orissa.
- ii) Jain Miniature of Western India.
- iii) Manuscript Paintings of the Hoysala and Vijayanagara Dynasty.
- iv) Deccani Painting
- v) Central Indian Miniature
- vi) Mughal Miniature
- vii) Rajput Miniature
- viii) Pahari Miniature
- ix) Folk Paintings of important cultural regions.

B) Mural Painting

Virupaksha Temple at Hampi, Virabhadra Temple at Lepakshi -Madurai,Vishnutemple at Somabalayam – Cuddappah dist, Uchayappa Math-Anegundi, Great-Temple.and Chidambaram Temple, Palace of Mattancheri - Cochin, Temple of Kerala, Tirunandikkara and Padmanabha Temple–Tamilnadu.

An overview of Indian Sculpture:

A) Relief Sculpture for architectural embellishment

Mithuna or erotica–Konark, Khajuraho, and other South Indian temples, Rebanta, Sun God, Nabagraha, Mahishasuramardini, Parsva- Devata, Dvarapalas, Bracket figures, Alasakanya, Lion, Ganesha, Madanika,

Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/ 1700 – 1715 A.D.)

Origin and the development of the Neo-Classical Art (1750A.D.)

Cradle of the creative style of the Romanticism in the Mid-18thCent.

Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: CP AEC4.1	MIL (Modern Indian Language / Alternative English) Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1+1 = 02 Total credit: 2
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MIL (Modern Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

(Alternative English):

Prose: 1. *Amrita Sher-Gil* by Mulk Raj Anand, 2. *Mother* by Maxim Gorky

Poem: 1. *Sailing to Byzantium* by W.B. Yeats, 2. *Leaves of Grass* by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম
রূপ নেহার লুঁ” / “মাখব, বহুত মিনতি করি তোর...
দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল
এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি
ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া”
– বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ /
‘অর্ধনারীশ্বর’ / ‘রূপাকুষ্ঠা’ / ‘নব অনুরাগে’
– গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিণী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্লাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’
– রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পেরু’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কস্মোজ’
– সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি’

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিত্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষ্ণু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’
– ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’
– বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’
– অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পুণ্যস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীর’ –
রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আস্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্রেস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গিীতীকাব্য / কাব্যনাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “সৃজনছন্দে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “...খাঁচার ভিতরে অচিন পাখি” / “...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য— লালনগীতি
 - “.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি
কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’
– বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোস্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
CP DSCC5.1	Fabrication 1: Handmade process Level-III (Practical Paper): a) Introduction and practice of different forms mainly in handmade process like slabbing, coiling, scooping techniques. b) Introduction of different kilns and firing process.c) Finishing process and surface treatment of clay objects. Theoretical/ Tutorial Project paper on. Fabrication 1: Handmade-process Level- I (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)or any Indian Ceramic artist life and his work	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC5.2	Fabrication-2 : Wheel base process Level- III Preparation of clay body-earthenware ranging from-900 C to 1100 C b) Introduction and process of wheel base forms Various useable ceramic items. Like Flower vas, Tea pot, Plate, Jug, etc Theoretical/ Tutorial Project paper They will search and make a write up with photographs from beginning to end of their own Wheel base process OR anyIndian Ceramic artist life and his work.	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC5.3	Ceramic Base Decoration Level -I (Practical Paper) on glaze ceramic decoration of different aspects of product design, and readymade ceramic product . Like Flower vas ,Tea pot, Plate, Jug ,etc Theoretical/ Tutorial: Project paper on . Ceramic Base Decoration : Level -I Making process with detail observation and historical aspect of history of ceramic on glaze decoration (Technical and historical design aspect)	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC5.4	Method and Materials: Level- II (Theoretical Paper): a) Plastic Materials: Clay definition, main function in ceramics bodies; Causes of plasticity of clay compositions and types of clay. Physical and thermal characteristics of China clay, Ball Clay, Fire clay and Earthenware clay. b)Non-Plastic Materials: Quartz, Flint, Grog, Alumina-- Sources, physical and thermal characteristics. c) Fluxes: Borax, Lead, frit, feldspar, dolomite and other auxiliary fluxes and their physical and thermal characteristics. d)Plaster of Paris; composition, uses and possibilities e)Tools and Machineries: Turning and finishing tools ,wheel,, blunger ,pug mill, Pot mill, ball mill, uses and operation. f)Different kinds of ceramic bodies: Introduction, classification, composition, Thermal and physical characteristics. Possibilities, handling, outputs, Nature of Earthenware, Stoneware, Porcelain & refractory bodies. g) Glaze: Introduction, Materials used, composition in respect in respect of temperature, types and nature, uses, possibilities, references form history and modern scientific	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks

	research. h) Engobe: Classification, introduction, type materials, uses, possibilities, physical and thermal characteristics, methods of application. i) Oxides and Ceramic stains: sources, formulas, colors produces, uses, possibilities. j) Types of Kiln: Wood. Coal, electric, oil, gas. Installation, operation, firing schedules, temperature measuring devices, kiln furniture. METHODS a) Fabrication (forming)-Introduction to different fabrication process-Coiling, scooping, beating, throwing, slabbing, pressing .Possibilities and references from history and folk/traditional/tribal art. b) Molding; making types, possibilities, uses, materials, possibilities and references form history and industrial ceramics. c) Application of engobe and glazes; brushing, spraying, pouring, dusting. Possibilities, merits and demerits, references from history, contemporary art industrial ceramics. d)Decoration; Methods of different surface decoration in leather hard and hard stages ,stamping ,relief , incising ,scooping inlaying, brushing, printing, wax resist ,paper resist, trailing, agate, sgraffito, majolica e>Loading and unloading of various kilns Practical / Tutorial:(at list ten colour glaze test composition of stoneware , earthenware and raku submitted)			
CP M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
CP M5.2	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit = 25 Marks	24	600	

Semester: V Course Objectives with Course Outcomes

Course Code: CP DSCC5.1	Course Paper: Fabrication 1: Handmade process Level- III (Practical Paper): Theoretical/Tutorial (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on develops the idea of making different Handmade process ceramic work(Western and Indian) For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own Handmade process studies,.(Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect) Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work . 2) The ability of good ceramic artist (Handmade process) and the student will find high demand of Ceramic art field.		

3) The advance knowledge of (Handmade process)making ceramic work will develops and of next level learning and helps to student in global art market.		
Course Code: CP DSCC5.2	Course Paper: Fabrication-2 : Wheel base process Level- III (Practical Paper): a) Preparation of clay body-earthenware ranging from-900 C to 1100 C b) Introduction and process of wheel base forms Various useable ceramic items. Like Flower vas, Tea pot, Plate, Jug, etc Theoretical/ Tutorial Project paper on any Indian Ceramic artist life and his work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on develops the idea of making different Wheel base process ceramic work(Western and Indian) For theoretical/ tutorial projects, They will search and make a write up with photographs from beginning to end of their own Wheel base process OR any Indian Ceramic artist life and his work. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work. 2) The ability of good ceramic artist (Wheel base process) and the student will find high demand of Ceramic art field.		
Course Code: CP DSCC5.3	Course Paper: Ceramic Base Decoration Level -I (Practical Paper): A) on glaze ceramic decoration of different aspects of product design, and readymade ceramic product . Like Flower vas ,Tea pot, Plate, Jug ,etc Theoretical/ Tutorial: Project paper on . Ceramic base Decoration Level -I Making process with detail observation and historical aspect of history of ceramic on glaze decoration (Technical and historical design aspect)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to develop on glaze decoration concept i) The candidates will develop ideas about on glaze 's using methods, The progressive and understanding level of on glaze colour decoration ideas and skills will encourages to practice more and more. For theoretical/ tutorial projects, they will write up with photographs from beginning to end of their own created Ceramic on glaze decoration composition and Making process with detail observation and historical aspect of history of on glaze decoration share their experience and the process etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of on glaze decoration create their own art piece or own production factory		
Course Code: CP DSC5.4	Course Paper: Method And Materials Level-II (Theoretical Paper): (at list ten colour glaze test composition of stoneware , earthenware and raku submitted) Theoretical/ Tutorial projects,	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: This course enhances the knowledge and relevance of Methodical knowledge of the Practical subjects and its handlings. The Method and Materials helps to understand the practical process of the subjects much easily. For theoretical/ tutorial projects, . a) Preparation of five Engobe Test & application b) Preparation of five Glaze Test (Earthenware) & application of it.		

Course Outcome:

After completion of the course, learners will be able to:

1) Use their advance knowledge of the methods materialist will helpful to compose their own art work in further learning.

Course Code: CP M5.1	Course Paper: History of Art Level – V A (Theoretical Paper): Art of India and Art of Europe during the Modern Period (Late 19 th and Early 20 th Centuries) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries

- i. Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings
- ii. Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others
- iii. Revivalism in Indian Art - E.B.Havell, Abanindranath Tagore and Bengal School
- iv. Establishment of Kalabhavan and Contextual modernism in the art of Rabindranth Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij
- v. Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay
- vi. Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc.

Art of Printmaking in India during 19th and 20th century

- xii. Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints, establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyaya.
- xiii. Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhusan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others.

Art Education in Colonial India during early 19th and early 20th century

- xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.

Developments in European Art during the 19th century and early 20th century

- viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.
- ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria
- x. Introduction of Modernism and Modernity during the late 19th century
- xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.
- xii. Conceptual theories of Sigmund Freud, Carl Jung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.
 2. To make pupils comprehend the concept of art education in colonial India.
 3. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.
- To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: CP M5.2	Course Paper: History of Art Level – V B (Theoretical Paper): Critical reading of Indian Art and European Art during the Modern Period. Practical / Tutorial: Project Paper	Credit of the paper: 3 +1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since 19th century till early 20th century (Level I)

- i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay, Rabindranath Tagore and others.
- ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomarswamy, Sri Aurobindo Ghosh and others.
- iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others
- iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc.

Tutorial:

William Morris and the design practices in Europe in the modern period/ Bauhaus design movement.

Course Objectives:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
CP DSCC6.1	Fabrication 1: Handmade Process Level- IV (Practical Paper): a) Introduction and practice of different forms mainly in handmade process like slabbing, coiling, scooping techniques. b) Introduction of different kilns and firing process. c) Finishing process and surface treatment of clay objects. Theoretical/ Tutorial Project paper on. Fabrication 1: Handmade process Level- IV (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

CP DSCC6.2	Fabrication-2 : Wheel base process Level- IV (Practical Paper): a) .Preparation of clay body- earthenware ranging from-900 C to 1100 C b) Introduction and process of wheel base forms Various useable ceramic items. Like Flower vas, Tea pot, Plate, Jug, etc Theoretical/ Tutorial: Project paper They will search and make a write up with photographs from beginning to end of their own Wheel base process OR any Indian Ceramic artist life and his work.	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC6.3	Ceramic Base Decoration Level- II (Practical Paper): Engobe or colour slip or low temperature glaze Decoration of different aspects of product design, and ceramic product . Like Flower vas ,Tea pot, Plate , Jug ,etc (earthenware and stoneware) Theoretical/ Tutorial Project paper on . Ceramic base Decoration : Level- II Making process with detail observation and historical aspect of ceramic product decoration. (Technical and historical design aspect	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP M6.1	History of Art Level – VI A (Theoretical Paper): Art of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
CP M6.2	History of Art Level-VI B (Theoretical Paper): Critical Reading of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
CP SI6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15– 20 photographs proving the candidate’s involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Semester: VI Course Objectives with Course Outcomes

Course Code: CP DSCC6.1	Course Paper: Fabrication 1: Handmade process Level- IV (Practical Paper): Theoretical/Tutorial (Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect)	Credit of the paper: 3 +1 = 4 Total credit: 4
Course Objectives:The course aims to help learners to acquire conceptual knowledge on develops the idea of making different Handmade process ceramic work(Western and Indian) For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own Handmade process studies,.(Making process of slabbing, coiling, scooping techniques with detail observation and historical aspect) Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work . 2) The ability of good ceramic artist (Handmade process) and the student will find high demand of Ceramic art field. 3) The advance knowledge of (Handmade process)making ceramic work will develops and of next level learning and helps to student in global art market.		
Course Code: CP DSCC6.2	Course Paper : Fabrication-2 : Wheel Base Process Level- IV Preparation of clay body-earthenware ranging from-900 C to 1100 C b) Introduction and process of wheel base forms Various useable ceramic items. Like Flower vas, Tea pot, Plate, Jug, etc Theoretical/ Tutorial Project paper on any Indian Ceramic artist life and his work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives:The course aims to help learners to acquire conceptual knowledge on Develops the idea of making different Wheel base process ceramic work(Western and Indian) For theoretical/ tutorial projects,They will search and make a write up with photographs from beginning to end of their own Wheel base process OR anyIndian Ceramic artist life and his work. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good Art work . 2) The ability of good ceramic artist (Wheel base process) and the student will find high demand of Ceramic art field.		
Course Code: CP DSCC6.3	Course Paper: Ceramic Base Decoration : Level-II (Practical Paper): Engobe or colour slip or low temperature glaze Decoration of different aspects of product design, and ceramic product . Like Flower vas ,Tea pot, Plate , Jug ,etc (earthenware and stoneware) Project paper on . Ceramic base Decoration : Level- II Making process with detail observation and historical aspect of ceramic product decoration. (Technical and historical design aspect)	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to develop Engobe or colour slip and low temperature glaze Decoration concept i) The candidates will develop ideas about Engobe or colour slip and low temperature glaze Decoration methods, The progressive and understanding level of Engobe or colour slip decoration ideas and skills will encourages to practice more and more. For theoretical/ tutorial projects, they will write up with photographs from beginning to end of their own created Ceramic Engobe or colour slip composition and Making process with detail observation and historical aspect of history of Engobe or colour slip decoration.share their experience and the process etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of Engobe or colour slip decoration . create there own art piece or own production factory.		

Course Code: CP M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20 th Century) Art of Europe and America during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Developments in Indian Art in the Post-Independent period

- xiv. Formation of Art groups in India since mid-20th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Chalamandal Artists' Village, GROUP 1890 etc.
- ii. Concept of 'indigenism' in modern Indian art.
- iii. 'Abstraction' in modern Indian art.
- iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.)
- v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc.
- vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario.

Developments in Western Art since the post World War

- i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc.
- ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc.

Tutorial:

Group discussion/ Viva voce/ Projects

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.
2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: CP M6.2	Course Paper: History of Art Level -VI B (Theoretical Paper): Critical reading of Indian art during the Modern Period (20 th Century) Critical reading of European and American Art during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

- i. The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.
- ii. The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- i. The development of Western Critical Theories
- ii. Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory

Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial

Group discussion/ Viva voce/ Projects

Course Objective:

- 1.To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
- 2.To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code: CP SI6.1	Course Paper : Summer Internship Project Notebook and Viva-voce based on Summer Internship	Credit of the paper: 2 + 1 = 3 Total credit: 3
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Course Objectives: The course aims to enhance the learner's knowledge to better their art practice

The major learning outcomes from this Summer Internship are as follows:

- i) Summer Internship programme helps in candidate's career & self-development with communication skills and critical thinking. The outside world helps them with forging in leadership skills along with professionalism and handling with technical knowledge. They also understand the value of teamwork etc.
- ii) Internships are very crucial, and it helps to gain exposure in real life. Candidates get to learn their lessons from experts, master craftsmen, and industries, which will be helpful in future.
- iii) It also gives them a lot of opportunity to learn and make mistakes. Internships are an opportunity to make balance between knowledge and skills acquired in institute. Internships gives young professionals an opportunity to experiment, make mistakes and learn in a safe environment to shape the way of young professionals view about the art world and prepare them for their next steps.
- vi) A candidate can develops with better professional skills from internship program. The goal is for the intern to leave the internship more developed as a professional, not just more proficient in one specific skill.
- v) Interns can get the idea about the balance between experience and potential knowledge. Gaining skills outside the academic environment is also enhancing their skills. To succeed in long term internship can helps them to focus.
- vi) The internship programme is an early opportunity to get a advance experience about the art market as well as their future work place .
- vii) Internship programme gives the experience of real life and helps to identify what they do and don't want to do. It helps them to gain perspective of what matters most to them.
- viii) This Summer Internship itself a great way to understand the art world and a great opportunity to spread their network with professionals. The programme helps to cultivate relationships between individual and art market/ world, throughout their educational journey.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc.

Course Outcome:

After the course completion the student will be able to understand

- 1) About the learning how to introduce themselves and tell their stories, concepts of diversity dealing with the various segments and nature of different disciplines.
- 2) How to communicate with the art market and handle challenging work situations in their chosen field, solving problems independently with recognizing strengths and weaknesses, competitions, and its practice of utility, application of quantitative aesthetics and the way to succeed at demand based varied visual representation along with budget oriented global art market.

****The 5 DSCC/ core papers to be studied in the 7th semester of the ‘Honours Programme’ shall be identical with core papers to be studied by the students pursuing ‘Honours with Research Programme’. ****

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Semester: VII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
CP DSCC7.1	Ceramic Sculpture Level-I (Practical Paper): a) Visualization and execution of abstract ,Outdoor, ceramics sculptural composition. b) Throwing and slabbing and mold making and casting or direct method to be followed. c) Treatment of surface and application of engobe ceramics colours and glazes. Preparation of earthenware , stoneware and porcelain bodies. Theoretical/ Tutorial : Project paper on any Indian ceramic Sculptor artist life and his work	03 +01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC7.2	Ceramic Mural Level-I (Practical Paper): Visualization and execution of mural in ceramics- ,Earthenware, stoneware, porcelain, refractory on wall hanging Mural . b) Throwing, slabbing ,molding ,casting or direct methods to be followed. c) Textural treatment and ceramic colour and glaze application. d) Assemblages of different materials with ceramics. Theoretical/ Tutorial Project paper on Ceramic Mural (Level-1) Discuss about Bengal Terracotta Mural	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC7.3	Mixed media Ceramic and Glass Level-I (Practical Paper): a) Introduction and practice of different forms mainly Architectural Ceramics. b) Introduction of different kilns of glass work like Glass Mural glass slumping and stain glass & process. c) Finishing process and Surface treatments.. d) Formula for bodies ,glaze slumping process e) Introduction sample firing technique and process f) Assemblage and arrangement of different props in ceramics on architecture g) Introduction and assemblages of different method along with ceramic on architecture. i) Presentation of ceramics objects & ideas. Theoretical/ Tutorial:	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

	(Making process and techniques with detail observation and historical evidence)			
CP DSCC7.4	Drawing and Sketch Level- I (Practical Paper): a) Study and sketch from life model, object study from any kind of paper, single and multi colour b) Outdoor and indoor study and sketching on paper and multi colour (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,) Theoretical/ Tutorial : Project paper on any famous Indian artist life and his work	03+01 = 04	100	Submission of Class works: at least ten. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC7.5	Computer Graphics Level-I (Practical Paper): a) Photoshop b) Power point presentation. c) Photo editing Theoretical/ Tutorial: (Making process and techniques with detail observation and historical evidence)	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VII Course Objectives with Course Outcomes

Course Code: CP DSCC7.1	Course Paper : Ceramic Sculpture Level-I (Practical Paper): Theoretical/ Tutorial : Project paper on any Indian ceramic Sculptor artist life and his work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to learner's basic idea about the Ceramic Sculpture .Visualization and execution of abstract ,Outdoor, ceramics sculptural composition.and Throwing and slabbing and mold making and casting .Treatment of surface and application of engobe ceramics colours and glazes Theoretical/ Tutorial : Project paper on any Indian ceramic Sculptor artist life and his work Course Outcome: After completion of the course, learners will be able to: 1)Studying the Ceramic Sculpture will help in their professional lives. 2) Studying the Ceramic Sculpture-develops the ability of creating abstract ,Outdoor, ceramics sculptural composition and proper knowledge and confidence.		
Course Code: CP DSCC7.2	Course Paper: Ceramic Mural Level-I (Practical Paper): Visualization and execution of mural in ceramics-,Earthenware, stoneware, porcelain, refractory on wall hanging Mural . Theoretical/ Tutorial Project paper on Ceramic Mural (Level-I) Discuss about Bengal Terracotta Mural	Credit of the paper: 3 + 1 = 4 Total credit: 4

Course Objectives: The course aims to learner's basic idea about the **Ceramic mural**. Visualization and execution of abstract ,Outdoor, ceramics composition.and Throwing and slabbing and mold making and casting .Treatment of surface and application of engobe ceramics colours and glazes

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created **Ceramic composition** with little history to share their experience and the process etc.or **Discuss about Bengal Terracotta Mural**

Course Outcome:

After completion of the course, learners will be able to:

- 1) Studying the **Ceramic mural** will help in their professional lives.
- 2) Studying the **Ceramic mural-develops** the ability of creating abstract ,Outdoor, ceramics sculptural composition and proper knowledge and confidence.

Course Code:
CP DSCC7.3

Course Paper: Mixed media Ceramic and Glass Level-I (Practical Paper):
Theoretical/ Tutorial: (Making process and techniques with detail observation and historical evidence)

Credit of the paper: 3 + 1 = 4
Total credit: 4

Course Objectives:

- 1) Studying the **Mixed media Ceramic and Glass Level-I** will help in their professional lives.
- b) Introduction of different kilns of **glass work** like Glass Mural glass slumping and stain glass & process.

For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created **Mixed media Ceramic and Glass Level-I (Making process and techniques with detail observation and historical evidence)**

Course Outcome:

After completion of the course, learners will be able to:

- 1) Studying the **Mixed media Ceramic and Glass Level-1** proper knowledge and confidence.

Course Code:
CP DSCC7.4

Course Paper: Drawing and Sketch Level- I (Practical Paper):
a) Study and sketch from life model, object study from any kind of paper, single and multi colour
b) Outdoor and indoor study and sketching on paper and multi colour (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,)
Theoretical/ Tutorial : Project paper on any famous Indian artist life and his work

Credit of the paper:
3 +1= 4
Total credit: 4

Course Objectives:

This course enhances the advance knowledge about the study of Drawing, sketch Level-I (outdoor-indoor.)

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper skilled and advance knowledge of drawing, sketches and outdoor upon rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.

Course Code:
CP DSCC7.5

Course Paper: Computer Graphics Level-I (Practical Paper):
Theoretical/ Tutorial : Project paper on Computer Graphics

Credit of the paper:
3 +1= 4
Total credit: 4

Course Objectives:

This course enhances the student **Computer graphics** knowledge.

Course Outcome:

The major learning outcomes of this subject are as follows:

Through The knowledge of **Computer graphics** , the student can use computer for doing design. As a result they will do their art work much more professionally .and it will help in their professional life..The student will get more confidence.

4-YEAR B.F.A. HONOURS COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
CP DSCC8.1	Ceramic Sculpture Level-II (Practical Paper): d) Visualization and execution of non abstract , Indoor , ceramics sculpture. e) Throwing and slabbing and mould making and casting or direct method to be followed. f) Treatment of surface and application of engobe ceramics colours and glazes. g) Frit and ceramic stain making Preparation of earthenware , stoneware and porcelain bodies. Theoretical/ Tutorial : Project paper on any other than Indian ceramic Sculptor artist life and his work	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC8.2	Ceramic Mural Level-II (Practical Paper): Visualization and execution of mural in ceramics- earthenware, stoneware, porcelain, refractory Outdoor ,Indoor mural . b) Throwing, slabbing ,molding ,casting or direct methods to be followed. c) Textural treatment and ceramic colour and glaze application. d) Assemblages of different materials with ceramics. Theoretical/ Tutorial (Making process and techniques with detail observation and historical evidence)	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC8.3	Mixed media Ceramic and Glass Level-II (Practical Paper): a) Introduction and practice of different forms mainly Architectural Ceramics. b) Introduction of different kilns of glass work like Glass Mural glass slumping and stain glass & process. c) Finishing process and Surface treatments.. d) Formula for bodies ,glaze slumping process e) Introduction sample firing technique and process f) Assemblage and arrangement of different props in ceramics on architecture g) Introduction and assemblages of different method along with ceramic on architecture. i) Presentation of ceramics objects & ideas. Theoretical/ Tutorial: (Making process and techniques with detail observation and historical evidence)	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

CP DSCC8.4	Drawing and Sketch Level- II (Practical Paper): a) Study and sketch from life model, object study from any kind of paper, single and multi colour b) Outdoor and indoor study and sketching on paper and multi colour (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,) Theoretical/ Tutorial : Project paper on any famous Indian artist life and his work	03+01 = 04	100	Submission of Class works: at least ten Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
CP DSCC8.5	Computer Graphics Level-II (Practical Paper): d) .Photoshop e) power point presentation. f) Photo editing Theoretical/ Tutorial: (Technical process and techniques with detail observation and historical evidence)	03+01 = 04	100	Submission of Class works: at least two Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: CP DSCC8.1	Course Paper: Ceramic Sculpture Level-II (Practical Paper): Theoretical/ Tutorial : Project paper on any other than Indian ceramic Sculptor artist life and his work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to learner's basic idea about the Ceramic Sculpture Level - II .Visualization and execution of non abstract ,Outdoor, ceramics sculptural composition.and Throwing and slabbing and mold making and casting .Treatment of surface and application of engobe ceramics colours and glazes Course Outcome: After completion of the course, learners will be able to: 1)Studying the Ceramic Sculpture will help in their professional lives. 2) Studying the Ceramic Sculpture-develops the ability of creating non abstract ,Outdoor, ceramics sculptural composition and proper knowledge and confidence.		
Course Code: CP DSCC8.2	Course Paper: Ceramic Mural Level-II (Practical Paper): Outdoor , Indoor mural . Theoretical/ Tutorial Discuss about on glaze Tiles Mural Process.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to learner's basic idea about the Ceramic mural Level-II .Visualization and execution outdoor ,Indoor mural Throwing and slabbing and mold making and casting .Treatment of surface and application of engobe ceramics colours and glazes For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Ceramic mural with little history to share their experience and the process etc. Course Outcome: After completion of the course, learners will be able to: 1)Studying the Ceramic mural will help in their professional lives. 2) Studying the Ceramic mural-develops the ability of creating abstract ,Outdoor, ceramics sculptural composition and proper knowledge and confidence.		

Course Code: CP DSCC8.3	Course Paper: Mixed media Ceramic and Glass Level-II (Practical Paper): Theoretical/ Tutorial: Making process and techniques with detail observation and historical evidence.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: 1) Studying the Mixed media Ceramic and glass (Level-II) will help in their professional lives. b) Introduction of different kilns of glass work like Glass Mural glass slumping and stain glass & process. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Mixed media Ceramic and glass (Level-II) (Making process and techniques with detail observation and historical evidence) Course Outcome: After completion of the course, learners will be able to: 1) Studying the Mixed media Ceramic and glass (Level-II) proper knowledge and confidence.		
Course Code: CP DSC8.4	Course Paper: Drawing and Sketch Level-II (Practical Paper): a) Study and sketch from life model, object study from any kind of paper, single and multi colour b) Outdoor and indoor study and sketching on paper and multi color (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,) Theoretical/ Tutorial : Project paper on any famous Indian artist life and his work (outside Bengal) .	Credit of the paper: 3 +1= 4 Total credit: 4
Course Objectives: This course enhances the advance knowledge about the study of Drawing, sketch (outdoor-indoor.) Course Outcome: After completion of the course, learners will be able to: 1) Use their proper skilled and advance knowledge of drawing, sketches and outdoor upon rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: CP DSC8.5	Course Paper: Computer Graphics Level-II (Practical Paper): a) Photoshop b) Power point presentation. c) Photo editing Theoretical/ Tutorial: (Technical process and techniques with detail observation and historical evidence)	Credit of the paper: 3 +1= 4 Total credit: 4
Course Objectives: This course enhances the student, advance knowledge about the Computer graphics Course Outcome: The major learning outcomes of this subject are as follows: Through The knowledge of Computer graphics , the student can use computer for doing design. As a result they will do their art work much more professionally .and it will help in their professional life..The student will get more confidence.		

4-YEAR B.F.A. HONOURS WITH RESEARCH COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
CP RM1	Research Methodology-1 (Theoretical Paper): This course will cover the following steps of research methodology ● Fundamentals of Research: Research Process and Design ● Research Ethics and Social Impact ● Literature Review	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
CP RM2	Research Methodology-2 (Theoretical Paper): This course will cover the following steps of research methodology ● Methods, Techniques and Tools ● Citation & Bibliography	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
CP RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
CP D	Dissertation / Project (Theoretical Paper): The students have to prepare a complete dissertation/ project under the guidance of the teacher and submit to fulfil the purpose to complete their studies. It definitely encourage them being an independent researcher and becoming the expert on their own work.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva-Voce =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII

Course Objectives with Course Outcomes

Course Code: CP RM1	Course Paper: Research Methodology-1 (Theoretical Paper): : Theoretical and Tutorial / Viva-Voce	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: i) Fundamentals of Research: Research Process and Design 1. To help students understand what research is and how it is done step by step. 2. To guide students in choosing a suitable research design for their visual arts topic. ii) Research Ethics and Social Impact 3. To make students aware of honest and respectful ways of doing research.		

4. To help students think about how their work affects people, society, and culture.

iii) Literature Review

5. To teach students how to find, read, and understand books, articles, and other studies related to their topic.
6. To help them use this information to build strong background knowledge for their dissertation.

Expected Outcomes

1. Students will understand the steps of research and will be able to plan their own study properly.
2. They will be able to create clear research questions and objectives for their dissertation.
3. Students will follow ethical rules, use information responsibly, and respect people's rights.
4. They will be able to explain how their research or artwork connects with society and culture.
5. Students will be able to collect and summarize important information from books and studies.
6. They will be able to identify what has already been studied and what is still missing in the field.

Course Code: CP RM2	Course Paper: Research Methodology-2(Theoretical Paper) : Theoretical and Tutorial / Viva-Voce	Credit of the paper: 03 + 01 = 04 Total credit: 04
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Course Objectives:

iv) Methods, Techniques and Tools

7. To train students to collect information using methods like observation, interviews, experiments, and visual analysis.
8. To help them choose the right tools for gathering and studying data in visual arts.

v) Citation & Bibliography

9. To teach students how to properly give credit to authors and artists whose work they use.
10. To help them prepare a correct and complete bibliography for their dissertation.

Expected Outcomes

1. Students will confidently use different methods to gather and study visual and written information.
2. They will apply suitable tools and techniques to support their research findings.
3. Students will correctly use citation styles and give proper credit to all sources.
4. They will prepare a neat and accurate list of references for their dissertation.

Course Code: CP RI	Course Paper: Research Internship (Theoretical Paper): Theoretical & Tutorial/ Viva-Voce	Credit of the paper: 03 +01 = 04 Total credit: 4
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Course Objectives: The research internship aims to give students practical experience in studying, observing, and analysing visual arts.

1. To help students understand how research is carried out in real art-related settings such as studios, galleries, communities, and archives.
2. To develop skills in collecting information through observation, interviews, documentation, and visual analysis.
3. To encourage students to connect theory with practice by studying artworks, creative processes, or artistic communities.
4. To build confidence in using research tools such as sketchbooks, cameras, digital software, and field notes.
5. To improve students' ability to write reports, interpret findings, and present their research clearly.
6. To help students work responsibly, follow ethical guidelines, and understand their role as emerging art researchers.

Course Outcome:

After completion of the course, learners will be able to:

1. Apply basic research methods to study visual art practices and creative environments.

2. Document visual and textual information in an organized and meaningful way.
3. Analyse artworks, processes, or community art activities with clarity and understanding.
4. Prepare well-structured reports or presentations based on field research.
5. Work professionally, follow ethical standards, and communicate effectively with artists, peers, and mentors.
6. Use their research experience to support future studio practice, academic writing, or dissertation work.

Course Code: CP D	Course Paper: Dissertation / Project (Theoretical Paper): Theoretical and Viva:	Credit of the paper: 06 + 02 = 08 Total credit: 08
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Course Objectives:

1. To help students gain an in-depth understanding of a chosen visual arts topic through structured research.
2. To develop the ability to connect artistic practice with theoretical knowledge.
3. To train students in the use of research tools, documentation techniques, and visual analysis.
4. To enhance skills in academic writing, argument development, and critical thinking.
5. To encourage independent inquiry, creativity, and reflective practice.

Probable Helping Guidelines:

1. Choose a Clear Topic: Select a visual arts theme that is relevant, manageable, and connected to your area of interest or studio practice.
2. Develop a Strong Proposal: Clearly state the problem, objectives, research questions, and significance of the study.
3. Conduct a Thorough Literature Review: Read books, articles, exhibition catalogues, artist interviews, and previous dissertations to understand existing knowledge.
4. Follow an Appropriate Methodology: Use suitable research methods such as observation, interviews, visual analysis, case study, or practice-based research.
5. Document Carefully: Maintain organized notes, sketches, photographs, and field data to support your study.
6. Follow Ethical Standards: Respect copyright, seek consent for interviews or photographs, and avoid misrepresentation.
7. Write in Clear Language: Present ideas logically with headings, illustrations, and proper explanations.
8. Use Proper Citation: Follow standard referencing styles such as APA, MLA, or Chicago and maintain a complete bibliography.
9. Revise and Edit: Proofread for clarity, grammar, coherence, and accuracy of information.
10. Prepare Final Submission: Format the dissertation neatly with title page, chapters, visuals, and appendices as required by the institution.

Expected Outcomes:

After completion of the course, learners will be able to:

1. Students will produce a well-researched and well-written dissertation that demonstrates their understanding of visual arts.
2. They will be able to apply appropriate research methods and present their findings with clarity and confidence.
3. They will demonstrate the ability to analyse artworks, cultural contexts, and artistic processes critically.
4. Students will show improved skills in documentation, citation, and visual presentation.

The completed dissertation will help students build academic confidence and support their future creative or professional projects in the visual arts.

The End

Govt. College of Art and Craft, Calcutta

SYLLABUS OF 'DESIGN - WOOD AND LEATHER' SPECIALISATION.

Course Objectives, Course Outcome Programme Outcome under NEP, 2020

India has a huge potential in Wood and Leather Design ranging from craft sector to studio workshops, Micro and small to mass-produce large sector industry in the field of Design. Every sector has its own distinctive issues to deal with in its own exceptional way and approach. The Wood & Leather designer must be able to work with materials and tools of each of these industries with equal effortlessness. The designer must also have the ability to design a diverse range of products and product systems for these sectors. In doing so the student should keep in mind mainly the needs of the people who are going to use the products and the industries producing them.

The course nurtures creative and artistic development, beginning with foundational drawing, sketching, and observation studies, advancing toward expressive and conceptual approaches. Students learn to form original ideas, develop decorative, functional, and experimental designs, and translate these concepts into 2D and 3D compositions, models, and maquettes, strengthening their visualization and execution capabilities. A graduate of Wood and Leather is equipped to address to the design requirements of Wood and Leather related lifestyle product industries. There are also ample of opportunities to work in the craft and NGO sectors, as well as to become entrepreneurs with independent batch production studios. Graduates also tend to work as a bridge between industrial manufacturers, craft agencies, NGO, architects, design studios, life style stores and sometimes directly address to the consumer.

BFA in Wood and Leather (Honours / Honours with Research) of 4 years' duration and 3 year under graduate with BFA in 'Wood and Leather' are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in Wood and Leather (Honours / Honours with Research) and six semester examinations for 3 years BFA in 'Wood and Leather' Courses. The syllabus of study consists of Discipline Specific Core Course / Major, Minor, AEC, SEC, Practical/ Tutorial, CVAC, IDC, Summer Internship and Research. BFA in 'Wood and Leather' programme ensures students' knowledge in the field of updated and modern art world and informing about the regular/ recent changes in several field of Visual art through 'Wood and Leather' by offering various courses, Design and Composition, Leather Work, Leather -utilitarian goods, Decorative Design on Wood, Toy making with Leather, Experimental furniture design, Leather Painting, Wooden composition, Summer Internship, Drawing and Sketch Levels, Interior Design, Leather garments, Creative Wood work, Experimental Art and Design, Creative Wooden Design, Product Design on Leather, Inter Disciplinary Course Painting / Painting Indian Style / Modelling & Sculpture / Graphic Design, Applied Art / Textile Design / / Design Wood & Leather / Mural / Print Making

Programme Outcome (PO):

The syllabus is designed to ensure that the course outcomes align with the program outcomes, meaning that students will develop the necessary skills and knowledge to achieve the broader goals of the program. A key outcome of the programme is the ability to apply design in functional and market-relevant contexts. Students

will acquire the skills to conceptualize and produce toys, furniture, garments, masks, wall décor, and interior elements. Emphasis on cultural relevance, aesthetic quality, and consumer needs enables them to create market-ready products. Understanding utility, visual communication and quantitative aesthetics ensures alignment with professional standards. Students will gain a solid foundation in tools, materials, and methodologies, supported by exposure to engineering drawing, design principles, color theory, and structural understanding. Basic digital and technical skills further enhance their professional adaptability.

The Wood and Leather Specialization programme is designed to equip students with a comprehensive blend of material mastery, creative competence, technical knowledge, and professional readiness. Over eight semesters, the curriculum ensures progressive skill development, enabling students to emerge as confident designers, artisans, and creative thinkers capable of meeting contemporary industry demands. The programme also prepare a student with historical and cultural awareness, enabling their understanding of major developments in Indian and Western art. This knowledge helps them integrate tradition with contemporary design thinking, fostering contextual sensitivity.

CO (Course Outcomes):

By the end of the programme, students will achieve a strong mastery over materials and techniques, gaining proficiency in handling wood and leather through both traditional and modern methods. They will develop hands-on experience in carving, embossing, engraving, relief work, inlay, batik, stenciling, etching, stitching, and mosaic processes. Students will also learn to explore interdisciplinary combinations using metal, fiber, ceramic, glass, and other materials, broadening their creative versatility. Through workshops, internships, and field visits, students receive professional exposure, learning to engage with industries, craftsmen, and real-world production systems. This strengthens communication, leadership, critical thinking, and entrepreneurial confidence.

Finally, the curriculum encourages research and independent learning, enabling students to undertake dissertations, experimental projects, and analytical studies. Students develop problem-solving abilities, innovative thinking, and self-directed creative practice, preparing them for advanced study or professional careers in design, craft, and allied creative fields.

NEP Syllabus for ‘Design - Wood and Leather’ Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
DWL DSCC1.1	Composition Level – I (Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Composition Level- I	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
DWL IDC1.1	Inter Disciplinary Course- I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
DWL SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
DWL CVAC1.1	Heritage Study Level – I (Practical Paper): Museum study/ antique study/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
DWL CVAC1.2	Environmental Study Level – I (Practical Paper): Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
DWL M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
DWL AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: DWL DSCC1.1	Course Paper: Composition Level – I (Practical Paper) Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. ii) Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. iii) Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. iv) Practice of Representational art with the help of transparent and opaque water colour. v) The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to arrange elements and prepare to make a complete composition. 2) The ability of good composition will develops creativity and perceptions in their art works for further classes.		
Course Code: DWL IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper) Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner’s basic idea about the other specializations works. i) The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. ii) This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners’ ideas to unify all the art segments. iii) The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1) About the concepts of diversity dealing with the various segments and nature of different disciplines. 2) About the modern side of the art market through the production and cost behaviour of various complete art forms. 3) About the perfectly competitive market and its demand based varied visual representation along with budget. 4) About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: DWL SEC1.1	Course Paper: Skill Enhancement Course Level – I (Practical Paper) Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: i) Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code: DWL CVAC1.1	Course Paper: Heritage Study Level – I (Practical Paper) Museum study/ antique study/ Architectural drawing	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code: DWL CVAC1.2	Course Paper: Environmental study Level- I (Practical Paper) Environmental study through observation and study of nature.	Credit of the paper: 2 Total credit: 2
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Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code: DWL M1.1	Course Paper: History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
DWL AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
DWL DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
DWL IDC2.1	Inter Disciplinary Course- II (Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
DWL SEC2.1	Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
DWL CVAC2.1	Heritage Study Level-II (Practical Paper) : Advance study of Museums art objects/ Antiquities/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
DWL CVAC2.2	Environmental Study Level- II (Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
DWL M2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
DWL AEC2.1	MIL (Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: DWL DSCC2.1	Course Paper: Composition Level – II (Practical Paper) Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance knowledge with perfection to make a proper and complete composition. 2) The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: DWL IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of diversity and the various characters of different disciplines. 2. About the modernization of the art market through the production and various complete art forms. 3. About the perfectly competitive tendency of art market and its nature of demand. 4. Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: DWL SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: 1) Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. 2) Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: DWL CVAC2.1	Course Paper: Heritage Study Level – II (Practical Paper) : Advance study of Museum art objects/ Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i)After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii)To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1)Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: DWL CVAC2.2	Course Paper: Environmental study Level-II (Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i)After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii)To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: DWL M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture Sculpture – Sculptures in the round (Mathura and Sarnath Schools)		

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidauros and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *Natya Shashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
DWL AEC2.1

Course Paper: MIL (Bengali/ Alternative English) Level-I
(Theoretical Paper) MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL (Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/ Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, Ozymandias by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
DWL DSCC3.1	Design and Composition (Practical Paper): Paper layout maquette making Theoretical/ Tutorial : Project paper on composition	03+01 =04	100	Submission of class works: At least 2 practical with final layout Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC3.2	Leather Work (Practical Paper): Colour paper design Theoretical/ Tutorial Project paper on leather work	03+01 =04	100	Submission of class works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL IDC3.1	Inter Disciplinary Course-III (Practical Paper) Painting/ Painting - Indian Style/Sculptor/ Textile Design/ Ceramic Art and Pottery/ Graphic Design/ Mural/ Print Making Practical on any one subject from the above mentioned subjects Theoretical/ Tutorial Project paper	02+01 =03	75	Submission of class works: At least 2 practical Practical paper= 50 Marks Theoretical /Tutorial= 25 Marks
DWL SEC3.1	Skill Enhancement Course Level-III (Practical Paper): Elementary drawing and outdoor study Practical Paper Drawing Study and sketch from life model, object study. (Life drawing /nature study/medium-pen and ink pencil ,water colour ,pastel,) Computer Graphics, Photoshop and power point presentation. Print media and electronic media.	04	100	Submission of class works: At least 10 Practical paper (Drawing and sketch) = 100 Marks
DWL M3.1	History of Art Level- III (Theoretical Paper): Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
DWL AEC 3.1	Compulsory English Level –II (Theoretical Paper) : Modern English Language & Literature Practical / Tutorial : Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III Course Objectives with Course Outcomes

Course Code: DWL DSCC3.1	Course Paper: Design and Composition (Practical Paper): Paper layout maquette making Theoretical/ Tutorial : Project paper on composition	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To develop an understanding of design principles by creating a structured paper layout and maquette, and to apply compositional techniques through both practical execution and theoretical analysis. Outcome: Students will be able to construct a visually balanced and functional paper layout, demonstrate skill in maquette making, and produce a well-written project paper explaining compositional methods, design choices, and the reasoning behind their final layout.		
Course Code: DWL DSCC3.2	Course Paper: Leather Work (Practical Paper): Colour paper design Theoretical/ Tutorial Project paper on leather work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To introduce students to basic leather-work techniques through hands-on practical tasks, beginning with colour paper design that will later be executed in leather. The paper aims to strengthen understanding of materials, tools, and surface decoration, supported by theoretical lessons and project writing. Outcome: Students will be able to design and translate colour paper concepts into simple leather-work items, apply colour principles effectively, and handle tools and materials correctly. They will also produce a clear project paper explaining the processes, techniques, and design decisions used throughout their leather-work practice.		
Course Code: DWL IDC3.1	Course Paper: Inter Disciplinary Course-III (Practical Paper): Painting/ Painting - Indian Style/Sculptor/ Textile Design/ Ceramic Art and Pottery/ Graphic Design/ Mural/ Print Making Practical on any one subject from the above mentioned subjects Theoretical/ Tutorial: Project paper	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. i) The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. ii) The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. Course Outcome: After the course completion the student will be able to understand 1. About the develop concepts of diversity and the various characters of different disciplines. 2. About the modernization of the art market through the production and various complete art forms.		
Course Code: DWL SEC3.1	Course Paper: Skill Enhancement Course Level - III (Practical Paper): i) Basic Computer knowledge ii) Drawing and sketch	Credit of the paper: 4 Total credit: 4
Objective: To introduce students to basic computer and Drawing knowledge through hands-on practical tasks, beginning with computer application. The paper aims to strengthen understanding of technology, materials, tools, and drawing skills supported by theoretical lessons and project writing. Outcome: Students will be able to design and translate colour paper concepts into simple drawings. They will also produce a clear project paper explaining the processes, learning, and design decisions used throughout their computer teaching and drawing work practice.		

Course Code: DWL M3.1	Course Paper: History of Art Level – III (Theoretical paper) : Art of India during Medieval Period Art of Europe during Early Middle Ages and Initiation of High Middle Ages. Practical / Tutorial : Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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History of Art (Theoretical Paper) :

India and the West From 7th / 8th Cent. to 12th Cent. A.D (Early Medieval Period)

Indian Art : Group-A

[‘An Aftermath’ of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons]

The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators.

Learning on **Iconography** and **Iconology**- Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky.

Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools.

A comprehensive study of Indian Architecture-

A)The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) :

Nagara-Kandariya Mahadeo and Lakhsmana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.

i) **Vesara**- Chennakesava Temple- Belur, Hoysalesvara-Halebidu,Durga Temple- Aihole, Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....

ii) **Dravida** –Vrihadisbara also called Rajarajesvara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

Lakshitayatana cave - Mandagappattu, Lalitankuracave,Tiruchirapalli, Tirumati cave and other various important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,

Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rajasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa,the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakhmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan.Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

i) Pala-Sena (Eastern Indian School) Illuminated Mss.

Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.

ii. Nalanda and other Buddhist monasteries of the North East.

iii. Sitabhinji and Parsuramesvara Temple - Orissa.

iv. Badami, Ellora,Sittanavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in

- v. Deccan and South.
- vi. Kailashnath, Brihadisvara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara, Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash**, Matrikas, **Shiva -Parvati**, Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha.

Mamallapuram– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala.

Paharpur (Somapura Vihara)- Terracotta art/ Plaques (figurative)....

Khajuraho and **Konark**- Erotic figures (Mithuna)

Gujarat – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons).

Sarnath – Buddha and Vajrasattva, Ten Incarnation of Vishnu, **Sarasvati** from Dhar (Paramara).

Gujarat – Jain Tirthankaras (Brass and Marble)

Bengal – Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.

South (Tamilnadu) – Icons of Casting Bronzes-Nataraja (Nadanta, Chatura), Siva-Bhikshatana, Kalyanasundaramurti, Krishna on Kalia, Manikka Vashar and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,
- viii. Art of Bookmaking.

An overview of Art and Architecture of Srilanka (Ancient Ceylon), Myanmar (Ancient Burma) and South-East Asia (Greater India).

[For Tutorial]

- i. **Sigiria** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.
- iv. Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Myanmar and South – East Asia (Greater India):

- i. **Myanmar**(Ancient Burma) - Buddhist Icons, Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art.
- vii. Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving, Stone works Metal crafts and Ceramics etc....

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in

Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
2. To comprehend the development of European art in post-Roman era till 12th century CE.
3. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: DWL AEC3.1	Course Paper: Compulsory English Level – III (Theoretical Paper): Practical / Tutorial: Project Paper	Credit of the paper: 1+1=2 Total credit: 2
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Prose: 1. *Lives of the Artists* by Georgio Vasari, 2. *Nataraj* by Auguste Rodin
Poem: 1. *Ode to Grecian Urn* by John Keats, 2. *Song of Innocence* by William Blake

Practical / Tutorial : Project Paper

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome: The student will be able to understand the interrelationship of language and art.

For Further Studies:

Old Classics:

The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante.

Biography / Autobiography :

‘Lives of the Artists’ by Giorgio Vassari
‘Lust for Life’ by Irving Stone
‘Gauguin’ by Maria Heiner
‘Life with Picasso’ by Francoise Gilot
‘Picasso : A Biography’ by Patrick O’ Brian
‘An Indian Pilgrims’- Netaji Subhas Ch. Bose

Essay :

‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore
Writing on ‘Kali’ by Sister Nivedita
‘Nataraj’ by Rodin
‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson

Novel

‘Istanbul’ – Orhan Pamuk
Marcel Proust- ‘In Search of Last Time’,
‘Remembrance of Things Past’.
‘The Picture of Dorian Gray’ by Oscar Wilde

Travelogue:

‘The Innocents Abroad’ by Mark Twain
‘Iron & Silk’ by Mark Salzman
‘Walden’ by Henry David Thoreau
‘South from Granada’ by Gerald Brenan

Drama / Play :

‘Abhigyan Shakuntalam’, by Kalidasa
‘Mudrakshasa’ by Vishakhadatta
‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare
‘Antigone’ / ‘ Oedipus’ by Sophocles
Tragedy: ‘ Medea’ by Euripides
Comedy: ‘ The Bacchae’ by Euripides
‘ The Persians ‘ by Aeschylua
‘ Tartuff ‘ by Moliere
‘ Faust’ by Johann Wolfgang Von Goethe
‘ The Importance of Being Earnest’ by Oscar Wilde.

Prose / Essay Writing :

‘Last Leaf’ by O’ Henry
‘Abstraction’ by Satyajit Ray
‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford)

'In an Antique Land'/'The Shadow Lines' / Dance in Cambodia'/' The Empire of Poppies' / 'The Hungry Tide' by Amitava Ghosh 'War and peace' / 'Anna Karenina'/'Resurrection' by Leo Tolstoy 'Crime and Punishment' by Dostoevsky	'Adaption Studies-At Crossroads' by Thomas 'On the Art if Adaption' by Linda Hutcheon 'The formation of the Intellectuals' / 'Hegemony' / 'Separation of Power' by Antonio Gramsci 'Ideology and Ideological State Apparatuses' by Louis Althusser 'The Diasporic imaginary' by V. Mishra
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Semester: IV

Course Code	Course Paper Details course of study	Credits	Marks	Examination Procedure
DWL DSCC4.1	Composition (Practical Paper): Paper design and maquette making And execution on wood Theoretical/ Tutorial: Project paper on composition	03+01 =04	100	Submission of works: At least 2 practical with final layout Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC4.2	Leather- utilitarian Goods (Practical Paper): Paper design and maquette making Theoretical/ Tutorial Project paper on leather work	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC4.3	Drawing and Sketch Level-I (Practical Paper): Medium: Pencil, pastel, charcoal, water colour, oil etc on paper Theoretical/ Tutorial Project paper drawing and sketch	03+01 =04	100	Submission of class work and outdoor work: At least 10 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC4.4	Method and Material Level –I (Theoretical paper): Varied Indian Wood and its different features in making of wooden objects etc. Practical/ Tutorial Project paper on practical works (Related to Method application)	03+01 =04	100	Submission of class work and outdoor work: At least 10 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
DWL AEC 4.1	MIL (Bengali / Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total credits and marks 1 credits = 25marks	22	550	

Semester: IV Course Objectives with Course Outcomes

Course Code: DWL DSCC4.1	Course Paper: Composition (Practical Paper): Paper design and maquette making Theoretical/ Tutorial: Project paper on composition	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To help students understand the principles of composition through a step-by-step practical process—first creating a paper design, then developing a maquette using clay, and finally executing the design in wood. The paper also aims to strengthen their practical knowledge of balance, proportion, and visual arrangement through tutorials and project writing. Outcome: Students will be able to create structured paper designs, transform them into clay maquettes, and successfully execute the final work in wood while applying core compositional principles. They will also produce a detailed project paper explaining each stage of the process, the techniques used, and the reasoning behind their compositional decisions.		
Course Code: DWL DSCC4.2	Course Paper: Leather- utilitarian goods (Practical Paper): Paper design and maquette making Theoretical/ Tutorial: Project paper on leather work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To introduce students to the process of creating utilitarian leather goods—such as leather bags, purses, and file covers—by first developing a structured paper design, followed by maquette making, and finally executing the design in leather. The objective is to build understanding of materials, tools, construction techniques, and functional design through practical work supported by theoretical lessons and project writing. Outcome: Students will be able to design and construct everyday leather products, create accurate maquettes, and execute final items using proper tools and techniques. They will also prepare a detailed project paper explaining the design process, construction methods, material handling, and the functional purpose of their leather product.		
Course Code: DWL DSCC4.3	Course Paper: Drawing and Sketch Level -I (Practical Paper): Medium: Pencil, pastel, charcoal, water colour, oil etc on paper Theoretical/ Tutorial Project paper drawing and sketch	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To create full human figure sketches using any medium such as pencil, charcoal, or watercolour. These sketches will be done outdoors, inspired by nature. Outcome: This practice will help develop drawing skills, which will further enhance precision in their work. Studying the live figure in half-scale will support their growth in professional artistic practice.		
Course Code: DWL DSCC4.4	Course Paper: Method and Material Level –I (Theoretical paper): Practical/ Tutorial: Project paper on practical works (Related to Method application)	Credit of the paper: 03+01 = 04 Total credit: 4
Leather: 1. History of Leather 2. Tanning Process 3. Preparation of Leather 4. Tools and equipments, leather identification 5. History of Batik 6. History of Leather Batik 7. Leather Batik of Santiniketan Wood: 1. Varied Indian Wood and its different features in making of wooden objects. Timber and its Characteristics. Growth structure and properties of Timber, Shrinkage of Timber, Seasoning of Timber, Conversion of Timber, Trade sizes or measurement of marketing Timber & cost account of Timber, Defects in Timber & caused by insects,		

preservation of Timber, Timber finishes, Ornamentation of Timber,

2. Moulding as per artefacts forms.

3. Basic ideas of essential Tools and Equipments.

Objective:

This is a theoretical paper where students will learn about various tools and machines used in woodwork. Along with tools and equipment, they will also gain an overall understanding of their functions. Students will also learn how to use instruments for geometrical and engineering drawings.

Outcome:

The study of methods and materials will help students understand the practical processes of the subject more easily. The advanced knowledge of materials and techniques will play a significant role in enhancing their artwork.

Course Code: DWL M4.1	Course Paper History of Art Level – IV (Theoretical Paper): Art of India from Medial to Pre-Modern Period Art of Europe from High Middle ages to Pre-Modern Period Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice	Credit of the paper: 03+01 = 04 Total credit: 4
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History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D.
(Medieval to Pre- Modern Era)

Indian Art: Group-A

[Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other benefactors i.e merchants and traders].

Evolvement of diverse cultural endeavor - initiatives and promulgation.

A thorough study of the iconographical canons and its application during this era.

Important Aesthetic Treatises and Aesthetic theories/ doctrines.

A comprehensive study of Indian Painting:

A) Illuminated Manuscripts-

- i) Illustrated Manuscript of Orissa.
- ii) Jain Miniature of Western India.
- iii) Manuscript Paintings of the Hoysala and Vijayanagara Dynasty.

Deccani Painting

- iv) Central Indian Miniature
- v) Mughal Miniature
- vi) Rajput Miniature
- vii) Pahari Miniature
- viii) Folk Paintings of important cultural regions.

B) Mural Painting

Virupaksha Temple at Hampi, Virabhadra Temple at Lepakshi -Madurai, Vishnutemple at Somabalayam – Cuddappah dist, Uchayappa Math-Anegundi, Great-Temple.and Chidambaram Temple, Palace of Mattancheri - Cochin, Temple of Kerala, Tirunandikkara and Padmanabha Temple–Tamilnadu.

An overview of Indian Sculpture:

A) Relief Sculpture for architectural embellishment

Mithuna or erotica–Konark, Khajuraho, and other South Indian temples, Rebanta, Sun God, Nabagraha, Mahishasuramardini, Parsva- Devata, Dvarapalas, Bracket figures, Alasakanya, Lion, Ganesha, Madanika, Krishna- Venugopal. Mahesvara, Seated Lion, Nandi, Baby Krishna, Three figures four legs’ Flanking Kartikeya, Female Musicians, Dancers, Head piece with Bhairaba, Wood –carved wall of Kuttambalam, Carved wood ceiling on Anandivallisvara Temple etc.

B) Three dimensional forms

Carved stone icons, wooden and metal icons of Orissa, Karnataka including Stone Chariot at Hampi, (Hoysala and Vijayanagara Dynasty), metal sculptures of Krishnadevaraya and his wives, stone and bronze icons of Shiva, Nataraja, Vaishnava deities and Saints and metal icons of Jain Tirthankaras.

Splendour of Indian Architecture :

Sun Temple - Konark and Ananta –Vasudeva Temple–Orissa, Thousand Pillared Temple of Hanamkonda and Ramappa Temple –Palampet, Lakshimidevi Temple- Dodda Gaddavalli, Vitthala Swamy, Hazara-Rama, Nrisimhadeva, Virupaksha Temple - Hampi, Ekambaresvara Temple – Kanchipuram, Virabhadra Temple – Lepakshi, Subramanya Temple at Brihadisvara compound – Tanjore, Sundareswara and Minakshi Temple– Madurai, Chidambaram Temple, Tamilnadu, Temple Corridor -Rameswaram, Krishna Temple – Vettikkavalla (Nalambalam), Siva Temple Complex – Ponmeri, Subramanya Temple – Payyanur, Sankara – Narayana Temple – Trichur, Tirunakara and Kaviyur Temple– Kottayam, Anandivallisvara Temple – Quilonetc.

Indo-Islamic Architecture:

- A) Under the patronage of Sultanate:
 - Both: i) Imperial Style
 - ii) Provincial Style
- B) Under the patronage of Mughals:
 - Both: i) Imperial Style
 - ii) Provincial Style

Terracotta Art and Architecture of Medieval Bengal (Bishnupur and other adjacent areas) – Studies on the incipience and growth of the Art of Calligraphy (mainly Buddhist and Islamic). Glimpses of Minor Arts and Crafts of the Period:

- i. All regional Textile Arts
- ii. Leather Craft
- iii. Ceramic Art
- iv. Decorative Arts
- v. Ivory Works
- vi. Metal Crafts
- vii. Wood Crafts
- viii. Art of the Bookmaking

An Introduction to Art and Architecture of Nepal

- i. Illustrated Newari Mss (Ranjana- Calligraphy).
- ii. Hindu and Buddhist Icons of stone and metals.
- iii. Vernacular architecture

Textile and Decorative Arts

Tibet (Including Western Himalayan Foothills) Thangka painting (Buddhist Banners) and metal icons.

Central Asia (Silk Route/ Cross- Cultural Zone) Buddhist Murals, Bamiyan Buddha statues, Thousand Buddha Cave of Dun-huang and 'DiamondSutra - an earliest Block book.

Western Art-Group-B

An introduction to the art of Book Illustration: Important Schools: of Illustrated Books-A.D.1100–1600 A.D. Genesis of the Gothic Art and Architecture – 12th to 16th Cent. Paintings including Panel paintings, Stained glass, Fresco and Illuminated Manuscripts. .

Emergence of the Renaissance Art in Italy (1480–1527A.D.)

- i. Early Italian Renaissance Artists- Giotto to Michelangelo;
- ii. High Renaissance- Classicism or Idealized Naturalism; Architecture, Painting, and Sculpture. Mannerism- and the Rise of Counter Reformation (1530–1590A.D.). Art of Northern Renaissance - Masters' contribution.

Introduction to Art and Architecture of Baroque Style:(Late16thCent. toEarly18thCent.A.D.)

Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/ 1700 – 1715 A.D.)

Origin and the development of the Neo-Classical Art (1750A.D.)
Cradle of the creative style of the Romanticism in the Mid-18thCent.
Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe

Course Code: DWL AEC4.1	MIL (Modern Indian Language / Alternative English) Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1+1 = 02 Total credit: 2
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MIL (Modern Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

(Alternative English)

Prose: 1. *Amrita Sher-Gil* by Mulk Raj Anand, 2. *Mother* by Maxim Gorky

Poem: 1. *Sailing to Byzantium* by W.B. Yeats, 2. *Leaves of Grass* by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম
রূপ নেহার লুঁ” / “মাধব, বহুত মিনতি করি তোর...
দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল
এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি
ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া”
– বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ /
‘অর্ধনারীশ্বর’ / ‘রূপাকুষ্ঠা’ / ‘নব অনুরাগে’
– গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিণী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্লাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’
– রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পেরু’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কন্সজ’
– সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি’

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিন্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষ্ণু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’
– ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’
– বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’
– অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পুণ্যস্মৃতি’ – রথীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দাবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীল’ –
রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আন্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্লিস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গীতীকাব্য / কাব্যনাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “সৃজনহৃদে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “...খাঁচার ভিতরে অচিন পাখি” / “...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য – লালনগীতি
 - “.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি
কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’
– বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোস্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
DWL DSCC5.1	Decorative Design on wood (Practical Paper): Colour layout on paper and maquette making Theoretical/ Tutorial : Project paper on Decorative design on wood	03+01 =04	100	Submission of works: At least 2 practical with final layout Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC5.2	Toy making with leather (Practical Paper): Drawing figures inspired by different animals and birds, which will going to used in toy making. The stitching and embossing processes must also be followed. Theoretical/ Tutorial Toy making and leather	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC5.3	Drawing and Sketch level-II (Practical Paper): Drawing and sketches with any medium Theoretical /Tutorial Project paper on drawing and sketch	02+01 =03	100	Submission of works: At least 5 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC5.4	Method and Materials Level – II (Theoretical Paper): General concept of form, design, drawing, composition & art and craft objects, Commercial Timber Practical/ Tutorial: Project paper	03+01 =04	100	Theoretical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
DWL M5.2.	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit = 25 Marks	24	600	

Semester: V Course Objectives with Course Outcomes

Course Code: DWL DSCC5.1	Course Paper: Decorative Design on wood (Practical Paper): Colour layout on paper and maquette making Theoretical/ Tutorial : Project paper on Decorative design on wood	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To craft wooden items or artifacts such as pots, toys, dolls, wall hangings, masks, bookcases, etc. These practical items will be created through the process of wood carving, using a specific and innovative design. Outcome: After learning this design and the process on wood and paper, the learner will gain a basic conceptual understanding and will be able to create various functional items, which will be useful in the craft market		

Course Code: DWL DSCC5.2	Course Paper: Toy making with leather (Practical Paper): Drawing figures inspired by different animals and birds, which will be used in toy making. The stitching and embossing processes must also be followed. Theoretical/ Tutorial Toy making and leather	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: Students will learn to design various types of toys and will also be taught the processes of moulding and stitching involved in toy making. Outcome: Through the process of toy making, they will be able to make products suitable for use in the contemporary market.		
Course Code: DWL DSCC5.3	Course Paper: Drawing and sketch level-II (Practical Paper): Drawing and sketches with any medium Theoretical/Tutorial Project paper on drawing and sketch	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: To create full human figure sketches using any medium such as pencil, charcoal, or watercolour. These sketches will be done outdoors, inspired by nature. Outcome: This practice will help develop drawing skills, which will further enhance precision in their work. Studying the live figure in half-scale will support their growth in professional artistic practice.		
Course Code: DWL DSCC5.4	Course Paper: Method and Materials Level – II (Theoretical Paper): Practical/ Tutorial: Project paper	Credit of the paper: 03 + 01 = 04 Total credit: 04
Wood: - General concept of form, design, drawing, composition & art and craft objects, Commercial Timber - Indian pored woods, Indian non-pored woods, imported timbers-pored woods, imported Timber Non-pored woods. - Veneers-Plywood, Fibber Boards, Veneers & their manufacture, Plywood and solid core stock-manufacture & uses, Veneering history, Tools and Veneering process, Fiber Board-masonite etc. Manufacture & uses, Varied glue and polishing process. - Mensuration of geometrical objects: - From of various Triangles, Square, Rectangle, Parallelogram, Trapezium, Hexagon, Circle, Prism, Pyramid, cylinder and Cone & Sphere. World of wooden products and latest developments. Leather: - Process of Leather Batik - Preparation of lace, Different type of laceing - Different type of fitting, stitching, pasting & finishing - World of leather products and latest Developments etc. Reference Books for Wood & Leather Works - Hand craft in Wood by John Hooper, B. R. Batsford Ltd, london - Home Craftsmanship by Emancle Stores Whittlescy House, London - How to build modern furniture by Morio Dal Fabbers Jhon Murray Publishers Ltd. Great Britain - General Woods working Jhonson and N.Kirk - Joinery and Carpentry casual - Timber, its structures and properties, H.C. Desh - Wood work by Jhon A, Walton - Kath O Kather Kaj by Sri Digendra Chandra Chowdhury		

- i) Kather Kaj by Lakshiswar Singha
- j) Leather Craft -Robert by L. Thompson
- k) Leather work by F.I. Christopher
- l) Your leather work by Batty Dougherty

Objective:

This is a theoretical paper where students will learn about various tools and machines used in woodwork. Along with tools and equipment, they will also gain an overall understanding of their functions. Students will also learn how to use instruments for geometrical and engineering drawings.

Outcome:

The study of methods and materials will help students understand the practical processes of the subject more easily. The advanced knowledge of materials and techniques will play a significant role in enhancing their artwork.

Course Code:
DWL M5.1

Course Paper: History of Art Level – V A (Theoretical Paper):
Art of India and Art of Europe during the Modern Period (Late 19th and Early 20th Centuries)
Practical / Tutorial: Project Paper

Credit of the paper: 3 +1 = 4
Total credit: 4

Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries

- i. Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings
- ii. Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others
- iii. Revivalism in Indian Art - E.B.Havell, Abanindranath Tagore and Bengal School
- iv. Establishment of Kalabhavan and Contextual modernism in the art of Rabindranth Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij
- v. Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay
- vi. Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc.

Art of Printmaking in India during 19th and 20th century

- xii. Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints, establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyay.
- xiii. Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhusan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others.

Art Education in Colonial India during early 19th and early 20th century

- xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.

Developments in European Art during the 19th century and early 20th century

- viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.
- ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria
- x. Introduction of Modernism and Modernity during the late 19th century
- xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.
- xii. Conceptual theories of Sigmund Freud, Carl Jung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.
To make pupils comprehend the concept of art education in colonial India.
2. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.
To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: DWL M5.2	Course Paper: History of Art Level – V B (Theoretical Paper): Critical reading of Indian Art and European Art during the Modern Period. Practical / Tutorial: Project Paper	Credit of the paper: 3 +1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Wesern art since 19th century till early 20th century (Level I)

- i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay, Rabindranath Tagore and others.
- ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomarswasmy, Sri Aurobindo Ghosh and others.
- iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others
- iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc.

Tutorial:

William Morris and the design practices in Europe in the modern period/ Bauhaus design movement.

Course Objectives:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
DWL DSCC6.1	Experimental Furniture Design (Practical Paper): Layout for furniture design on paper and preliminary small model making Theoretical/ Tutorial : Project paper on experimental furniture design	03+01 =04	100	Submission of works: At least 2 Practical paper= 75 Marks Theoretical/Tutorial= 25 Marks
DWL DSCC6.2	Leather Painting (Practical Paper): Paper design with colour Theoretical/ Tutorial Project paper on leather painting	03+01 =04	100	Submission of works: At least 2 Practical paper= 75 Marks Theoretical/Tutorial = 25 Marks
DWL DSCC6.3	Wooden Composition (Practical Paper): Layout and maquettes Wood carving composition 2D and 3D Theoretical/Tutorial Project paper on wooden composition	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL M6.1	History of Art Level – VI A(Theoretical Paper): Art of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
DWL M6.2	History of Art Level – VI B (Theoretical paper): Critical Reading of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
DWL SI 6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. Individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15– 20 photographs proving the candidate's involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Semester: VI Course Objectives with Course Outcomes

Course Code: DWL DSCC6.1	Course Paper: Experimental Furniture Design (Practical Paper): Layout for furniture design on paper and preliminary small model making Theoretical/ Tutorial : Project paper on experimental furniture design	Credit of the paper: 3 +1 = 4 Total credit: 4
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Objective: Students must first create a design on paper, which will then be translated into a 2D or 3D form through the process of carving. The aim is to capture the essence of the design in either two or three dimensions using carving techniques. This project is intended to showcase the student's full creative potential. In addition to wood, various other materials such as plastic, iron, leather, etc., may also be used. Outcome: By working not only with wood but also with alternative materials, the student will develop a specific understanding of the properties and potentials of various materials. This is entirely an experimental process, where students are encouraged to work with their own designs and self-devised methods. This approach will help them gain hands-on experience that will be valuable in their future professional practice.		
Course Code: DWL DSCC6.2	Course Paper: Leather Painting (Practical Paper): Paper design with colour Theoretical/ Tutorial Project paper on leather painting	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective:In the area of landscape painting, students are required to create design-based artworks. Drawing inspiration from various natural forms, students must incorporate their own creative interpretation in the painting process. The work will primarily be done using batik techniques, including batik, stencilling, and embossing methods. Outcome: Through this project, students will gain an in-depth understanding of batik, embossing, and stencilling techniques. They will also develop advanced painting skills. Additionally, the experience will help them build a strong sense of colour usage, which will be beneficial for future work in the creative and design industries.		
Course Code: DWL DSCC6.3	Course Paper: Wooden Composition (Practical Paper): Layout and maquettes Wood carving composition 2D and 3D Theoretical/Tutorial Project paper on wooden composition	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective:In this module, students will create both 2D and 3D wooden compositions. Taking inspiration from natural forms and motifs, each student will develop a unique composition based on their own creative concepts. Outcome:Through this process, students will gain a foundational understanding of 3D design in wood, including form, structure, and composition techniques.		
Course Code: DWL M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20th Century) Art of Europe and America during the Modern period (20th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Developments in Indian Art in the Post-Independent period</u> xiv. Formation of Art groups in India since mid-20th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Chalamandal Artists' Village, GROUP 1890 etc. ii. Concept of 'indigenism' in modern Indian art. iii. 'Abstraction' in modern Indian art. iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.) v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc. vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario. <u>Developments in Western Art since the post World War</u> i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc. ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc. <u>Tutorial:</u> Group discussion/ Viva voce/ Projects		

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.
2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: DWL M6.2	Course Paper: History of Art Level -VI B (Theoretical Paper): Critical reading of Indian art during the Modern Period (20 th Century) Critical reading of European and American Art during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
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Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

- i. The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.
- ii. The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- i. The development of Western Critical Theories
- ii. Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory, Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial**Group discussion/ Viva voce/ Projects****Course Objective:**

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code: DWL SI6.1	Course Paper : Summer Internship Project Notebook and Viva-voce based on Summer Internship	Credit of the paper: 2 + 1 = 3 Total credit: 3
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Objective: The course aims to deepen learners' understanding of art practices through hands-on experience that connects academic knowledge with real-world applications. The summer internship fosters overall professional development by enhancing communication, critical thinking, and technical skills. It offers exposure to industry settings, allowing students to learn from master craftsmen, explore the art market, and develop leadership qualities. By balancing theory with practice, students gain confidence, refine their skills, and clarify career goals. The internship encourages experimentation and networking, shaping their perspective on the art world and preparing them for future professional opportunities.

Outcomes: Students will learn how to present themselves, communicate their ideas and artistic narratives effectively, and engage with diverse disciplines and contexts. Students will develop the ability to interact with the market, manage complex work situations, solve problems independently, and assess their strengths and weaknesses. The internship promotes awareness of industry competition and the importance of utility, quantitative aesthetics, and effective visual representation in response to market demand and budget constraints.

****The 5 DSCC/ core papers to be studied in the 7th semester of the honours programme shall be identical with core papers to be studied by the students pursuing Honours with Research programme.**

Semester: VII

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
DWL DSCC7.1	Interior Design (Practical Paper): Paper layout Theoretical/ Tutorial: Project paper on interior design	03+01 =04	100	Submission of class works: At least 2 Practical Work Practical paper= 75 Marks Theoretical/Tutorial= 25 Marks
DWL DSCC7.2	Leather Garments (Practical Paper): Paper design, cutting on paper Theoretical/ Tutorial Project paper on leather garments	03+01 =04	100	Submission of class works: At least 2 practical Practical paper= 75 Marks Theoretical/Tutorial = 25 Marks
DWL DSCC7.3	Drawing and Sketch level-III (Practical Paper): Drawing and sketches from human, animal nature and outdoor with any medium Theoretical/ Tutorial: Project paper	03+01 =04	100	Submission of class works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC7.4	Creative Wood work (Practical Paper): Paper design and maquettes Theoretical/Tutorial Project paper on creative wood work	03+01 =04	100	Practical paper= 75 Marks Theoretical/Tutorial= 25 Marks
DWL DSCC7.5	Experimental Art and Design (Mix Media) (Practical Paper): Paper layout Theoretical/ Tutorial: Project paper on interior design	03+01 =04	100	Submission of class work: At least 2 practical Practical paper= 75 Marks Theoretical/Tutorial= 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VII Course Objectives with Course Outcomes

Course code: DWL DSCC7.1	Course Paper: Interior Design (Practical Paper): Paper layout Theoretical/ Tutorial: Project paper on interior design	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: Through drawing and design, the student will gain ideas for decorating spaces like homes, offices, shopping malls, etc. They will also learn about the various types of furniture joints used in such settings. By creating a 3D model or a small preliminary model, the student will develop a clear understanding of interior design concepts.		
Outcome: Through this course, students will be able to work on various interior decoration projects. Additionally, their understanding of design and colour sense will be beneficial when working on real market-based projects.		

Course code: DWL DSCC7.2	Course Paper: Leather Garments (Practical Paper): Paper design, cutting on paper Theoretical/ Tutorial: Project paper on leather garments	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: In this course, students will learn the process of cutting and stitching garments like jackets, gloves, etc. They will also be taught how to create advanced and creative designs for garment production.		
Outcome: Given the current high demand for leather garments, this course will help students gain the skills needed to work in the leather industry.		
Course code: DWL DSCC7.3	Course Paper: Drawing and Sketch Level-III (Practical Paper): Drawing and sketches from human, animal nature and outdoor with any medium Theoretical/ Tutorial: Project paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: At the advanced level of creative woodwork, students will work independently using their own ideas and imagination to create compositions. They will be able to apply various techniques such as wood carving, engraving, relief, inlay, etching, mosaic, and more. At this stage, students will have complete freedom to express themselves through their creative works and will have the opportunity to apply their artistic perceptions effectively.		
Outcome: The various methods learned through this subject will help students when working in the art field. It will also enhance their chances of getting diverse types of creative work opportunities in the future.		
Course code: DWL DSCC7.4	Course Paper: Creative Wood work (Practical Paper): Paper design and maquettes Theoretical/Tutorial: Project paper on creative wood work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: Upon completing advanced learning, students will be able to observe and study environmental landscapes and elements from everyday life—such as human figures in villages, markets, shops, cityscapes, and other complex surroundings. They will gain deeper knowledge of figure drawing through regular practice, both indoors and in natural light. Emphasis will be placed on capturing movement, spontaneity, and effective use of various artistic materials. Students will be encouraged to choose subjects from within and outside the studio or home environment and practice sketching using diverse mediums like watercolour, charcoal, pen and ink, or any material of their choice.		
Outcome: Students will develop advanced drawing and sketching skills, with a strong sense of rhythm, balance, and environmental composition. This will help them create meaningful artworks and contribute significantly to their artistic growth and development.		
Course Code: DWL DSCC7.5	Course Paper: Experimental Art and Design (Mix Media) (Practical Paper): Paper layout Theoretical/ Tutorial: Project paper on experimental design	Credit of the paper: 3+1=4 Total credit: 4
Objective: Through drawing and design, the student will gain ideas for decorating spaces with experimenting the ideas of Design and art objects, etc. They will also learn about the various types of 3D model or a small preliminary model, the student will develop a clear understanding of experimenting concepts.		
Outcome: Through this course, students will be able to work on various interior decoration projects. Additionally, their understanding with experimenting of design and colour sense will be beneficial when working on real market-based projects.		

4-YEAR B.F.A. HONOURS COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
DWL DSCC8.1	Wooden Composition (Practical Paper): Paper design and maquette Theoretical/ Tutorial: Project paper on wooden composition	03+01 =04	100	Submission of works: At least 2 practical paper Practical paper= 75 Marks Theoretical/Tutorial= 25 Marks
DWL DSCC8.2	Creative Leather work (Practical Paper): Paper design with colour layout maquette Theoretical/ Tutorial Project paper on creative leather work	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical/Tutorial = 25 Marks
DWL DSCC8.3	Experimental wood (Practical Paper): Paper design and maquette Theoretical/Tutorial Project paper on experimental wood work	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC8.4	Creative Furniture Design (Practical Paper): Paper design with colour layout maquette Theoretical/ Tutorial Project paper on creative leather work	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
DWL DSCC8.5	Product Design on Leather (Practical Paper): Paper design with colour layout maquette Theoretical/ Tutorial Project paper on creative leather work	03+01 =04	100	Submission of works: At least 2 practical Practical paper= 75 Marks Theoretical /Tutorial= 25 Marks
Total Credit and Marks. 1 Credit=25 Marks		20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: DWL DSCC8.1	Course Paper: Wooden Composition (Practical Paper): Paper design and maquette Theoretical/ Tutorial: Project paper on wooden composition	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objective: This course will provide students with more advanced knowledge in the field. They will be able to work in both 2D and 3D formats. Techniques such as low relief and high relief work on wood will be introduced. In the case of 3D work, students will engage in more refined and advanced forms of wood carving.		
Outcome: The skills and creativity developed through this wooden composition course will greatly assist students in pursuing future work opportunities in the art field and enhance their professional artistic capabilities.		

Course Code: DWL DSCC8.2	Course Paper: Creative Leather work (Practical Paper): Paper design with colour layout maquette Theoretical/ Tutorial Project paper on creative leather work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objective: Students will learn to create wall hangings, decorative products, leather masks, and more. They will also have the opportunity to experiment by combining leather with other materials. In this course, students are expected to express their full creativity in the field of design. Outcome: The creative works learned in this course will enable students to move beyond conventional styles and explore innovative concepts and designs. This will help them develop a unique artistic identity and prepare them for working effectively in the design and art market.		
Course Code: DWL DSCC8.3	Course Paper: Experimental wood (Practical Paper): Paper design and maquette Theoretical/Tutorial Project paper on experimental wood work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Objective: In this subject, students will progress through a fully experimental approach. Building on the skills they have previously developed using various mediums, they will now explore innovative techniques and ideas. They will have the opportunity to combine wood with other materials such as bronze, copper, iron, leather, fiber, glass, etc., allowing for interdisciplinary creative expression. Outcome: By engaging in experimental work and exploring different materials, students will gain new experiences that enhance their creative perspective and broaden their artistic abilities.		
Course Code: DWL DSCC8.4	Course Paper: Creative Furniture Design (Practical Paper): Paper design with colour layout maquette Theoretical/ Tutorial Project paper on creative leather work	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objective: This course will provide students with more advanced knowledge in the field. They will be able to work in both 2D and 3D formats. Techniques such as low relief and high relief work on wood will be introduced. In the case of 3D work, students will engage in more refined and advanced forms of wood carving. Outcome: The skills and creativity developed through this wooden composition course will greatly assist students in pursuing future work opportunities in the art field and enhance their professional artistic capabilities.		
Course Code: DWL DSCC8.5	Course Paper: Product Design on Leather (Practical Paper): Paper design with colour layout maquette Theoretical/ Tutorial Project paper on creative leather work	Credit of the paper:3 + 1 = 4 Total credit: 4
Course Objective: Students will learn to create wall hangings, decorative products, leather masks, and more. They will also have the opportunity to experiment by combining leather with other materials. In this course, students are expected to express their full creativity in the field of design. Outcome: The creative works learned in this course will enable students to move beyond conventional styles and explore innovative concepts and designs. This will help them develop a unique artistic identity and prepare them for working effectively in the design and art market.		

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
DWL RM1	Research Methodology-1 (Theoretical Paper): This course will cover the following steps of research methodology • Fundamentals of Research: • Research Process and Design • Research Ethics and Social Impact • Literature Review	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
DWL RM2	Research Methodology-2 (Theoretical Paper): This course will cover the following steps of research methodology • Methods, Techniques and Tools • Citation & Bibliography	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
DWL RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva-Voce =25 Marks
DWL D	Dissertation / Project (Theoretical Paper): The students have to prepare a complete dissertation/ project under the guidance of the teacher and submit to fulfil the purpose to complete their studies. It definitely encourage them being an independent researcher and becoming the expert on their own work.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva-Voce =50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII

Course Objectives with Course Outcomes

Course Code: DWL RM1	Course Paper: Research Methodology-1 (Theoretical Paper): : Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: i) Fundamentals of Research: Research Process and Design 1. To help students understand what research is and how it is done step by step. 2. To guide students in choosing a suitable research design for their visual arts topic. ii) Research Ethics and Social Impact 3. To make students aware of honest and respectful ways of doing research. 4. To help students think about how their work affects people, society, and culture.		

iii) Literature Review

5. To teach students how to find, read, and understand books, articles, and other studies related to their topic.
6. To help them use this information to build strong background knowledge for their dissertation.

Expected Outcomes

1. Students will understand the steps of research and will be able to plan their own study properly.
2. They will be able to create clear research questions and objectives for their dissertation.
3. Students will follow ethical rules, use information responsibly, and respect people's rights.
4. They will be able to explain how their research or artwork connects with society and culture.
5. Students will be able to collect and summarize important information from books and studies.
6. They will be able to identify what has already been studied and what is still missing in the field.

Course Code:
DWL RM2

Course Paper: Research Methodology-2 (Theoretical Paper):
: Theoretical and Tutorial / Viva

Credit of the
paper: 03 + 01 = 04
Total credit: 04

Course Objectives:

iv) Methods, Techniques and Tools

7. To train students to collect information using methods like observation, interviews, experiments, and visual analysis.
8. To help them choose the right tools for gathering and studying data in visual arts.

v) Citation & Bibliography

9. To teach students how to properly give credit to authors and artists whose work they use.
10. To help them prepare a correct and complete bibliography for their dissertation.

Expected Outcomes

1. Students will confidently use different methods to gather and study visual and written information.
2. They will apply suitable tools and techniques to support their research findings.
3. Students will correctly use citation styles and give proper credit to all sources.
4. They will prepare a neat and accurate list of references for their dissertation.

Course Code:
DWL RI

Course Paper: Research Internship (Theoretical Paper):
Theoretical & Tutorial/ Viva-Voce

Credit of the
paper: 03 +01 = 04
Total credit: 4

Course Objectives: The research internship aims to give students practical experience in studying, observing, and analysing visual arts.

1. To help students understand how research is carried out in real art-related settings such as studios, galleries, communities, and archives.
2. To develop skills in collecting information through observation, interviews, documentation, and visual analysis.
3. To encourage students to connect theory with practice by studying artworks, creative processes, or artistic communities.
4. To build confidence in using research tools such as sketchbooks, cameras, digital software, and field notes.
5. To improve students' ability to write reports, interpret findings, and present their research clearly.
6. To help students work responsibly, follow ethical guidelines, and understand their role as emerging art researchers.

Course Outcome:

After completion of the course, learners will be able to:

1. Apply basic research methods to study visual art practices and creative environments.
2. Document visual and textual information in an organized and meaningful way.
3. Analyse artworks, processes, or community art activities with clarity and understanding.

4. Prepare well-structured reports or presentations based on field research.
5. Work professionally, follow ethical standards, and communicate effectively with artists, peers, and mentors.
6. Use their research experience to support future studio practice, academic writing, or dissertation work.

Course Code: DWL D	Course Paper: Dissertation / Project (Theoretical Paper): Theoretical and Viva:	Credit of the paper: 06 + 02 = 08 Total credit: 08
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Course Objectives:

1. To help students gain an in-depth understanding of a chosen visual arts topic through structured research.
2. To develop the ability to connect artistic practice with theoretical knowledge.
3. To train students in the use of research tools, documentation techniques, and visual analysis.
4. To enhance skills in academic writing, argument development, and critical thinking.
5. To encourage independent inquiry, creativity, and reflective practice.

Probable Helping Guidelines:

1. Choose a Clear Topic: Select a visual arts theme that is relevant, manageable, and connected to your area of interest or studio practice.
2. Develop a Strong Proposal: Clearly state the problem, objectives, research questions, and significance of the study.
3. Conduct a Thorough Literature Review: Read books, articles, exhibition catalogues, artist interviews, and previous dissertations to understand existing knowledge.
4. Follow an Appropriate Methodology: Use suitable research methods such as observation, interviews, visual analysis, case study, or practice-based research.
5. Document Carefully: Maintain organized notes, sketches, photographs, and field data to support your study.
6. Follow Ethical Standards: Respect copyright, seek consent for interviews or photographs, and avoid misrepresentation.
7. Write in Clear Language: Present ideas logically with headings, illustrations, and proper explanations.
8. Use Proper Citation: Follow standard referencing styles such as APA, MLA, or Chicago and maintain a complete bibliography.
9. Revise and Edit: Proofread for clarity, grammar, coherence, and accuracy of information.
10. Prepare Final Submission: Format the dissertation neatly with title page, chapters, visuals, and appendices as required by the institution.

Expected Outcomes:

After completion of the course, learners will be able to:

1. Students will produce a well-researched and well-written dissertation that demonstrates their understanding of visual arts.
2. They will be able to apply appropriate research methods and present their findings with clarity and confidence.
3. They will demonstrate the ability to analyse artworks, cultural contexts, and artistic processes critically.
4. Students will show improved skills in documentation, citation, and visual presentation.
5. The completed dissertation will help students build academic confidence and support their future creative or professional projects in the visual arts.

The End

Govt. College of Art and Craft, Calcutta

SYLLABUS OF 'TEXTILE DESIGN' SPECIALISATION.

Course Objectives, Course Outcome Programme Outcome under NEP, 2020

Textiles are fibers, fabrics, cloth or materials that are closely connected with our daily life. Textiles are woven, knitted or intertwined fibers, used for various products like dress and furnishing materials. India has a long and diverse tradition of textiles. In India, textile industry traditionally comes after agriculture, is the only industry in the country, that has generated large-scale employment for skilled, semi-skilled and unskilled labour. The textile industry continues to be the second largest employment generating sector. Not only for the industry, presently Textile Art is gaining much popularity in the art field worldwide. So, keeping the importance of this sector, the syllabus has been updated accordingly. The Course Objectives, Course Outcomes along with Programme Outcomes mentions every intricate detailing under the structure of 'Textile Design' Course.

BFA in 'Textile Design' (Honours / Honours with Research) of 4 years' duration and 3 years under graduate with BFA in 'Textile Design' degree are awarded by the University of Calcutta after successful completion of the course. During the course period, the University of Calcutta holds Eight examinations, namely Semester I, II, III, IV, V, VI, VII and VIII for BFA in 'Textile Design' (Honours / Honours with Research) and six semester examinations for 3 years BFA in 'Textile Design' Courses. The syllabus of study consists of Discipline Specific Core Course / Major, Minor, AEC, SEC, Practical/ Tutorial, CVAC, IDC, Summer Internship and Research. BFA in 'Textile Design' programme ensures students' knowledge in the field of updated and modern art world and informing about the regular/ recent changes in several field of Visual art through 'Textile Design' by offering various courses namely Designing, Weaving, Printing Dyeing, Embroidery, Surface Embellishment, Mix-media, CAD etc.

Program Specific Outcome:

The students will acquire knowledge and skill in different areas of visual art, design, design innovations and problem solving in day-to-day activities. Students will gain thorough skills within various disciplines of art. The students can get the knowledge and skills, during the end of the BFA degree course. By goodness of the preparation, a student can turn into an Artist, creating artworks with textiles, or become a Curator, to curate different art shows in India as well as in abroad, or a Designer, designing for both textile industry. Students may start up their own unit of producing textiles or engage themselves in exporting textiles to other countries. They may also apply for government jobs in the ministry of Textiles, or other sectors as artists or designers. The students may also appear for other professional exams, as graduates. For government and private schools, nowadays Art & Craft has become a compulsory subject. So, students can apply to these schools also. If students approach for higher studies, then they may apply for teaching posts in colleges too. Students will prove themselves according to their efficiency in different fields of their choice.

NEP Syllabus for ‘Textile Design’ Specialisation

Semester: I

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
TD DSCC1.1	Composition Level – I (Practical Paper) : Basic idea on various compositions, space division, rhythm, colour harmony etc. Subject preferred from daily life, environment, nature, Representational art etc. Medium: Transparent water colour, Opaque water colour, etc. on paper. Theoretical/ Tutorial : A Project paper on Composition Level- I	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD IDC1.1	Inter Disciplinary Course- I (Practical Paper) : Understanding of 2D, 3D subjects, design sense etc. with aesthetics, construction/ development of the pattern, movement, unity, emphasis, contrast in either plastic art, Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
TD SEC1.1	Skill Enhancement Course Level – I (Practical Paper) : Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
TD CVAC1.1	Heritage Study Level – I (Practical Paper): Museum study/ antique study/ Architectural drawing in pencil on paper with detail observation, application of line, tonal variation and modulation.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
TD CVAC1.2	Environmental Study Level – I (Practical Paper): Environmental study through observation and study of nature. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
TD M1.1	History of Art Level – I (Theoretical Paper): Art of Pre- Historic and Proto-Historic cultures Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
TD AEC1.1	Compulsory English Level-I (Theoretical Paper): Art Terminology and Language. OP/ Tutorial: Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: I Course Objectives with Course Outcomes

Course Code: TD DSCC1.1	Course Paper: Composition Level – I (Practical Paper) Basic idea on various composition and its qualities Theoretical/ Tutorial: A Project paper on Composition Level-I.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition in art, and the way in which different elements of an artwork are combined. In general, this refers to the key elements of the artwork and the arrangements in relation to each other. - Study of Composition develops the concepts the students use to organize and arrange the elements within their compositions effectively. This will help the students to achieve balance, harmony, rhythm, unity, emphasis, contrast, proportion, movement and other aesthetic qualities. - Basic idea on various compositions, helps to communicate with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Practice of Representational art with the help of transparent and opaque water colour. - The study of the composition will impart skills and clear concepts on colour harmony and arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of composition making. Course Outcome: After completion of the course, learners will be able to: - Apply the skills to arrange elements and prepare to make a complete composition. - The ability of good composition will develops creativity and perceptions in their art works for further classes.		
Course Code: TD IDC1.1	Course Paper: Inter Disciplinary Course – I (Practical Paper) Understanding of 2D, 3D subjects, design sense etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-I.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. - The candidate will understand how an individual work of art from various disciplines stands with the respective aesthetics, representational forms, designs and formative ideas. - This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines and creating the perception of 2D and 3D, designs, repetitions, space divisions, crafts aesthetics etc. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners' ideas to unify all the art segments. - The students will achieve the knowledge of correctness, maintainability and efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand - About the concepts of diversity dealing with the various segments and nature of different disciplines. - About the modern side of the art market through the production and cost behaviour of various complete art forms. - About the perfectly competitive market and its demand based varied visual representation along with budget. - About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: TD SEC1.1	Course Paper: Skill Enhancement Course Level – I (Practical Paper) Elementary Drawing based on Perspective, Still life, Foliage study, Model Study, etc.	Credit of the paper: 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: Understand the concept of Perspective, Still life, Foliage study, Tree study in pencil/ water colour on paper with detail observation, application of line, tonal variation and modulation as well as their role and importance in the present versatile art forms or in composition.		

ii) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Apply the skills to arrange and preparation of elements to make a complete composition. Study in pencil/ water colour on paper with detailed observation, application of line, tonal variation and modulation as well as their role and importance in the making of diverse art forms and composition.
- 2) Identify the parameters to make a good drawing, achieving skills to draw the individual elements for their further progress.

Course Code:
TD CVAC1.1

Course Paper: Heritage Study Level – I (Practical Paper)
Museum study/ antique study/ Architectural drawing

Credit of the paper: 2
Total credit: 2

Course Objectives: This course enhances the knowledge and relevance of Indian values of life, art, morality, aesthetics, thinking and schooling of cultural practice.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of our history, civilization and its art practice.
- ii) To gain the knowledge on difference between antiquity and modernity, Indian continental and western art
- iii) To acquire the knowledge on several contemporary aspects of fine arts, visual arts and how it has changed from the ancient world, it is necessary to know our own art practice, antiquity and heritage.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further level of learning.

Course Code:
TD CVAC1.2

Course Paper: Environmental study Level- I (Practical Paper)
Environmental study through observation and study of nature.

Credit of the paper: 2
Total credit: 2

Course Objectives: This course enhances the knowledge about the study of nature and outdoor sketches, and compositions.

The major learning outcomes of this subject are as follows:

- i) After completing this course students can get the idea of environment, open air space, landscapes with various atmospheres, our surroundings, our villages, markets, stationary shops, cities, bus stops, complex and the beautiful complexity of the subjects of our daily life.
- ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials.
- iii) To acquire the knowledge on landscapes the students should choose the subjects from outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of water colour, charcoal drawing, pen and ink, and any other materials of their choice.

Course Outcome:

After completion of the course, learners will be able to:

- 1) Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to compose their own art work in next level of learning.

Course Code:
TD M1.1

Course Paper: History of Art Level – I (Theoretical Paper):
Art of Pre- Historic and Proto-Historic cultures

Practical / Tutorial : Interdisciplinary Studies Group Discussion/
Project Presentation/ Viva-Voce

Credit of the paper: 3 + 1 = 4
Total credit: 4

Historiography of the Discipline of History of Art and ‘Cultural Studies’

Prehistoric and Primitive Cultures

Paleolithic Cultures : Prehistoric Cave paintings and figurines, including ‘Aboriginal’ paintings. India and other Parts of the World

Art of Ancient Egyptian Cultures: Development of Neolithic Cultures and Early Development of Historical Cultures

Ancient Mesopotamian Culture: Development of Neolithic Cultures and Early Development of Historical Cultures.

Art of Ancient Indian Culture: Cultures in the Indian Subcontinent: Neolithic and Chalcolithic cultures.

Art of Ancient Aegean Culture

Neolithic Cultures in the Far-East : China, Japan, Korea and its Expansion towards South-East Asia

Pre-Columbian Cultures : Maya, Aztec, Inca Civilization

Primitive Cultures : Oceanian and African Cultures

Australian Aboriginal Art

Tutorial : Interdisciplinary Studies and Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

To gain knowledge about the pre-historic cultures and the pre-historic art.

1. To understand the art of various neolithic cultures along with the Indian subcontinent.

To understand the ancient Aegean and Far-Eastern, Pre-Columbian and other Primitive cultures.

Course Outcome:

The student will be able to understand the interrelationship of human beings and art since pre-historic period till the initiation of various ancient civilizations.

Course Code:
TD AEC1.1

Course Paper: Compulsory English Level – I (Theoretical Paper): Art Terminology and Language.

OP/ Tutorial: Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Writing Skills – Common Grammatical Practices, C.V. Writing, Official Correspondence, Reportage, Writing about Art/ Art Works, Letter Writing, Paragraph Writing, Comprehension

Art Terminologies and Enhancement of ability of verbal exposition

Texts: Excerpts from writings of various authors (Rabindranath Tagore, A.K. Coomarswamy, Leo Tolstoy, K.G. Subramanyan)

Art Terminologies and Enhancement of ability of verbal exposition

Critical Reading of World Literature - Ancient and Medieval Period

Tutorial

Interdisciplinary Studies

Group Discussion/Project Presentation/ Viva-Voce

Course Objectives:

1. To make a comprehensive understanding of English language.
2. To make a comprehensive understanding of the relation of art and literature.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: II

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
TD DSCC2.1	Composition Level – II (Practical Paper) : Advanced ideas on composition and its all elements including colour application etc. Subject preferred from students experience about the daily life and nature etc. Medium: Transparent and Opaque water colour, etc. on paper/ cloth/ canvas/ board. Theoretical/ Tutorial : A Project paper on Composition.	03+01 =04	100	Submission of Class works: At least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD IDC2.1	Inter Disciplinary Course- II (Practical Paper) : Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, pattern and contrast to develop the ideas in Print making, Mural, Design etc. Theoretical/ Tutorial : A Project paper on Inter Disciplinary Course.	02+01 =03	75	Submission of Class works: At least two. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
TD SEC2.1	Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life/ Foliage study in pencil/ charcoal, water colour on paper with detail observation.	04	100	Submission of Class works: At least five Practical Paper =100 Marks
TD CVAC2.1	Heritage Study Level–II (Practical Paper) : Advance study of Museums art objects/ Antiquities/ Architectural drawing in pencil/ charcoal, water colour, pen and ink on paper with detail knowledge like previous semester.	02	50	Submission of Class works: At least one. Practical Paper =50 Marks
TD CVAC2.2	Environmental Study Level- II (Practical Paper) : Environmental study through detail observation and understanding of nature with pencil, water colour, charcoal, pen & ink etc on paper. Preferable medium: Pencil /water colour on paper.	02	50	Submission of Class works: At least five. Practical Paper =50 Marks
TD M 2.1	History of Art Level – II (Theoretical Paper): Art of Ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/Project Presentation/ Viva-Voce	03+01 =04	100	Theoretical Paper = 75 Marks Group Discussion/ Project Presentation/ Viva-Voce = 25 marks
TD AEC2.1	MIL (Bengali/ Alternative English) Level-I (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper + OP/Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	21	525	

Semester: II Course Objectives with Course Outcomes

Course Code: TD DSCC2.1	Course Paper: Composition Level – II (Practical Paper) Advanced ideas on composition and its all elements including colour application etc. Theoretical/ Tutorial: A Project paper on Composition Level- II.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on - Composition and its advance knowledge on combination of the different elements of an artwork. The candidates will be able to understand the key elements of the compositional arrangements and its relation to each other. - Advance study of Composition develops the concepts to achieve balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities within their compositions effectively. - Advance idea on various compositions, helps to develop the skills of the candidates with subjects preferred from daily life, nature, environment, etc. and their arrangements. - Skills will develop with the help of transparent and opaque water colour, pencil, charcoal, pen and ink on paper, cloth, canvas, board etc. - The advance study of the composition with developing skills will help to achieve clear concepts on arrangements for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After completion of the course, learners will be able to: - Apply the advance knowledge with perfection to make a proper and complete composition. - The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: TD IDC2.1	Course Paper: Inter Disciplinary Course- II (Practical Paper) Advance knowledge to construct with 2D, 3D subjects like plastic art. Design sense with graphical skills, etc. Theoretical/ Tutorial: A Project paper on Inter disciplinary Corse-II.	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to develop the learner's advancement about the other specializations works. - The candidates will develop ideas about various disciplines and the aesthetics, forms, designs and formative ideas. - The progressive understanding level of the candidates about the ideas about the practice of skills in 2D and 3D plastic arts, designs, repetitions, and versatility of visual art forms in the different disciplines etc. The common art platform uniformity will develop the learners' ideas to unify all the art segments. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the fillings/ experiences etc. Course Outcome: After the course completion the student will be able to understand - About the develop concepts of diversity and the various characters of different disciplines. - About the modernization of the art market through the production and various complete art forms. - About the perfectly competitive tendency of art market and its nature of demand. - Dealing with applications of quantitative issues in art market to develop the knowledge of calculation.		
Course Code: TD SEC2.1	Course Paper: Skill Enhancement Course Level – II (Practical Paper) : Advance knowledge on Elementary Drawing about Model study/ Animal Study/ Still life	Credit of the paper: = 4 Total credit: 4
Course Objectives: After completion of the course, learners will be able to: - Advancement in practice of Model Study, Still life, Foliage study, in pencil/ water colour/ charcoal, pen & ink on paper with detailed developed observation as well as their role and importance in composition. - Advance knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress. Course Outcome: After completion of the course, learners will be able to: - Apply the advance skills to arrange these elements to make a complete composition. Study in pencil/ charcoal/ pen & ink/ water colour on paper with detail observation, as well as their role and importance in the present versatile art forms or in composition. - Advance and develop parameters to make good drawing and skills to draw the individual elements for their further progress.		

Course Code: TD CVAC2.1	Course Paper: Heritage Study Level – II (Practical Paper) : Advance study of Museum art objects/ Antiquities/ Architectural drawings etc.	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the knowledge and relevance of Indian values of art, aesthetics, thinking and schooling of culture practice in our daily life. The major learning outcomes of this subject are as follows: i) After completion with this advance knowledge of our civilization students can make their art practices. ii) To gain the progress on difference between Indian continental and western art. iii) To develop the knowledge on several contemporary aspects of fine arts, visual arts and how its changes from time to time, it is very much necessity to know our own heritage. Course Outcome: After completion of the course, learners will be able to: 1) Use their advance knowledge of antiquity, stylizations, rhythm, balance, anatomy formation of the aesthetics and it will be helpful to compose their own art work in further learning.		
Course Code: TD CVAC2.2	Course Paper: Environmental study Level-II (Practical Paper) : Environmental study through detail observation and understanding of nature	Credit of the paper: 2 Total credit: 2
Course Objectives: This course enhances the advance knowledge about the study of nature and environment through outdoor sketches, compositions etc. The major learning outcomes of this subject are as follows: i) After completing this stage II advance course students can practice and study the environment, landscapes with our surroundings, our villages, markets, stationary shops, cities, bus stops, complex areas etc. And the subjects of our daily life. ii) To gain the advance knowledge on difference between indoor and natural light, movement of subjects, and spontaneity of handling their materials as well as the subjects. iii) To acquire the progress on Environmental study the students should choose the subjects from outside of their studio/ residence and practice the skills through sketches, drawings with various mediums like water colour, charcoal drawing, pen and ink, and any other materials of their choice. Course Outcome: After completion of the course, learners will be able to: 1) Use their proper skilled and advance knowledge of rhythm, balance, formation of environment or nature to compose their own art work in further learning and developments.		
Course Code: TD M2.1	Course Paper: History of Art Level-II (Theoretical Paper): Art of ancient Indian and European Cultures. Practical / Tutorial : Interdisciplinary Studies Group Discussion/ Project Presentation/ Viva-Voce	Credit of the paper: 3 + 1 = 4 Total credit: 4
<u>Art of Ancient Indian Culture</u> Art of Maurya and Post-Mauryan Period Maurya, Sunga, Indo-Greek, Saka-Kushana, and other Indian Dynasties. (3rd Cent. BCE – 3rd/4th Cent. CE) Development of Rock-cut Architectures in Eastern (Lomash Rishi Caves, Sudama Caves, Udaygiri Caves, Khandagiri Caves), Western and Central (Nasik Caves) India Development of Stupa Architecture and Buddhist Viharas (Monasteries) Development of Architectures – Mauryan Pillars and Edict Pillars. Wooden Palace of Chandragupta Maurya (Based on Literary and Archaeological Evidences) Stone Sculptures in the round (Didargunj Yakshi, Parkham Yaksha & Yaksha from Patna, Gandhara school) Relief Sculptures (Bharhut, Sanchi, Amaravati, Nagarjunakonda, Karle, Kanheri etc.) Sculptures on Mauryan Capitals, Terracotta figurines and Sculptures Early Developments in Frescoes from Yogimara Caves and Ajanta Caves Development of Classical Art and Cultures of the Gupta and Vakataka Dynasties. Architecture – Stupa Architecture (Buddhist), Rock-cut architecture (Buddhist), Hindu Structural Temple Architecture Sculpture – Sculptures in the round (Mathura and Sarnath Schools)		

Painting – Fresco Paintings from Ajanta Caves

Theories related to Literary Criticisms or Aesthetics Bharata Muni to Dandi, Vamana, including *Sukranitisara* and *Chitrasutra Adhyaya*

Art of Ancient Greece and Rome

Introduction to Greek Art and Architecture: Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidauros and other structures) Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits

Early Christian Art: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography

Theories related to Literary Criticisms or Aesthetics : Plato, Aristotles, Plotinus, Horus, Longinus

Course Objectives:

1. To gain knowledge regarding the proto-historic culture of Indian subcontinent.
2. To understand the relation of ancient cultures of the Indian- subcontinent since the Mauryan period.
3. To make acquaintance with the Indian Aesthetic theories since formulation of *Natya Shashtra*.
4. To make acquaintance with European Cultures through the study of Greek art, Roman art and Early Christian art.
5. To make acquaintance with the Western Aesthetic theories since Plato.

Course Outcome:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code:
MS AEC2.1

Course Paper: MIL (Bengali/ Alternative English) Level-I (Theoretical Paper)
MIL: Modern Bengali Literature.
Alternative English: Modern English Literature
OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Credit of the paper: 1 + 1 = 2
Total credit: 2

Language and Literature (for BENGALI): MIL (Modern Bengali Literature)

১. জোড়াসাঁকোর ধারে- অবনীন্দ্রনাথ ঠাকুর ২. কত্তামশাই - বিনোদবিহারী মুখোপাধ্যায়

Tutorial: Interdisciplinary Studies/ Group Discussion/ Project Presentation/ Viva-Voce

Alternative English: Modern English Literature

Texts: ‘Artists on Art’, ‘Mother’ by Tolstoy, ‘The Last Leaf’ by O’Henry, *Ozymandias* by John Keats.

Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce

Art Terminologies and Enhancement of ability of verbal exposition. Literary Criticism (Critical Reading of notable texts from ancient period till Post-modern period)

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

Semester: III

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
TD DSCC3.1	Surface Design (Practical Paper): Understanding of various surface design methods Studying nature (flora & fauna) and creating design on paper following various styles like Realistic, Geometric, Ornamental, Abstract, Etc Theoretical/ Tutorial : Project paper on Surface Design	03+01 = 04	100	Submission of Class works: at least nine. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC3.2	Resist Dyeing (Practical Paper): Understanding of various techniques of Tie& Dye and Batik Designing on paper for Tie & dye and Batik Developing Samples / Products / Artworks using both techniques Theoretical/ Tutorial : Project paper on Resist Dyeing	03+01 = 04	100	Submission of Class works: at least six. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD IDC3.1	Inter Disciplinary Course -III (Practical paper): Leather Batik /Mural / Print Making Understanding of Inter Disciplinary Course: Developing Samples / Products / Artworks Theoretical/ Tutorial: Project Paper on Inter Disciplinary Course	02+01 =03	75	Submission of Class works: at least one. Practical Paper =50 Marks Theoretical/ Tutorial =25 Marks
TD SEC3.1	Skill Enhancement Course Level- III (Practical Paper) Studying and sketching from Object /Human figure/ Animal, on paper using suitable medium Studying of nature on paper using pencil / pen & ink / water colour Outdoor Study Theoretical/ Tutorial : Project paper Drawing and Sketch	04	100	Submission of Class works: at least eight (Drawing & Sketch) Practical Paper = OP/ Tutorial= 100 marks
TD M3.1	History of Art Level- III (Theoretical Paper) : Art of Ancient and Medieval Indian and European Culture. Practical / Tutorial : Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
TD AEC3.1	Compulsory English Level –II (Theoretical Paper) : Modern English Language & Literature Practical / Tutorial : Project Paper	02	50	2 Theoretical Paper +OP/ Tutorial 25+25 =50 Marks
	Total credits and marks 1credits = 25 marks	21	525	

Semester: III Course Objectives with Course Outcomes

Course Code: TD DSCC3.1	Course Paper: Surface Design (Practical Paper) : Theoretical/ Tutorial: A Project paper on Surface Design.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Studies of designs develop the idea of the students about the purpose and the uses of surface designs. ii) Study of designs help students to know more about the basic elements like balance, harmony, rhythm, unity, contrast, proportion, movement and other aesthetic qualities. For theoretical/ tutorial projects, the students will make a write up with photographs on Surface Design, with a little information to share their experience, about the study with brief history. Course Outcome: After completion of the course, learners will be able to: i) The ability of arranging the elements of a design composition will enrich students to prepare purposeful designs, and the candidates will find high demand of the same in art field.		
Course Code: TD DSCC3.2	Course Paper: Resist Dyeing (Practical Paper) : Theoretical/ Tutorial : A Project paper on Resist Dyeing.	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to familiarize the learner's basic idea about the specialization compositions. i) Learning about various dyeing colours such as Napthal, Acid, Direct etc. ii) Learning various techniques of Resist Dyeing, with special emphasis on Batik (wax) and Tie and Dye. It helps students to acquire knowledge of these dyeing processes and also encourage the candidates to gain more interest about other resist dyeing techniques. iii) Develop Artworks, Products or samples using the above dyeing techniques. For theoretical/ tutorial projects, they will prepare a write up with photographs from beginning to end of their own created composition, to share their experience, about the process and about the experiences of Resist Dyeing. Course Outcome: After completion of the course, learners will be able to: i) Apply the skills to make an individual as academic practitioner to produce good products on Resist Dyeing		
Course Code: TD IDC3.1	Course Paper: Inter Disciplinary Course - III (Practical paper) : Leather Batik /Mural / Print Making Theoretical/Tutorial : Project paper on IDC chosen	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to familiarize the learner's basic idea about the other specializations works. i) The candidate will understand about different disciplines, along with their respective aesthetic, representational forms, designs and formative ideas to enrich themselves. ii) This will make the candidates understand about the ideas and versatility of visual art forms in the different disciplines like perception of 2D design in Leather and Mural, the Print making and its editions, registration etc and the technicalities along with other form of 3D designs. iii) How Mural differentiates from Fresco or Reliefs, how Leather design relates with fashion sense, repetitions, space divisions, crafts aesthetics etc will develop a candidate's mind. The uniformity of the common art platform of the diverse disciplines is also going to attract the learners' ideas. iv) The students will achieve the knowledge of efficiency in their art work as well as in their life. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc.		

Course Outcome: After the course completion the student will be able to understand : i) About the concepts of diversity dealing with the various segments and nature of different disciplines. ii) About the modern side of the art market through the production and competitions, and its demand based varied visual representation along with budget. iii) About the practice of utility, application of quantitative aesthetics and the way to succeed at global art market.		
Course Code: TD SEC3.1	Course Paper: Skill Enhancement Course Level - III (Practical Paper) : Drawing and Sketch, Drawing with any Medium, Outdoor Study, Object study, Life and Animal study. Theoretical/ tutorial : Project Paper basic understanding of one computer application.	Credit of the paper: 4 Total credit: 4
Course Objectives: This course enhances the knowledge about the drawing, study of nature and outdoor sketches etc. The major learning outcomes of this subject are as follows: i)After completing this course students can get the idea of environment, live model, figure and anatomy, animal, open air space, landscapes with various atmospheres, our surroundings, and of the subjects of our daily life. ii) To gain the knowledge on difference between studio light and outdoor light, movement of subjects, quickness of handling their materials, skeletal structures, anatomical balances etc. iii)To acquire the knowledge on Drawing and Sketches the students should choose the subjects from inside or outside of their studio/ residence and practice the skills of sketches, drawings with the practice of handling of pencil, water colour, charcoal drawing, pen and ink, and any other materials of their choice. For theoretical/ tutorial projects, they will search and make a write up with photographs of their own drawing and sketches, to share about the process and their experience etc. Course Outcome: After completion of the course, learners will be able to: 1)Use their proper knowledge of rhythm, balance, formation of the aesthetics of nature to draw their own art work in next level of learning.		
Course Code: TD M3.1	Course Paper: History of Art Level – III (Theoretical paper) : Art of India during Medieval Period Art of Europe during Early Middle Ages and Initiation of High Middle Ages. Practical / Tutorial : Project Paper	Credit of the paper: 3 + 1 = 4 Total credit: 4
History of Art (Theoretical Paper) : India and the West From 7 th / 8 th Cent. to 12 th Cent. A.D (Early Medieval Period) Indian Art : Group-A [‘An Aftermath’ of the Classical canonical creative idioms and incipience of a seedbed of distinctive and abundant forms of Paintings, Sculpture and Architecture and all Minor Arts i.e., utility objects and Crafts of Hindu, Buddhist and Jain Art and its landmark development and finally fruition evolved which presented various regional- classical styles, with the fosterage of the Associated Court- patrons] The emanation of cultural enthusiasm - Varied Programs, progression and dissemination - Role of ingenious initiators. Learning on Iconography and Iconology - Vocabulary of Hindu, Buddhist and Jain images - Methodology contributed by Erwin Panofsky. Aesthetic Treatises and Aesthetic discourse-Thoughts on related aesthetic schools. A comprehensive study of Indian Architecture- A)The development of three distinctive styles of architecture (Mentioned in the Shilpa texts) :		

- i) **Nagara**-Kandariya Mahadeo and Lakshmana Temple - Khajuraho, Lingaraja, Muktesvara, Rajarani and Konark in Orissa.
- ii) **Vesara**- Chennakesava Temple- Belur, Hoysaleswara-Halebidu, Durga Temple-Aihole, Virupaksha – Pattadakal, Lad Khan -Aihole and Virupaksha Temple - Hampi....
- iii) **Dravida** –Vihadishvara also called Rajarajeswara Temple – Thanjavur, Kailashnath Temple – Kanchipuram, Meenakshi Temple – Madurai.

B) Rock-Cut architecture :

Lakshityatana cave - Mandagappattu, Lalitankuracave, Tiruchirapalli, Tirumati cave and other various important cave temples at **Mamallapuram**, Sittanavasal cave (Jain)-Pudukottai, and **Ellora** – Aurangabad.

C) Monolithic Architecture :

Kailashnath Temple-Ellora,
Pancharatha -Mamallapuram.

D) Free Standing Architecture:

Martanda and Avantishwami Temple in Kashmir, Surya and HariHara Temple at Osian , Rajasthan , Shash - Bahuki Temple, Gwalior, Harasat Mata and an Old Temple of the Maitrakas - Abanery , Rajasthan, Sun Temple of Madhera and Dilwara Temple (Jain) of Gujarat, Paharpur - (Monastery Buddhist Stupa, the only remaining architecture in Bengal)- Rajshahi , Ratnagiri (Buddhist Monastery – Orissa) , Lakshmana Temple, Sirpur and Shiva Temple at Candrehe, M.P .Surya and HariHara Temple – Osian , Rajasthan. Meguti (Jain) Temple- Deccan and the foremost Shore Temple, Mahabalipuram.

Panorama of Indian Paintings:

A) Illustrated Manuscripts :

- i) Pala-Sena (Eastern Indian School) Illuminated Mss.
- ii) Initiation of the Jain (Western Indian School) Illuminated Mss.

B) Mural Painting :

- i. Buddhist Murals at Alchi, Tabo, and monastery at Leh.
- ii. Nalanda and other Buddhist monasteries of the North East.
- iii. Sitabhinji and Parsurameswara Temple - Orissa.
- iv. Badami, Ellora, Sittannavasal, Kaviyur and Tiruvallara of Tirunandikkara cave painting in Deccan and South.

Kailashnath, Brihadishwara and other temples....

An Inclusive Sculptural - studies of the landmark forms:

A) Relief Sculpture – For architectural embellishment:

Ellora – Dasavatara , Shiva (Destroyer of Andhakasura), **Ravana Shaking the Mount Kailash** , Matrikas , **Shiva -Parvati** , Astabodhisattvamandala and Manushi-Buddhas, Ganga-Yamuna, narasimha.

Mamallapuram– Arjuna's Penance or Descent of the Ganga, Durga Mahishasuramardini, Trivikrama, Nri-Varaha, Gajalakshi and Portrait of Nrisimhavarman, (Mamalla- I) and Dvarapala.

Paharpur (Somapura Vihara)- Terracotta art/ Plaques (figurative)....

iv) **Khajuraho** and **Konark**- Erotic figures (Mithuna)

Gujarat – Female Musicians - Vimala Temple.

B) Three Dimensional forms -

Kashmir – Crowned Buddha, Avalokiteswara, Vishnu – Chaturmurti, Brahma, Indrani and other metal and ivory figures (various Hindu and Buddhist icons) .

Sarnath – Buddha and Vajrasattva , Ten Incarnation of Vishnu, **Sarasvati** from Dhar(Paramara).

Gujarat – Jain Tirthankaras (Brass and Marble)

Bengal –Sultangung Buddha and innumerable icons of stone and metal – both Hindu and Buddhist.
South (Tamilnadu) –Icons of Casting Bronzes-Nataraja (Nadanta ,Chatura) , Siva- Bhikshatana, Kalyanasundaramurti , Krishna on Kalia , ManikkaVashar and Buddhisattva Maitreya.

An Orientation with Minor Arts and Crafts :

- i. Textile Art ,
- ii. Leather Craft
- iii. Ceramic art
- iv. Decorative Art,
- v. Ivory Works,
- vi. Metal Crafts,
- vii. Wood Crafts,
- viii. Art of Bookmaking.

An overview of Art and Architecture of Srilanka (Ancient Ceylon), Mayanmar (Ancient Burma) and South-East Asia (Greater India).

[For Tutorial]

- i. **Sigiria** (Rock-cut architecture and Mural Painting)
- ii. **Anuradhapura**– Reclining Buddha etc.
- iii. **Polonnaruwa**– Brahminical artifacts and the Royal Palace of king Parakramabahu.

Icon of Pattini Devi (A masterpiece of Srilanka - guardian deity – Kannaki Amman).

Aesthetically landmark creations of Mayanmar and South – East Asia (Greater India):

- i. **Mayanmar**(Ancient Burma) - Buddhist Icons , Illustrated Mss. and Pagoda (uniquely conceived) architecture
- ii. **Indonesia** – Borobudur, Prambanan (Archaeological sites), Woodcrafts and Batik design.
- iii. **Cambodia** – Angkor Wat (Hindu – Buddhist Temple Complex of the Khmer Art. Angkor Thom(Buddhist Bayon Temple – richly decorated) including Textile weaving , Stone works Metal crafts and Ceramics etc....

Western Art – Group B

[Chronological Study of the Western art, developed in Post-Roman era, including Eastern Roman Empire - From 7th Cent. A.D. to the 12th Cent. A.D.]

Celtic Art and Design - Variety of its styles.

Merovingian Art and Artifacts (Symbolized art of the Frankish tradition.)

Byzantine Art - Creative treasures evolved in Eastern Roman Empire including Hagia Sophia in Constantinople and the image of Christ Pantocrator.

Ottonian Art - A style in Pre- Romanesque German art .

Anglo- Saxon art -Art of England after the Insular Period .

Romanesque Art in Catholic Europe - Architecture , sculpture and painting .

Minor Arts and Crafts- Textile, Metal Crafts , Decorative arts etc.Aesthetic treatises and discourses on Literary Criticism.

Course Objectives:

1. To comprehend the context of classical art forms of paintings, sculptures, architectures and other minor art forms in ancient Indian-subcontinent.
2. To acquaint pupil to ancient Indian aesthetic schools and aesthetic discourses.
3. To comprehend the development of European art in post-Roman era till 12th century CE.
4. To acquaint pupil to ancient Western aesthetic schools and aesthetic discourses.

Course Outcomes:

The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: TD AEC3.1	Course Paper: Compulsory English Level – III (Theoretical Paper): Practical / Tutorial: Project Paper	Credit of the paper: 1+1=2 Total credit: 2
Prose: <i>Lives of the Artists</i> by Georgio Vasari 2. <i>Nataraj</i> by Auguste Rodin Poem: <i>Ode to Grecian Urn</i> by John Keats 2. <i>Song of Innocence</i> by William Blake Practical / Tutorial : Project Paper Course Objectives: - To make a comprehensive understanding of English language. - To make a comprehensive understanding of the relation of art and literature. Course Outcome: The student will be able to understand the interrelationship of language and art.		
<u>For Further Studies:</u> <u>Old Classics:</u> The selected portion from ‘Paradise Lost’ by Milton and ‘Divine Comedy’ by Dante. <u>Biography / Autobiography :</u> ‘Lives of the Artists’ by Giorgio Vassari ‘Lust for Life’ by Irving Stone ‘Gauguin’ by Maria Heiner ‘Life with Picasso’ by Francoise Gilot <u>Biography / Autobiography :</u> ‘Picasso : A Biography’ by Patrick O’ Brian ‘An Indian Pilgrims’- Netaji Subhas Ch. Bose <u>Essay :</u> ‘Personality’ , ‘The Religion of an Artist’, ‘What is Surplus in Man’ by Rabindranath Tagore Writing on ‘Kali’ by Sister Nivedita ‘Nataraj’ by Rodin ‘Playing in the Dark : Whiteness and the Literary Imagination’ by Toni Morisson <u>Novel</u> ‘Istanbul’ – Orhan Pamuk Marcel Proust- ‘In Search of Last Time’, ‘Remembrance of Things Past’. ‘The Picture of Dorian Gray’ by Oscar Wilde ‘In an Antique Land’/‘The Shadow Lines’ / Dance in Cambodia’/‘ The Empire of Poppies’ / ‘The Hungry Tide’ by Amitava Ghosh ‘War and peace’ / ‘Anna Karenina’/‘Resurrection’ by Leo Tolstoy ‘Crime and Punishment’ by Dostoevsky		
<u>Drama / Play :</u> ‘Abhigyan Shakuntalam’, by Kalidasa ‘Mudrakshasa’ by Vishakhadatta ‘The Tempest’ / ‘Twelfth Night’ by William Shakespeare ‘Antigone’ / ‘ Oedipus’ by Sophocles Tragedy: ‘ Medea’ by Euripides Comedy: ‘ The Bacchae’ by Euripides ‘ The Persians ‘ by Aeschylua <u>Drama / Play :</u> ‘ Tartuff ‘ by Moliere ‘ Faust’ by Johann Wolfgang Von Goethe ‘ The Importance of Being Earnest’ by Oscar Wilde. <u>Travelogue:</u> ‘The Innocents Abroad’ by Mark Twain ‘Iron & Silk’ by Mark Salzman ‘Walden’ by Henry David Thoreau ‘South from Granada’ by Gerald Brenan <u>Prose / Essay Writing :</u> ‘Last Leaf’ by O’ Henry ‘Abstraction’ by Satyajit Ray ‘Literary Theory : An Introduction’ by Terry Eagleton (Oxford) ‘Adaption Studies-At Crossroads’ by Thomas ‘On the Art if Adaption’ by Linda Hutcheon ‘The formation of the Intellectuals’ / ‘Hegemony’ / ‘Separation of Power’ by Antonio Gramsci ‘Ideology and Ideological State Apparatuses’ by Louis Althusser ‘The Diasporic imaginary’ by V. Mishra		

Semester: IV

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
TD DSCC4.1	Woven Design Level – I (Practical Paper): Understanding of various traditional woven design Drawing of various traditional designs on paper Visiting any weaving hub in West Bengal Developing samples using any traditional technique / style Theoretical/ Tutorial : Project paper on Traditional textile in Bengal	03+01 = 04	100	Submission of Class works: at least one sample and three paper designs Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC4.2	Basic Weaving (Practical Paper): Understanding of various weaving methods. Drawing of Basic weaving pattern on graph paper. Developing samples using basic weaving. Techniques Theoretical/ Tutorial : Project paper on Fiber to Fabric	03+01 = 04	100	Submission of Class works: at least Twelve Samples . Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC4.3	CAD Level – I (Practical Paper): Understanding of design related software Learning various tools applications for creating design Developing motifs, patterns and designs for textile Theoretical/ Tutorial : Project paper on CAD	03+01 = 04	100	Submission of Class works: at least fifteen Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC4.4	Method And Materials Level- I (Theoretical Paper) : Introduction of textile design and role of Textile Designer. Basic elements and principles of textile design. Classification of fiber, yarn, thread and their properties. Classification of looms, basic weaving mechanism and different terminology associated with weaving. Classification of traditional weaving designs and methods of West Bengal. Methods of Tie & Dye and Batik Classification of traditional resist dyeing methods in India Introduction of CAD Design	03+01 = 04	100	Theoretical paper = 75 Marks Practical Paper =25 Marks

	Reference Books Art of Basic Drawing by Walter Foster, Repeat Pattern by Phillips & Peter, Textile Design by Suman Meller, Goost Elffers, Textile Design & Colour by Watson, Textile Fiber to Fabric by Corbean, Tanth o Rang by T.K.Basu, Fundamentals of Textile and their care by Susheela Dantyagi, Batik Art by Sarla Sudersan, Batik by Nitayananda Bhagat, Hand Woven Fabric of India by Dhamija, Jain, Traditional Woven Textiles by Gillow John, Indian Tie – Dyed Fabrics by Alfred Buhler, Eberhard Fischer and Marie Louse Nabholz, Etc. Practical / Tutorial : Tapestry Weaving			
TD M4.1	History of Art Level – IV (Theoretical Paper): Art of Medieval Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
TD AEC4.1	MIL (Bengali / Alternative English) Level-II (Theoretical Paper): MIL: Modern Bengali Literature. Alternative English: Modern English Literature OP/ Tutorial: Interdisciplinary Studies/ Group Discussion/Project Presentation/ Viva-Voce	02	50	2 Theoretical Paper +OP/ Tutorial 25 + 25 = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	22	550	

Semester: IV Course Objectives with Course Outcomes

Course Code: TD DSCC4.1	Course Paper: Woven Design Level – I (Practical Paper): Understanding of various traditional woven design Theoretical/Tutorial : Project Paper on Traditional textiles of West Bengal	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on : i) Basic Weaving and combination of the different yarns to create various samples. The candidates will be able to understand the key elements of basic weaving. ii) To study in detail and understand about the basic design repeats and layouts. iv) Drawing of various traditional designs on paper with understanding knowledge of basic weaves according to suitable fabric surfaces. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own woven design composition, to share their experience, with the little history. Course Outcome: After completion of the course, learners will be able to: i) Apply the advance knowledge with perfection to make a proper and complete woven design composition.		
Course Code: TD DSCC4.2	Course Paper: Basic Weaving (Practical Paper): Understanding of various weaving methods. Drawing of Basic weaving pattern on graph paper. Theoretical/Tutorial : Project Paper on Fiber to Fabric	Credit of the paper: 2 + 1 +1 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on : i) Achieving clear concept on the functionality of a Desk loom with developing skills will help to uplift weaving sense for further knowledge. ii) The Students can identify and differentiate various looms used in weaving a fabric. iii) Understanding of various traditional woven designs and gain the ability to identify and compare them. iv) The candidates will develop ideas about weaving designs, it's using methods, pros and cons, its traditional practice etc. and formative ideas. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition in woven design composition with little history to share their experience and the process etc. Course Outcome: After the course completion the student will be able to understand : i) About the concept of old traditional weaving practice its paved way to mainstream fine arts. Also about the perfectly competitive tendency of art market and its nature of demand. ii) The advance knowledge of woven design composition will develop creativity and perceptions of next level learning and helps to sustain in global art market.		
Course Code: TD DSCC4.3	Course Paper: CAD Level – I (Practical Paper) : Basic computer knowledge and application Theoretical/Tutorial : Project paper on CAD	Credit of the paper: 3 + 1 = 4 Total credit: 4
Course Objectives: This course enhances the advance knowledge about the basic study of Computer Aided Design (CAD). The major learning outcomes of this subject are as follows: i) Knowledge of basic tools of Computer.		

- ii) Operate the tools to create primary level Computer Aided Design with detailed developed observation as well as their role and importance in CAD composition.
- iii) Basic knowledge to make a good drawing, achieving skills to draw the individual elements for their further progress.
- iv) Develop motifs, patterns and designs for textile design.

For theoretical/ tutorial projects, they will search and make a write up with photographs to share their experience, the process and about the basic Computer Aided Design.

Course Outcome:

After completion of the course, learners will be able to :

- i) Apply the skills to make a complete composition in further days. Use different Computer tools and applications with detail observation, as well as their role and importance in the present versatility of CAD.
- ii) Develop parameters to make good Computer Aided Design and skills to make proper composition with individual elements for their further progress.

Course Code: TD DSCC4.4	Course Paper : Method And Materials Level-I (Theoretical Tutorial): Introduction of basic elements and principles of textile design, Classification of fiber, yarn, and their properties, Classification of looms, basic weaving mechanism and different terminology associated with weaving, Classification of traditional weaving designs and methods of West Bengal, Methods of classification of Resist Dyeing, Role of Textile Designer, Introduction of CAD Design Practical paper: Tapestry Weaving.	Credit of the paper: 03+01 = 04 Total credit: 4
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Course Objectives: This course enhances the knowledge and relevance of Methodical knowledge of the Practical subjects and its handlings. **The major learning outcomes of this subject are as follows:**

- i) After completion with this advance theoretical knowledge of the methods of the practical papers like Weaving, Printing and Dyeing.
- ii) The Method and Materials helps to understand the practical process of the subjects much easily.

For Practical paper they will create a Tapestry.

Course Outcome:

After completion of the course, learners will be able to: 1) Use their advance knowledge of the methods and the subjects and it will be helpful to compose their own art work in further learning.

Course Code: TD M4.1	Course Paper: History of Art Level – IV (Theoretical Paper): Art of India from Medial to Pre-Modern Period Art of Europe from High Middle ages to Pre-Modern Period Practical/ tutorial: Project Paper Interdisciplinary Studies, Group Discussion/ Project Presentation / Viva-Voice	Credit of the paper: 03+01 = 04 Total credit: 4
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History of Art: India and West – From 12th / 13th Cent. To 19th Centuries A.D.

(Medieval to Pre- Modern Era)

Indian Art: Group-A

[Panoramic Overview of the outgrowth of uniquely devised Indian (Hindu and Jain) and Indo-Islamic creative forms (Painting, Sculpture, Architecture including all kinds of Minor Arts and Crafts) and its fruition in Medieval India with the given patronage of Regional and Imperial Court-Patrons and other benefactors i.e merchants and traders].

Evolvement of diverse cultural endeavor - initiatives and promulgation.

A thorough study of the iconographical canons and its application during this era.

Important Aesthetic Treatises and Aesthetic theories/ doctrines.

A comprehensive study of Indian Painting:

A) Illuminated Manuscripts-

- i) Illustrated Manuscript of Orissa.
- ii) Jain Miniature of Western India.
- iii) Manuscript Paintings of the Hoysala and Vijayanagara Dynasty.

- i. Illustrated Newari Mss (Ranjana- Calligraphy).
- ii. Hindu and Buddhist Icons of stone and metals.
- iii. Vernacular architecture
- iv. Textile and Decorative Arts

Tibet (Including Western Himalayan Foothills) Thangka painting (Buddhist Banners) and metal icons.
Central Asia (Silk Route/ Cross- Cultural Zone) Buddhist Murals, Bamiyan Buddha statues, Thousand Buddha Cave of Dun-huang and 'DiamondSutra' - an earliest Block book.

Western Art-Group-B

An introduction to the art of Book Illustration: Important Schools: of Illustrated Books-A.D.1100–1600 A.D.
 Genesis of the Gothic Art and Architecture – 12th to 16th Cent. Paintings including Panel paintings, Stained glass, Fresco and Illuminated Manuscripts. .

Emergence of the Renaissance Art in Italy (1480–1527A.D.)

i. Early Italian Renaissance Artists- Giotto to Michelangelo;
 ii. High Renaissance- Classicism or Idealized Naturalism; Architecture, Painting, and Sculpture.
 Mannerism- and the Rise of Counter Reformation (1530–1590A.D.). Art of Northern Renaissance - Masters' contribution.

Introduction to Art and Architecture of Baroque Style:(Late16thCent. toEarly18thCent.A.D.)

Appearance of Rococo Style of Decorativeness and Ornamentation in France, Reign of Louis XIV -(1699/ 1700 – 1715 A.D.)

Origin and the development of the Neo-Classical Art (1750A.D.)

Cradle of the creative style of the Romanticism in the Mid-18thCent.

Origin and development of the Modern Western Aesthetics.

Course Objectives:

1. Acquisition of knowledge on art and culture of ancient Indian subcontinent from Medieval period till pre-Modern period.
2. Acquiring substantial knowledge on paintings, sculptures, architectures, murals of the ancient Indian subcontinent.
3. Acquisition of substantial knowledge on ancient Indian aesthetic schools and aesthetic discourses.
4. To gain knowledge on European paintings, sculptures, architectures, murals of Europe since Gothic period till mid-18th century.
5. To acquaint students with the concepts of modern Western Aesthetic discourses.

Course Outcome: The student will be able to understand the chronological development of art history in the Indian subcontinent and Europe.

Course Code: TD AEC4.1	MIL (Modern Indian Language / Alternative English) Level - II (Theoretical Paper): Including OP/ Tutorial : Modern Indian Language Bengali/ Alternative English	Credit of the paper: 1+1 = 02 Total credit: 2
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MIL (Modern Indian Language):

গদ্য: ১. জাপান যাত্রীর ডায়েরি - রবীন্দ্রনাথ ঠাকুর ২. নালক - অবনীন্দ্রনাথ ঠাকুর

পদ্য: ১. নক্সী কাঁথার মাঠ - জসীমউদ্দীন ২. বাবরের প্রার্থনা - শঙ্খ ঘোষ

(Alternative English):

Prose: 1. *Amrita Sher-Gil* by Mulk Raj Anand, 2. *Mother* by Maxim Gorky

Poem: 1. *Sailing to Byzantium* by W.B. Yeats, 2. *Leaves of Grass* by Walt Whitman

Course Objectives:

1. To enable pupils to comprehend the Bengali (MIL) and English language.
2. To make a comprehensive understanding of the interrelation of languages and visual arts.

Course Outcome:

The student will be able to understand the interrelationship of language and art.

For Further Studies:

বাংলা ভাষা ও সাহিত্য :

বৈষ্ণব পদাবলী :

- “সখি কি পুছসি অনুভব মোর....জনম অবধি হাম রূপ নেহার লুঁ” / “মাধব, বহুত মিনতি করি তোর... দেই তুলসী তিলদয়া জনু ছোড়বি মোয় তিল এক দেহ দীনবন্ধু” য “এ সখি হামারি দুখের নাহি ওর এভরা বাদর সাহভাদরহরি বিনে দিন রতিয়া” – বিদ্যাপতি
- ‘হিমাভিসার’ / ‘বর্ষাভিসার’ / ‘রাসাভিসারিণী’ / ‘অর্ধনারীশ্বর’ / ‘রূপাকুষ্ঠা’ / ‘নব অনুরাগে’ – গোবিন্দদাস
- ‘বিরহোৎকর্ষিতা’ / ‘তিমিরাভিসারিণী’ – শেখর
- ‘রূপমুগ্ধা’ – দ্বিজভীম
- ‘নবঅনুরাগিণী’ – দ্বিজ চন্ডিদাস ও বীরহাম্বির
- ‘রূপানুরাগ’ – বলরাম দাস
- ‘শুক্রাভিসারিণী’ – রূপ গোস্বামী

ভ্রমণ সাহিত্য :

- ‘পালাসৌ’ – সঞ্জীব চট্টোপাধ্যায়
- ‘জাভা যাত্রীর পত্র’ / ‘জাপান যাত্রীর ডায়েরী’ – রবীন্দ্রনাথ ঠাকুর
- ‘পথে প্রবাসে’ – অন্নদাশংকর রায়
- ‘যাবই যাব পের’ – নবনীতা দেব সেন
- ‘ছবির দেশে কবিতার দেশে’ – সুনীল গঙ্গোপাধ্যায়
- ‘হঠাৎ ঘুম ভেঙে’ – হিরণ মিত্র
- ‘রম্যানি বীক্ষ্য’ – সুবোধ কুমার চক্রবর্তী
- ‘রবীন্দ্রসঙ্গমে দ্বীপময় ভারত ও শ্যাম কস্মোজ’ – সুনীতিকুমার চট্টোপাধ্যায়
- ‘দেশে বিদেশে’ – সৈয়দ মুজতবা আলি’

পত্র সাহিত্য :

- ‘ছিন্নপত্র’ (প্রাসঙ্গিক পত্র) – রবীন্দ্রনাথ ঠাকুর
- ‘দৃষ্টি ও সৃষ্টি’ – নন্দলাল বসুর পত্র
- ‘শিল্পচিন্তা’ – গনেশ পাইন
- ‘যামিনী রায় বিষ্ণু দে : বিনিময়’ – অরুণ সেন
- ‘নির্বাচিত পত্র ছ ভগিনী নিবেদিতা’ – শংকরী প্রসাদ বসু

প্রবন্ধ :

- ‘মানুষের ধর্ম’ – রবীন্দ্রনাথ ঠাকুর
- ‘রামায়ণী কথা’ – দীনেশচন্দ্র সেন

- ‘ভারত সংস্কৃতির ভিত্তি’ – শ্রী অরবিন্দ
- ‘মহাভারতের কথা’ – বুদ্ধদেব বসু
- ‘ভারতের সংস্কৃতি’ / ‘ভারত পরিক্রমা’ – ক্ষিতিমোহন
- ‘ব্যক্তিগত চার্লি’ – হিরণ মিত্র
- ‘পুনশ্চ পারী’ – নীরদ মজুমদার

উপন্যাস :

- ‘ঘরে বাইরে’ / ‘মালঞ্চ’ – রবীন্দ্রনাথ ঠাকুর
- ‘মেঘমল্লার’ / ‘আরণ্যক’ / ‘অশনি সংকেত’ – বিভূতিভূষণ বন্দ্যোপাধ্যায়
- ‘প্রতিদ্বন্দী’ / ‘অরণ্যের দিনরাত্রি’ – সুনীল গঙ্গোপাধ্যায়
- ‘নালক’ / ‘আপন কথা’ / ‘ক্ষুদ্র জাত’ – অবনীন্দ্রনাথ ঠাকুর
- ‘নির্জন সৈকতে’ – সমরেশ বসু

জীবনী / আত্মজীবনী

- ‘জীবনস্মৃতি’ – রবীন্দ্রনাথ ঠাকুর
- ‘যখন ছোট ছিলাম’ – সত্যজিৎ রায়
- ‘দেখি নাই ফিরে’ – সমরেশ বসু
- ‘জীবনের ঝরাপাতা’ – সরলাদেবী চৌধুরাণী
- ‘চিত্রকর’ / ‘চিত্রকথা’ – বিনোদবিহারী মুখোপাধ্যায়
- ‘দক্ষিণের বারান্দা’ – মোহনলাল গঙ্গোপাধ্যায়
- ‘পূণ্যস্মৃতি’ – রথীন্দ্রনাথ ঠাকুর
- ‘নিবেদিতাকে যেমন দেখিয়াছি’ – সরলাবালা সরকার
- ‘জিন্দবাহার’ – পরিতোষ সেন

ছোটগল্প :

- ‘শিল্পী’ / ‘প্রাগৈতিহাসিক’ – মানিক বন্দ্যোপাধ্যায়
- ‘চিত্রকর’ / ‘পট’ / ‘রবিবার’ / ‘নষ্টনীর্’ – রবীন্দ্রনাথ ঠাকুর
- ‘বর্ণাঙ্ক’ – সত্যজিৎ রায়
- ‘ভারতপ্রেম কথা’ (নির্বাচিত অংশ) – সুবোধ ঘোষ

নাটক

- ‘ডাকঘর’ / ‘রাজা’ – রবীন্দ্রনাথ ঠাকুর
- ‘চাঁদবণিকের পালা’ – শম্ভু মিত্র

- ‘আস্তিগোনে’ / ‘অয়দিপাউস’ – সোফোক্লেস
- ‘চলচিত্ত চঞ্চরি’ – সুকুমার রায়
- ‘জনা’ / ‘প্রফুল্ল’ – গিরিশ ঘোষ
- ‘নবান্ন’ – শিশির ভাদুরী
- ‘শের আফগান’ – অজিতেশ বন্দ্যোপাধ্যায়
- মনোজ মিত্র / মোহিত চট্টোপাধ্যায় / সুনীল গঙ্গোপাধ্যায়

গীতীকাব্য / কাব্যনাট্য :

- ‘তাসের দেশ’ / ‘কর্ণকুন্তী সংবাদ’ / ‘চন্ডালিকা’
- ‘গান্ধারীর আবেদন’ – রবীন্দ্রনাথ ঠাকুর
- ‘নরনারায়ণ’ – ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ
- ‘তপস্বী ও তরঙ্গিনী’ / ‘অনানী অঙ্গনা ও প্রথম পার্থ’ – বুদ্ধদেব বসু

লিরিক / গীতিকবিতা :

- “‘চাহিয়া দেখো রসের স্রোতে” – রবীন্দ্রসঙ্গীত
- “‘সৃজনছন্দে আনন্দে নাচ নটরাজ...” – নজরুলগীতি
- বাউল সঙ্গীত :
 - “‘...খাঁচার ভিতরে অচিন পাখি” / “‘...দেহ ঘড়ি সন্ধান করি কোন মিস্ত্রি বানাইয়াসে ...” ও অন্যান্য– লালনগীতি
 - “‘.....কীঘর বানাইন আমি শূন্যের মাঝার’ – হাসন রাজা
- লোকগীতি ও পল্লীগীতির শ্রেষ্ঠ ভাবসমৃদ্ধ রচনা পাঠ্য হতে পারে।

কবিতা

- ‘ব্রাহ্মণ’ / ‘এবার ফিরাও মোরে’ / ‘মানস সুন্দরী’
‘নিরুদ্দেশ’ / ‘বলাকা’ / ‘রঙ রোজিনী’ / ‘তপোভঙ্গ’
‘কিনু গোয়ালার গলি’ / ‘দুঃখের আঁধার রাত্রি
কারেবারে’ – রবীন্দ্রনাথ ঠাকুর
- ‘নকশী কাঁথার মাঠ’ – জসীমউদ্দিন
- ‘বনলতা সেন’ / ‘সুচেতনা’ – জীবননানন্দ দাশ
- ‘নিসর্গভাষ্য’ / ‘ইলোরা’ / ‘আলেখ্য’ / ‘কোনারক’
– বিষ্ণু দে
- ‘বাবরের প্রার্থনা’ – শঙ্খ ঘোষ
- ‘হেমন্তের অরণ্যে আমি এক পোস্টম্যান’ – শক্তি চট্টোপাধ্যায়

- ‘হয়তো চিত্রকর’ – জয় গোস্বামী
- ‘ছেলে গেছে বনে’ – সুভাষ মুখোপাধ্যায়

Semester: V

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
TD DSCC5.1	Textile Printing (Practical Paper): Understanding of various printing methods including Block printing and Screen printing Preparation of textile printing colours like Pigment colour , Acid colour, Discharge colour, etc Developing samples/ products/ artworks using various printing techniques Theoretical/ Tutorial: Project paper on Textile Printing	03+01 = 04	100	Submission of Class works: at least three. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC5.2	Tapestry and Carpet weaving (Practical Paper): Understanding of Tapestry and Carpet weaving Developing Products / Artworks Theoretical/ Tutorial : Project paper on Tapestry, Carpet and Rug	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC5.3	Hand Embroidery (Practical Paper): Understanding of various techniques of Hand Embroidery Developing Samples / Products / Artworks Visiting at Embroidery units /Hub in West Bengal Theoretical/ Tutorial: Project paper on Traditional Embroidery in India	03+01 = 04	100	Submission of Class works: at least eighteen Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC5.4	Method And Materials Level - II (Theoretical paper) : Introduction of complex weaving design , use of graph paper, Calculation, etc Classification of India's traditional woven designs and techniques Weaving mechanism of Dobby and Jacquard loom Weaving Techniques of Tapestry, Carpet and Rug Introduction of non woven textile Introduction of India's traditional printing and Dyeing techniques Introduction of different types of printing process, colour making process, etc Introduction of different types of Dyeing process- Chemical and Natural	03+01 = 04	100	Submission of Class works: at least fifteen Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

	Reference Books: Textile Design & Colour by Watson, Textile Fiber to Fabric by Corbean, Tanth o Rang by T.K.Basu, Fabric of India by Rosemary Crill, Embroidered Textiles Traditional Patterns from Five Continents by Sheila Paine, Indian Embroidery by Rosemary Crill, Indian Textile Patterns and Techniques by Avalon Fotheringham, 5000 Designs and Motifs from India by Ajit Muookerjee, Complete Guide to Natural Dyeing: Fabric, Yarn and Fiber by Eva Lambert, Traditional Indian Handcrafted Textile: History, Techniques by Anjali Karolia, Natural Dyes: sources, Tradition, technology and Science, Silk-Screen Printing: for Artists& Craftsmen by Mathilda V.Schwalbach, Jemes Alfred, Block Printing Process: How to Achive Professional Result by Wally Bermel Practical / Tutorial: Project Paper			
TD M5.1	History of Art Level – V A (Theoretical Paper): Art of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
TD M5.2	History of Art Level – V B (Theoretical Paper): Critical Reading of Modern Indian and European Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	24	600	

Semester : V Course Objectives with Course Outcomes

Course Code: TD DSCC5.1	Course Paper: Textile Printing (Practical Paper): Understanding of various printing methods including Block printing and Screen printing, Preparation of textile printing colours like Pigment colour , Acid colour, Discharge colour, etc., Developing samples/ products/ artworks using various printing techniques Theoretical/ Tutorial : Project paper on Textile Printing	Credit of the paper: 03+01 = 04 Total credit: 04
Course Objectives: The course aims to familiarize the learner’s basic idea about the specialization compositions. i) Course aims to introduce the fundamentals of Printing Textile with a specific focus on Block Printing, Screen printing and Stencil printing. ii)The printing based study of composition will impart skills and clear concepts on Printing tradition of India as well as the global art field. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created printing work, to share their experience, about the process with short historical information. Course Outcome: After completion of the course, learners will be able to: i)Understand the differences between various printing techniques. ii)Apply these printing techniques to develop the Textile products.		

Course Code: TD DSCC5.2	Course Paper: Tapestry and Carpet weaving (Practical Paper): Understanding of Tapestry and Carpet weaving, Developing Products / Artworks Theoretical/ Tutorial: Project paper on Tapestry, Carpet and Rug	Credit of the paper: 01 +03 = 4 Total credit: 4
Course Objectives: The course aims to develop the learner's advancement about different Process of Tapestry and Carpet weaving. i)The candidates will develop ideas about our ancient and traditional techniques of Tapestry weaving and Carpet. ii)Tapestry weaving is popular in India and abroad. This traditional process and derivatives of Tapestry and Carpet weaving. It will help the candidate to understand about the mechanism along with the art and crafts history of India and the world. iii)The progressive and understanding level of the candidates about the ideas and skills in Tapestry and Carpet weaving will encourage them to practice it more and more. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition in Tapestry/ Carpet with little history to share their experience and the process etc. Course Outcome: After the course completion the student will be able to understand : i) About the development of concepts of traditional practice of Tapestry and Carpet weaving and its paved way to mainstream fine arts. Also about the perfectly competitive tendency of art market and its nature of demand. ii) About the Tapestry and Carpet weaving and its cost effectiveness. The material and its handling etc. Its uses in the past decades etc.		
Course Code: TD DSCC5.3	Course Paper: Hand Embroidery (Practical Paper): Understanding of various techniques of Hand Embroidery, Developing Samples / Products / Artworks, Visiting at Embroidery units /Hub in West Bengal Theoretical/ Tutorial: Project paper on Traditional embroideries of India	Credit of the paper: 01 +03 = 4 Total credit: 4
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) The traditional hand embroidery techniques of different states of India, including West Bengal. ii) The modern approach of the embroidery stitches that may be used for preparing contemporary artworks or products. iii) Combining different embroidery stitches in one frame to know the importance of each stitch, and fabrics and threads suitable for embroidery. iv) Textile artists using creative embroidery as a medium of their artworks. Difference between hand embroidery and machine embroidery. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their created Artwork/ product, with a little information to share their experience, about the process and about the study with little history. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce good products or artworks. 2) The ability of good embroidering skill will enrich students to prepare unique compositions, and the candidates will find high demand of embroidery in textile apparel field.		

Course Code: TD DSCC5.4	Course Paper: Method And Materials Level-II (Theoretical Paper): Introduction of complex weaving design , use of graph paper, Calculation, etc, Classification of India's traditional woven designs and techniques, Weaving mechanism of Dobby and Jacquard loom , Weaving Techniques of Tapestry, Carpet and Rug, Introduction of non woven textile, Introduction of India's traditional printing and Dyeing techniques, Introduction of different types of printing process, colour making process, etc, Introduction of different types of Dyeing process- Chemical and Natural.	Credit of the paper : 03 + 01 = 04 Total credit : 04
Course Objectives : This course enhances the knowledge and relevance of Methodical knowledge of the Practical subjects and its handlings. The major learning outcomes of this subject are as follows: i)After completion with this advance theoretical knowledge of the methods of the practical papers like complex weaving design , use of graph paper, Calculation, etc, Classification of India's traditional woven designs and techniques, Weaving mechanism of Dobby and Jacquard loom , Weaving Techniques of Tapestry, Carpet and Rug, Introduction of non woven textile, Introduction of India's traditional printing and Dyeing techniques, Introduction of different types of printing process, colour making process, etc, Introduction of different types of Dyeing process- Chemical and Natural. ii) The Method and Materials helps to understand the practical process of the subjects much easily. For theoretical/ tutorial projects, they will make a Mixed media work. Course Outcome: After completion of the course, learners will be able to: i)Use their advance knowledge of the methods and the subjects and it will be helpful to handle different types of yarns and compose their own art work in further learning.		
Course Code: TD M5.1	Course Paper: History of Art Level – V A (Theoretical Paper): Art of India and Art of Europe during the Modern Period (Late 19 th and Early 20 th Centuries) Practical / Tutorial: Project Paper	Credit of the paper : 03 + 01 = 04 Total credit : 04
<u>Development of Modern Indian Art in the Indian Subcontinent in the 19th and early 20th Centuries</u> i. Development of Indian Art during Colonial period - Company paintings (Patna, Oudh, Lucknow and others), Kalighat Pata Paintings ii. Eminent exponents of modern Indian art - Gaganendranath Tagore, Sunayani Debi, Amrita Sher Gill, Mukul Dey, Jamini Roy, and others iii. Revivalism in Indian Art - E.B.Havell, Abanindranath Tagore and Bengal School iv. Establishment of Kalabhavan and Contextual modernism in the art of Rabindranth Tagore, Nandalal Bose, Benodebehari Mukherjee, Ramkinkar Baij v. Art of Bengal Famine - Chittoprasad Bhattacharya, Jainul Abedin, Somnath Hore, Debiprasad Mukhopadhyay vi. Modern Indian artists in pre-Independence era - Debiprasad Roychowdhury, Dhanraj Bhagat, Prodosh Dasgupta etc. <u>Art of Printmaking in India during 19th and 20th century</u> xii. Early history of the Printed images in Books and Journals since 19th century, Battala wood cut prints, establishment of Calcutta Art Studio, Oleographs of Raja Ravi Verma and Bamapada Bandhyopadhyaya. xiii. Prominent Indian Printmakers: Gaganendranath Tagore, Mukul Chandra Dey, Nandalal Bose, Ramendranath Chakravarty, Manindra Bhusan Gupta, Biswarup Bose, Haren Das, Ajit Chakravorty, Arun Bose, Sanat Kar, Shanti Dave, Jyoti Bhatt, Naina Dalal, Yangeswar Kalyanji Shukla and others. <u>Art Education in Colonial India during early 19th and early 20th century</u> xiii. Impact of colonial Art Education in the Indian subcontinent and the establishment of Madras School of Art & Industry, School of Industrial Art, Calcutta, Bombay School of Art, Mayo School of Art, Lahore etc.		

Developments in European Art during the 19th century and early 20th century

- viii. Development of the art movements after French Revolution-Realism, the art of the Pre-Raphaelites, etc.
- ix. The art movements since 1850s and onwards - Impressionism, Neo-Impressionism, Post impressionism, Symbolism, Art Nouveau etc., Expressionism in Germany, France, Austria
- x. Introduction of Modernism and Modernity during the late 19th century
- xi. Introduction to Fauvism, Cubism, Futurism, Suprematism, Dadaism, Surrealism, Constructivism, Bauhaus movement etc.
- xii. Conceptual theories of Sigmund Freud, Carl Yung, Claude Levi- Strauss, etc.

Tutorial:

Studies of Design and Decorative art practices in Shantiniketan/ Folk art forms of Bengal (dolls, wood carvings, patas, etc.)

Course Objectives:

1. To develop the concept of Indian art during colonial period.
2. To make pupils comprehend the concept of art education in colonial India.
3. To construct a thorough knowledge on the Printed images of books and journals of 19th century onwards.

To develop the concept of European art movements during the 19th and the early 20th centuries.

Course outcome:

The students will be able to relate their understanding of art making with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code: TD M5.2	Course Paper: History of Art Level – V B (Theoretical Paper): Critical reading of Indian Art and European Art during the Modern Period. Practical / Tutorial: Project Paper	Credit of the paper : 03 + 01 = 04 Total credit : 04
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Critical Analysis and Aesthetic Discourses in Indian art and Wesern art since 19th century till early 20th century (Level I)

- i. Modern Indian Art Theories and critical writings - Shyamacharan Srimani, Balendranath Tagore, Sukumar Ray, E. B. Havell, Abanindranath Tagore, Sister Nibedita, Nandalal Bose, Binodebehari Mukhopadhyay, Rabindranath Tagore and others.
- ii. Art Historiography - Vincent Smith, Fergusson, Percy Brown, O.C. Ganguly, Abanindranath Tagore, Ananda Coomarswamy, Sri Aurobindo Ghosh and others.
- iii. Western Modern Theories and Aesthetic ideals – Baumgarten, Winckelmann, Baudelaire, John Ruskin, William Morris, Andre Breton and others
- iv. Critical theories developing in Europe – Concepts of structuralism, constructivism, Dadaism, Surrealism, Formalism, etc.

Tutorial:

William Morris and the design practices in Europe in the modern period/ Bauhaus design movement.

Course Objectives:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Semester: VI

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
TD DSCC6.1	Woven Design Level – II (Practical Paper): Understanding of various complex weaving methods Understanding of function of Jacquard and Dobby loom Understanding of Hand loom and Power loom Drawing on graph paper for Jacquard / Dobby loom Developing samples / products using complex weaving techniques Theoretical/ Tutorial : Project paper on Loom and Traditional Woven Textile in India.	03+01 = 04	100	Submission of Class works: at least three. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC6.2	Surface Embellishment (Practical Paper): Understanding of Surface Embellishment Developing Products / Artworks Theoretical/ Tutorial : Project paper on Surface Embellishment	03+01 = 04	100	Submission of Class works: at least three. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC6.3	CAD Level – II (Practical Paper): Understanding of Digital Design for textile Creating digital design Developing samples / products Theoretical/ Tutorial : Project paper on CAD Level-II	03+01 = 04	100	Submission of Class works: at least twelve Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD M6.1	History of Art Level – VI A (Theoretical Paper): Art of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
TD M6.2	History of Art Level – VI B (Theoretical paper): Critical Reading of Modern Indian and Western Cultures Practical / Tutorial: Project Paper	03+01 = 04	100	Theoretical Paper =75 Marks Practical/ Tutorial =25 Marks
TD SI6.1	Summer Internship Internship will be conducted to all relevant / possible Government and Non-Government organization etc. OR Field training under any significant artist / craft person / traditional artist / industrial design setup relevant to the art practice for better understanding of technique, discipline and materials, under the supervision of departmental teachers. Individual / collaborative / group work can be done under expert guidance. Aim to gain practical knowledge of market, production, investments, labour and life.	02 + 01 = 03	75	Submission of works: At least two original works along with 15–20 photographs proving the candidate's involvement with the work, from processing to finishing during the Summer Internship. The intern has to bring one signed letter from the resource person/ instructor/ industry at the end of the internship to attach with the project at the time of submission. Project Note Book = 50 Marks Viva-voce = 25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	23	575	

Semester: VI Course Objectives with Course Outcomes

Course Code: TD DSCC6.1	Course Paper: Woven Design Level – II (Practical Paper): Understanding of various complex weaving methods. Understanding the function of Jacquard and Dobby loom. Understanding of Hand loom and Power loom. Drawing on graph paper for Jacquard / Dobby loom. Developing samples / products using complex weaving techniques. Theoretical/ Tutorial : Project paper on Loom and Traditional Woven Textile in India.	Credit of the paper: 03 +01= 04 Total credit =04
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i)Various complex weaving methods. ii)Understanding of function of Jacquard and Dobby loom. Understanding of Hand loom and Power loom. iii)Drawing on graph paper for Jacquard / Dobby loom. iv)Advance level Composition in woven design develop the concepts and skills of weaving and it allowing practitioners to create thematic, conceptual, personalized works of art while concentration make them powerful to create more aesthetic art work in future.. v)The students already familiar to handle the desk loom weaving in the previous semester, so experimenting with different techniques to discover what feels most creative. It helps to sharpen focus, and develop a sense of accomplishment. vi) Developing weaving samples / products using complex weaving techniques. They can identify different woven fabrics. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created woven design composition, to share their experience, about the process with little historical information. Course Outcome: After completion of the course, learners will be able to: i)The ability of making woven design composition will develop creativity and perceptions in sculpting with advance knowledge. It will enrich to prepare compositions.		
Course Code: TD DSCC6.2	Course Paper: Surface Embellishment (Practical Paper): Understanding of Surface Embellishment. Developing Products / Artworks. Theoretical/ Tutorial: Project paper on Surface Embellishment	Credit of the paper: 03 +01= 04 Total credit =04
Course Objectives: The course aims to familiarize the learner's basic idea about the specialization compositions. i)Knowing various embellishment elements that is very informative and knowledgeable for textile art practitioners. ii)The students use to handle elements of textile embellishment to express through their Art work/Product. iii)They can compose with different embellishment elements for suitable composition iv)Use of textile embellishment elements in other fields as well like fashion design , indoor and outdoor installation etc. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work with embellishment elements, to share their experience, about the process and about the experiences of composition making.		

Course Outcome: After completion of the course, learners will be able to: i)Creating art work/product with embellishment elements will help in their professional lives. ii)Arranging different embellishment elements develop the ability of creating art work/product with perceptions and proper knowledge.		
Course Code: TD DSCC6.3	Course Paper: CAD Level – II (Practical Paper): Understanding of Digital Design for textile. Creating digital design. Developing samples / products Theoretical/ Tutorial: Project paper on CAD Level-II	Credit of the Paper: 03 +01= 04 Total credit =04
Course Objectives: The course aims to familiarize the learner's to acquire conceptual knowledge on i) Digital Design and its advance knowledge helps the candidates to understand the key elements of the compositional arrangements to enrich their development. ii) Advance study of CAD develop the concepts to achieve all the aesthetics qualities within their compositions effectively. iii)Constructive idea on various compositions, helps to develop the skills of the candidates with subjects preferred from different form of art and their arrangements. iv) Candidates can create designs with the help of different Softwares, to get knowledge of various Textile related Softwares and their uses. v)This study will encourage the candidates and enrich them with the composition with developing skills, clear concepts on arrangements of digital elements, textures for further levels. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Digital Design Composition, to share their experience, about the process and about their experiences etc. Course Outcome: After completion of the course, learners will be able to: i) Apply the advance knowledge with perfection to make a proper and complete digital composition with different Computer Softwares. ii) The advance ability of composition making will develops creativity and perceptions of next level learning.		
Course Code: TD M6.1	Course Paper: History of Art Level – VI A (Theoretical Paper): Art of India during the Modern Period (20 th Century) Art of Europe and America during the Modern period (20 th Century) Practical / Tutorial: Project Paper	Credit of the Paper: 03 +01= 04 Total credit =04
<u>Developments in Indian Art in the Post-Independent period</u> xiv. Formation of Art groups in India since mid-20 th century: Calcutta Group, Progressive Artists' Group Bombay, Delhi Silpi Chakra, Choramandal Artists' Village, GROUP 1890 etc. ii. Concept of 'indigenism' in modern Indian art. iii. 'Abstraction' in modern Indian art. iv. Indian advertising and image-making (Poster Designs, Film Posters, News Paper Design etc.) v. Art Education in post-independent India - Faculty of Fine Art, MS University, Baroda, Kalabhavan Visva-Bharati University (Santiniketan), College of Art, Delhi, Jamia Millia Islamia, Delhi, Chitrakala Parishath Bangalore, etc. vi. The concepts of installation art, video-installation, performance art, new media art, etc. in Indian visual art scenario.		

Developments in Western Art since the post World War

- i. The postmodern art movements - Pop Art, Conceptual Art, Minimalism, Lyrical Abstraction, Installation Art, Neo-Dada, Post-minimalism, Lowbrow, Land Art, Body Art, Happenings etc.
- ii. Fluxes, Art Povera, Feminist Art, New Media Art, Performance Art, Appropriation Art, Photorealism, Post-Colonial Art, Street and Graffiti Art etc.

Tutorial:

Group discussion/ Viva voce/ Projects

Course Objective:

1. To introduce the students to the developments in modern Indian art in the pre-independence and post-independence period.
2. To introduce the students to the developments in the philosophical concepts, artistic concepts, critical theories that developed in Europe and America from 20th century onwards.

Course Outcomes:

The students will be able to relate their understanding of art practice with the preceding developments in visual arts in the Indian subcontinent, Europe and America.

Course Code:
TD M6.2

Course Paper: History of Art Level -VI B (Theoretical Paper):
Critical reading of Indian art during the Modern Period (20th Century)
Critical reading of European and American Art during the Modern period (20th Century)
Practical / Tutorial: Project Paper

Credit of the Paper: 03 +01= 04
Total credit =04

Critical Analysis and Aesthetic Discourses in Indian art and Western art since the end of World War II (Level II)

Indian Post-independent art theories and aesthetic ideals since 1947 onwards:

- i. The development of art criticisms in modern Indian art – Jaya Appaswamy, J Swaminathan, Richard Bartholomew, Gulam Mohammad Sheikh, KG Subramanyan, etc.
- ii. The development of art theories in post-independent India since the 80s– Geeta Kapur, Gayatri Sinha, Partha Mitter, Tapati Guha Thakurta etc.

Western Critical Theories

- i. The development of Western Critical Theories
- ii. Critical Theory (Frankfurt School), Existentialism, Postmodernism, Post-structuralism, Feminist Theory, Queer Theory, Postcolonial/Decolonial Theory etc.

Tutorial

Group discussion/ Viva voce/ Projects

Course Objective:

1. To develop critical thinking and understanding to interpret the essence of Indian art and the critical theories.
2. To develop critical thinking and understanding to interpret the essence of Western art and the critical theories.

Course outcome:

The students will be able to interpret the art works critically and inculcate the ability of critical thinking in the arena of Visual arts discipline.

Course Code: TD SI6.1	Course Paper : Summer Internship Project Notebook and Viva-voce based on Summer Internship	Credit of the paper: 2 + 1 = 3 Total credit: 3
Course Objectives: The course aims to enhance the learner's knowledge to better their art practice The major learning outcomes from this Summer Internship are as follows: i) Summer Internship programme helps in candidate's career & self-development with communication skills and critical thinking. The outside world helps them with forging in leadership skills along with professionalism and handling with technical knowledge. They also understand the value of teamwork etc. ii) Internships are very crucial, and it helps to gain exposure in real life. Candidates get to learn their lessons from experts, master craftsmen, and industries, which will be helpful in future. iii) It also gives them a lot of opportunity to learn. Internships are an opportunity to make balance between knowledge and skills acquired in institute. Internships gives young professionals the opportunity to experiment, and learn in a safe environment to shape the way of young professionals view about the art world and prepare them for their next steps. vi)A candidate can develops with better professional skills from internship program. The goal is for the intern to leave the internship more developed as a professional, not just more proficient in one specific skill. v)Interns can get the idea about the balance between experience and potential knowledge. Gaining skills outside the academic environment is also enhancing their skills. To succeed in long term internship can helps them to focus. vi)The internship programme is an early opportunity to get an advance experience about the art market as well as their future workplace . vii)Internship programme gives the experience of real life and helps to identify what they do and don't want to do. It helps them to gain perspective of what matters most to them. viii)This Summer Internship is itself a great way to understand the art world and a great opportunity to spread their network with professionals. The programme helps to cultivate relationships between individual and art market/ world, throughout their educational journey. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created art work, to share their experience, about the process and about the experiences etc. Course Outcome: After the course completion the student will be able to understand i) About the learning how to introduce themselves and tell their stories, concepts of diversity dealing with the various segments and nature of different disciplines. ii) How to communicate with the art market and handle challenging work situations in their chosen field, solving problems independently with recognizing strengths and weaknesses, competitions, and its practice of utility, application of quantitative aesthetics and the way to succeed at demand based varied visual representation along with budget oriented global art market.		

****The 5 DSCC/ core papers to be studied in the 7th semester of the ‘Honours Programme’ shall be identical with core papers to be studied by the students pursuing ‘Honours with Research Programme’. ****

4-YEAR B.F.A. HONOURS COURSES and HONOURS WITH RESEARCH COURSES

Semester: VII

Course Code	Course Paper Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination Procedure
TD DSCC7.1	Textile Dyeing (Practical Paper): Understanding of various Dyeing methods including Natural dye, Eco print, Kalamkari, etc Preparation of Vegetable colours Developing samples/ products/ artworks using various Dyeing techniques Theoretical/ Tutorial : Project paper on Traditional Dyeing	03+01 = 04	100	Submission of Class works: at least three Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC7.2	Non Woven Textile (Practical Paper): Understanding of various types of non woven Textile techniques like Felt, Macrame and others Developing products / Artworks Theoretical/ Tutorial : Project paper on Non Woven Textile	03+01 = 04	100	Submission of Class works: at least Three. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC7.3	CAD Level –III (Practical Paper): Understanding of Textile related software Creating graph design for woven textile Developing samples / products Theoretical/ Tutorial : Project paper on CAD	03+01 = 04	100	Submission of Class works: at least nine Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC7.4	Mix-Media Work (Practical Paper): Understanding of Mixed Media Work Developing products/ artworks using various printing and dyeing techniques. Theoretical/ Tutorial : Project paper on Mixed media	03+01 = 04	100	Submission of Class works: at least two. Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC7.5	Creative Textile Design (Practical Paper): Advance level Composition in Textile Design develops the concepts and skills of designing Theoretical/ Tutorial : Advance level Creative Textile Design	03+01 = 04	100	Submission of Class works: at least Three Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
Total Credit and Marks. 1 Credit=25 Marks		20	500	

Course Code: TD DSCC7.1	Course Paper: Textile Dyeing (Practical Paper): Understanding of various Dyeing methods including Natural dye, Eco print, Kalamkari, etc. Preparation of Vegetable colours. Developing samples/ products/ artworks using various Dyeing techniques. Theoretical/ Tutorial: Project paper on Traditional Dyeing	Credit of the Paper: 03 + 01 = 04 Total Credit: 04
Course Objectives: The course aims to develop the learner's knowledge about the Dyeing Process of yarn/fabric. i)The candidates will develop ideas about the ancient dyeing process of 'Kalamkari', it's technique, pros and cons, its traditional practice etc. and formative ideas. ii)Preparation of vegetables/ Natural dyes of yarn/fabric and their uses. iii)Understanding Dyeing process of Natural Dye and Eco print. iv)It will help the candidates to understand about these dyes along with the art and crafts history of India and the world. v)The progressive and understanding level of the candidates about the ideas and skills in these dyes will encourages them to practice it more and more. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created composition in Textile Dyeing with minimum knowledge of history to share their experience and the process etc. Course Outcome: After the course completion the student will be able to Develop products / Artwork with the textile dyeing process of natural dyes, Eco Print and 'Kalamkari', and its appeal to modern day art practice in mainstream fine art. Also about the perfectly competitive tendency of art market and its nature of demand. 2. Develop samples and know its cost effectiveness. 3.The material and its handling etc. Its uses in the past decades etc.		
Course Code: TD DSCC7.2	Course Paper: Non Woven Textile (Practical Paper): Understanding of various types of non woven Textile techniques like Felt, Macrame and others. Developing products / Artworks Theoretical/ Tutorial : Project paper on Non Woven Textile	Credit of the Paper: 03 + 01 = 04 Total Credit: 04
Course Objectives: The course aims to familiarize the learner's basic idea about the Non-woven Textiles. i)Understanding of various types of non woven Textile techniques like Felt, Macrame and others. ii)It gives information and knowledge about Non-woven textiles to art students. It helps to understand about the Composition and aesthetics along with the balance and rhythm in these textiles. iii)Understanding the importance of these textiles on Textile and Fashion industry. iv) Handling different textile materials for structure of the non-woven products. v)Understanding the differences between woven and non-woven textiles. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Non-woven Textiles, to share their experience, about the process and about the experiences of composition making with Non-woven Textiles.		

Course Outcome: After completion of the course, learners will be able to: i) Studying the various types of non woven Textile will help in their professional lives. ii) Develop art works / products using non woven Textiles.		
Course Code: TD DSCC7.3	Course Paper: CAD –III (Practical Paper): Understanding of Textile related software. Creating graph design for woven textile. Developing samples / products Theoretical/ Tutorial: Project paper on CAD	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: This course enhances the advance knowledge about Computer Aided Design (CAD). The major learning outcomes of this subject are as follows: i) After completing this study of different Softwares, students can learn and practice with Computer application tools. ii) Creating graph design for woven textile to bring perfection in the final design. iii) Upgraded knowledge of preparing design, adjustable for Contemporary market. iv) Understanding knowledge of design according to suitable fabric surfaces. Course Outcome: After completion of the course, learners will be able to : i) Use their proper skill and advance knowledge of different Softwares, to produce different design samples .		
Course Code: TD DSCC7.4	Course Paper: Mixed media Work (Practical Paper): Understanding of Mixed Media Work. Developing products/ artworks using various printing and dyeing techniques. Theoretical/ Tutorial: Project paper on Mixed media.	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: The course aims to familiarize the learner's to acquire conceptual knowledge on i) Arrangement of different Textile mediums in a single artwork to understand the key elements of the compositional components to enrich their development with a little change. ii) Advance study of modern materials to construct new conceptual mixed-media work that develops the concept to achieve all the aesthetics qualities within their compositions effectively. iii) Direct Constructional idea on various compositions, helps to develop the skill of the candidates with subjects preferred from daily life, nature, realistic or abstract, etc. and their arrangements with different textile materials. iv) The developing characters will enrich the learners to find various aesthetical elements from their phenomenal world. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Mixed-media Art, to share their experience, about the process and about their experiences etc. Course Outcome: After completion of the course, learners will be able to: i) Apply the advance knowledge with perfection to make a proper and complete composition different textile materials to produce budget friendly and complete compositions in textile. ii) The advance ability of producing mixed media art will develop creativity and perceptions of next level learning.		

Course Code: TD DSCC 7.5	Course Paper: Creative Textile Design (Practical Paper): Advance level Composition in Textile Design develops the concepts and skills of designing Theoretical/ Tutorial : Advance level Creative Textile Design	Credit of the paper: 03+01 =04 Total credit: 04
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Advance level Composition in Textile Design develops the concepts and skills of designing and allowing practitioners to create thematic, conceptual, personalized works of art while relaxation and focus make them strong from inside. ii) The students already familiar to handle the Textile materials and tools in the previous semester, so experimenting with different techniques. It helps to sharpen focus, and develop a sense of accomplishment. iii) In this semester designing with Textile materials will encourage the students to make Textile Art with proper exhibiting qualities. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Textile Art composition, to share their experience, about the process with little historical information. Course Outcome: After completion of the course, learners will be able to: i) The ability of making Textile Art composition will develop creativity and perceptions in material handling with advance knowledge. It will enrich to prepare compositions.		

4-YEAR B.F.A. HONOURS COURSES

Semester: VIII

Course Code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
TD DSCC8.1	Fiber Sculpture (Practical Paper): Understanding of Fiber Sculpture Creating artwork using textile materials and any other techniques Theoretical/ Tutorial : Project paper on Fiber Sculpture	03+01 = 04	100	Submission of Class works: two Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC8.2	Textile Art (Practical Paper): Understanding of Textile Art including New media textile and Textile Installation Creating artworks using new media textiles and any other techniques Theoretical/ Tutorial: Project paper on Textile Art, New media textile, Textile installation	03+01 = 04	100	Submission of Class works: two Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks

TD DSCC8.3	Portfolio Making (Practical Paper): Theoretical/ Tutorial: Project paper on Market Survey (Textile related)	03+01 = 04	100	Submission of Class works: one Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC8.4	Window Display (Practical Paper): Understanding of Window Display including Visual Merchandising Making of prototype	03+01 = 04	100	Submission of Class works: one Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
TD DSCC8.5	Product Design (Practical Paper): Understanding of product design. Creating textile products using suitable textile design techniques with the help of textile materials and fabrics. Theoretical/ Tutorial : Project paper on textile products.	03+01 = 04	100	Submission of Class works: at least fifteen Practical Paper =75 Marks Theoretical/ Tutorial =25 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII Course Objectives with Course Outcomes

Course Code: TD DSCC8.1	Course Paper: Fiber Sculpture (Practical Paper) : Understanding different Fibers and their usefulness. Creating Sculpture using fiber and other textile materials. Theoretical/ Tutorial: Project paper on Fiber Sculpture	Credit of the Paper: 03 + 01 = 04 Total credit: 04
Course Objectives: The course aims to develop the confidence level of the learner's and idea about Fiber Sculpture. i) Combining different fibers develop the confidence of sculpting and it allowing practitioners to create personalized works of art while promoting relaxation and focus make them strong from inside. ii) The students use to handle and experiment with different techniques to discover what feels most artistic. It helps to sharpen focus, and develop a sense of accomplishment. ii) The softness of fiber/fabric and its durability helps to understand the candidate to sustain, to grow patience etc. iii) The Study of the Fiber Art composition will impart skills and clear concepts on art practice of India as well as the global art field. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Fiber Sculpture composition, to share their experience, about the process with brief historical informations. Course Outcome: After completion of the course, learners will be able to: i) The ability of making Fiber Sculpture composition will develop creativity and perceptions in sculpting an art work from different types of fiber/fabric.		

Course Code: TD DSCC8.2	Course Paper: Textile Art (Practical Paper) : Understanding of Textile Art including New media textile and Textile Installation. Creating art works using new media with textiles and other supportive mediums. Theoretical/ Tutorial: Project paper on Textile Art, New media textile, Textile installation	Credit of the Paper: 03 + 01 = 04 Total credit: 04
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Study of different materials for creating New-media Art work, will develops the instant innovative idea of the students about the modern art practices, and how its use to shape up a practitioners mind to build up their own composition sense. ii) Textile Installation is a modern approach, which will encourage developing the learners conceptual vision about the changing art world. Installation of Textile and its arrangements help to unite the learner's knowledge and skills. The ultimate installation is a specific journey which helps to understand the practitioner to exploring ideas and materials etc. for further learning. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own Textile Installation, with a little information to share their experience, about the process and about the study with little history. Course Outcome: After completion of the course, learners will be able to: 1) Apply the skills to make an individual as academic practitioner to produce Installation or site specific art work.		
Course Code: TD DSCC8.3	Course Paper: Portfolio Making (Practical Paper): Theoretical/ Tutorial: Project paper on Market Survey (Textile related)	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: This course enhances the advance knowledge of making Portfolio The major learning outcomes of this subject are as follows: i) The Students of this semester will acquire knowledge of making different Portfolios used for different purposes. - ii)The Students of this semester are encouraged to prepare portfolios with samples using different textile techniques. - iii)Additionally they can prepare portfolio by arranging the images of previously completed selective Art works. - iv)To train them how to prepare professional portfolio in future. For theoretical/ tutorial projects, they will search and make a write up with photographs to share their experience, the process and about the portfolios they have prepared. Course Outcome: After completion of the course, learners will be able to: i)To arrange the design samples/artwork images according to different segments. ii)Use their proper skill and artistic sense upon using tools, effect, texture applications to compose their digital portfolio in further learning and developments.		

Course Code: TD DSCC8.4	Course Paper: Window Display (Practical Paper): Understanding of Window Display including Visual Merchandising Making of prototype	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: The course aims to help learners to acquire conceptual knowledge on i) Window Display and its advance knowledge on combination of the different elements of Textile Design and the Kiosk making to construct with the help of the structure. ii) The advance study of the composition with developing skills will help to achieve clear concepts of designing sense for further knowledge. For theoretical/ tutorial projects, they will search and make a write up with photographs from beginning to end of their own created Kiosk composition, to share their experience, with the little history. Course Outcome: After completion of the course, learners will be able to: i) Apply the advance knowledge with perfection to make a proper and complete composition of Textile Design. ii) The advance knowledge of making Kiosk composition will develop creativity and perceptions of next level learning.		
Course Code: TD DSCC8.5	Course Paper: Product Design (Practical Paper): Understanding of product design. Creating textile products using suitable textile design techniques with the help of textile materials and fabrics. Theoretical/ Tutorial : Project paper on textile products.	Credit of the paper: 03 + 01 = 04 Total credit: 04
COURSE OBJECTIVES: i) The course aims to help learners to acquire knowledge on textile product design ii) They can compare with different textile based products, which will help them to achieve clear concept on product design iii) The students will gain knowledge on step by step activities to create the final product COURSE OUTCOME: After completion of the course, learners will be able to: i) Create textile products according to requirements or utility. ii) prepare Theme, Mood and Concept board for final design layout. iii) identify various textile material/fabric to make Textile Product.		

4-YEAR B.F.A. HONOURS WITH RESEARCH COURSES

Semester: VIII

Course code	Course Paper Detailed Course of Studies/Nature of Studies	Credits	Marks	Examination Procedure
TD RM1	Research Methodology-1 (Theoretical Paper): This course will cover the following steps of research methodology ● Fundamentals of Research: Research Process and Design ● Research Ethics and Social Impact ● Literature Review	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce = 25 Marks
TD RM2	Research Methodology-2 (Theoretical Paper): This course will cover the following steps of research methodology ● Methods, Techniques and Tools ● Citation & Bibliography	03 + 01 = 04	100	Theoretical Paper =75 Marks Viva-Voce = 25 Marks
TD RI	Research Internship (Theoretical Paper): After finalizing the research area the students will work on their concerned subjects with the aim to finalize their research topics. Based on their chosen topics the students will finalize their research internship. During their internship students will gain knowledge from hand on experiences.	03+01 = 04	100	Theoretical Paper =75 Marks Viva-Voce = 25 Marks
TD D	Dissertation / Project (Theoretical Paper): The students have to prepare a complete dissertation/ project under the guidance of the teacher and submit to fulfill the purpose to complete their studies. It definitely encourage them being an independent researcher and becoming the expert on their own work.	06+02 = 08	200	Theoretical Paper (Report Writing) =150 Marks Viva-Voce = 50 Marks
	Total Credit and Marks. 1 Credit=25 Marks	20	500	

Semester: VIII

Course Objectives with Course Outcomes

Course Code: TD RM1	Course Paper: Research Methodology-1 (Theoretical Paper): : Theoretical and Tutorial / Viva	Credit of the paper: 03 + 01 = 04 Total credit: 04
Course Objectives: i) Fundamentals of Research: Research Process and Design 1. To help students understand what research is and how it is done step by step. 2. To guide students in choosing a suitable research design for their visual arts topic.		

ii) Research Ethics and Social Impact

3. To make students aware of honest and respectful ways of doing research.
4. To help students think about how their work affects people, society, and culture.

iii) Literature Review

5. To teach students how to find, read, and understand books, articles, and other studies related to their topic.
6. To help them use this information to build strong background knowledge for their dissertation.

Expected Outcomes

1. Students will understand the steps of research and will be able to plan their own study properly.
2. They will be able to create clear research questions and objectives for their dissertation.
3. Students will follow ethical rules, use information responsibly, and respect people's rights.
4. They will be able to explain how their research or artwork connects with society and culture.
5. Students will be able to collect and summarize important information from books and studies.
6. They will be able to identify what has already been studied and what is still missing in the field.

Course Code:
TD RM2**Course Paper: Research Methodology-2 (Theoretical Paper):**
Theoretical and Tutorial / Viva**Credit of the**
paper: 03 + 01 = 04
Total credit: 04**Course Objectives:****iv) Methods, Techniques and Tools**

7. To train students to collect information using methods like observation, interviews, experiments, and visual analysis.
8. To help them choose the right tools for gathering and studying data in visual arts.

v) Citation & Bibliography

9. To teach students how to properly give credit to authors and artists whose work they use.
10. To help them prepare a correct and complete bibliography for their dissertation.

Expected Outcomes

1. Students will confidently use different methods to gather and study visual and written information.
2. They will apply suitable tools and techniques to support their research findings.
3. Students will correctly use citation styles and give proper credit to all sources.
4. They will prepare a neat and accurate list of references for their dissertation.

Course Code:
TD RI**Course Paper: Research Internship (Theoretical Paper):**
Theoretical & Tutorial/ Viva:**Credit of the**
paper: 03 +01 = 04
Total credit: 4**Course Objectives:** The research internship aims to give students practical experience in studying, observing, and analysing visual arts.

1. To help students understand how research is carried out in real art-related settings such as studios, galleries, communities, and archives.
2. To develop skills in collecting information through observation, interviews, documentation, and visual analysis.
3. To encourage students to connect theory with practice by studying artworks, creative processes, or artistic communities.
4. To build confidence in using research tools such as sketchbooks, cameras, digital software, and field notes.
5. To improve students' ability to write reports, interpret findings, and present their research clearly.
6. To help students work responsibly, follow ethical guidelines, and understand their role as emerging art researchers.

Course Outcome:**After completion of the course, learners will be able to:**

1. Apply basic research methods to study visual art practices and creative environments.
2. Document visual and textual information in an organized and meaningful way.
3. Analyse artworks, processes, or community art activities with clarity and understanding.

4. Prepare well-structured reports or presentations based on field research.
5. Work professionally, follow ethical standards, and communicate effectively with artists, peers, and mentors.
6. Use their research experience to support future studio practice, academic writing, or dissertation work.

Course Code: TD D	Course Paper: Dissertation / Project : (Theoretical Paper) Dissertation Submission and Viva-voce :	Credit of the paper: 06 + 02 = 08 Total credit: 08
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Course Objectives:

1. To help students gain an in-depth understanding of a chosen visual arts topic through structured research.
2. To develop the ability to connect artistic practice with theoretical knowledge.
3. To train students in the use of research tools, documentation techniques, and visual analysis.
4. To enhance skills in academic writing, argument development, and critical thinking.
5. To encourage independent inquiry, creativity, and reflective practice.

Probable Helping Guidelines:

1. Choose a Clear Topic: Select a visual arts theme that is relevant, manageable, and connected to your area of interest or studio practice.
2. Develop a Strong Proposal: Clearly state the problem, objectives, research questions, and significance of the study.
3. Conduct a Thorough Literature Review: Read books, articles, exhibition catalogues, artist interviews, and previous dissertations to understand existing knowledge.
4. Follow an Appropriate Methodology: Use suitable research methods such as observation, interviews, visual analysis, case study, or practice-based research.
5. Document Carefully: Maintain organized notes, sketches, photographs, and field data to support your study.
6. Follow Ethical Standards: Respect copyright, seek consent for interviews or photographs, and avoid misrepresentation.
7. Write in Clear Language: Present ideas logically with headings, illustrations, and proper explanations.
8. Use Proper Citation: Follow standard referencing styles such as APA, MLA, or Chicago and maintain a complete bibliography.
9. Revise and Edit: Proofread for clarity, grammar, coherence, and accuracy of information.
10. Prepare Final Submission: Format the dissertation neatly with title page, chapters, visuals, and appendices as required by the institution.

Expected Outcomes:

After completion of the course, learners will be able to:

1. Students will produce a well-researched and well-written dissertation that demonstrates their understanding of visual arts.
2. They will be able to apply appropriate research methods and present their findings with clarity and confidence.
3. They will demonstrate the ability to analyse artworks, cultural contexts, and artistic processes critically.
4. Students will show improved skills in documentation, citation, and visual presentation.
5. The completed dissertation will help students build academic confidence and support their future creative or professional projects in the visual arts.

The End