



# **KURUKSHETRA UNIVERSITY KURUKSHETRA**

**Scheme of Examination – 1<sup>st</sup> to 8<sup>th</sup> Semester  
(Already Approved)  
and Syllabus – 2<sup>nd</sup>, 4<sup>th</sup> to 8<sup>th</sup> Semester  
for Under-Graduate Programme  
(Subject: Fine Arts)**

**Under Multiple Entry-Exit, Internship and CBCS-LOCF in  
accordance to NEP-2020 w.e.f. 2023-24 (in phased manner)**

**DEPARTMENT OF FINE ARTS, KURUKSHETRA UNIVERSITY, KURUKSHETRA**  
**Scheme of Examination for Under-Graduate Programme**  
**Under Multiple Entry-Exit, Internship and CBCS-LOCF in accordance to NEP-2020**  
**w.e.f. 2023-24 (in phased manner)**  
**Subject: Fine Arts**

SEMESTER-1									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A & C	CC-1 MCC-1 4 credit	B23-FTA-101	Fundamental of Arts	2	2	15	35	50	3 hrs.
			Practical(Object Study)	2	4	15	35	50	6 hrs.
Scheme C only	MCC-2 4 credit	B23-FTA-102	Elements of Art	2	2	15	35	50	3 hrs.
			Practical(2D Design)	2	4	15	35	50	6 hrs.
Scheme A	CC-M1 2 credit	B23-FTA-103	Introduction of Fine Arts	1	1	10	20	30	3 hrs.
			Practical (Drawing-I)	1	2	5	15	20	4 hrs.
Scheme A & C	MDC-1 3 credit	B23-FTA-104	Basics of Fine Arts-I	2	2	15	35	50	3 hrs.
			Practical (Sketching)	1	2	5	20	25	4 hrs.
SEMESTER-2									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A & C	CC-2 MCC-3 4 credit	B23-FTA-201	Approach to Methods & Materials	2	2	15	35	50	3 hrs.
			Practical (Still Life)	2	4	15	35	50	6 hrs.
Scheme C only	DSEC-1 4 credit	B23-FTA-202	Introduction to Drawing	2	2	15	35	50	3 hrs.
			Practical (Drawing)	2	4	15	35	50	6 hrs.
Scheme A only	CC-M2 2 credit	B23-FTA-203	Introduction to History of Art	1	1	10	20	30	3 hrs.
			Practical (Basic Drawing)	1	2	5	15	20	4 hrs.
Scheme A & C	MDC-2 3 credit	B23-FTA-204	Basics of Fine Arts –II	2	2	15	35	50	3 hrs.
			Practical (Painting)	1	2	5	20	25	4 hrs.

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SEMESTER-3									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A, B & C	CC-3 MCC-4 4 credit	B23-FTA-301	Introduction to Art & Aesthetics	2	2	15	35	50	3 hrs.
			Practical (Nature Study-I)	2	4	15	35	50	6 hrs.
Scheme B & C	MCC-5 4 credit	B23-FTA-302	Introduction to Murals	2	2	15	35	50	3 hrs.
			Practical (Mural)	2	4	15	35	50	6 hrs.
Scheme A, B & C	MDC-3 3 credit	B23-FTA-303	Introduction to Painting	2	2	15	35	50	3 hrs.
			Practical (Painting)	1	2	5	20	25	4 hrs.
SEMESTER-4									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A, B & C	CC-4 MCC-6 4 credit	B23-FTA-401	Introduction to Indian Art (Pre-historic to Ancient)	2	2	15	35	50	3 hrs.
			Practical (Nature Study-II)	2	4	15	35	50	6 hrs.
Scheme B & C	MCC-7 4 credit	B23-FTA-402	Study of Western Landscape	2	2	15	35	50	3 hrs.
			Practical (Landscape)	2	4	15	35	50	6 hrs.
Scheme B & C	MCC-8 4 credit	B23-FTA-403	Study of Indian Landscape	2	2	15	35	50	3 hrs.
			Practical (Landscape)	2	4	15	35	50	6 hrs.
Scheme B & C	DSE-1 4 credit Select one option	B23-FTA-404	Calligraphy	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-FTA-405	2D Design	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

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SEMESTER-5									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A, B & C	CC-5 MCC-9 4 credit	B23-FTA-501	History of Medieval Indian Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Scheme B & C	MCC-10 4 credit	B23-FTA-502	History of Medieval European Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Scheme B & C	DSE-2 4 credit Select one Option	B23-FTA-503	Head Study	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-FTA-504	Geometrical Drawing	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Scheme B & C	DSE-3 4 credit Select one Option	B23-FTA-505	Figure Study	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-FTA-506	Animal Drawing	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
SEMESTER-6									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A, B & C	CC-6 MCC-11 4 credit	B23-FTA-601	Folk & Tribal Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Scheme B & C	MCC-12 4 credit	B23-FTA-602	Cave Paintings	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Scheme B & C	DSE-4 4 credit Select one Option	B23-FTA-603	Mosaic	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-FTA-604	Collage painting	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Scheme B & C	DSE-5 4 credit Select one Option	B23-FTA-605	Glass Painting	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
		B23-FTA-606	Clay Moulding	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

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**w.e.f. 2023-24 (in phased manner)**

**Subject: Fine Arts**

<b>SEMESTER-7 (FOR HONOURS/HONOURS WITH RESEARCH IN FINE ARTS)</b>									
<b>Remarks</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Name of the Course</b>	<b>Credit</b>	<b>Contact Hours/Week</b>	<b>Internal Assessment marks</b>	<b>End Term Marks</b>	<b>Max. Marks</b>	<b>Exam Duration</b>
<b>For Honours in Fine Arts/ Honours with Research in Fine Arts</b>	<b>CC-H1 4 credit</b>	<b>B23-FTA-701</b>	<b>History of European Art</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>CC-H2 4 credit</b>	<b>B23-FTA-702</b>	<b>Life Study -I</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>CC-H3 4 credit</b>	<b>B23-FTA-703</b>	<b>Painting Composition</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>DSE-H1 4 credit Select one Option</b>	<b>B23-FTA-704</b>	<b>Mural - I</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
		<b>B23-FTA-705</b>	<b>Plein Air Painting - I</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>PC-H1 4 credit</b>	<b>B23-FTA-706</b>	<b>Miniature Painting-I</b>	4	8	30	70	100	6 hrs.
	<b>SEMESTER-8 (FOR HONOURS IN FINE ARTS)</b>								
<b>Remarks</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Name of the Course</b>	<b>Credit</b>	<b>Contact Hours/Week</b>	<b>Internal Assessment marks</b>	<b>End Term Marks</b>	<b>Max. Marks</b>	<b>Exam Duration</b>
<b>Honours in Fine Arts</b>	<b>CC-H4 4 credit</b>	<b>B23-FTA-801</b>	<b>History of Modern Western Art</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>CC-H5 4 credit</b>	<b>B23-FTA-802</b>	<b>Life Study- II</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>CC-H6 4 credit</b>	<b>B23-FTA-803</b>	<b>Creative Painting Composition</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>DSE-H2 4 credit Select one option</b>	<b>B23-FTA-804</b>	<b>Mural - II</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
		<b>B23-FTA-805</b>	<b>Plein Air Painting - II</b>	2	2	15	35	50	3 hrs.
			<b>Practical</b>	2	4	15	35	50	6 hrs.
	<b>PC-H2 4 credit</b>	<b>B23-FTA-806</b>	<b>Wall Painting</b>	4	8	30	70	100	6 hrs.

**OR SEMESTER-8 (FOR HONOURS WITH RESEARCH IN FINE ARTS)**

<b>Remarks</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Name of the Course</b>	<b>Credit</b>	<b>Contact Hours/ Week</b>	<b>Internal Assessment marks</b>	<b>End Term Marks</b>	<b>Max. Marks</b>	<b>Exam Duration</b>
<b>Honours with Research in Fine Arts</b>	<b>CC-H4 4 credit</b>	<b>B23-FTA-801</b>	<b>History of Modern Western Art</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>
	<b>CC-H5 4 credit</b>	<b>B23-FTA-802</b>	<b>Life Study- II</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>
	<b>Project/ Dissertation 12 credit</b>	<b>B23-FTA-807</b>	<b>Project/ Dissertation</b>	<b>8+4</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>300</b>	<b>3 hrs.</b>

FINE ARTS: SEMESTER-II									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A & C	CC-2 MCC-3 4 credit	B23-FTA-201	Approach to Methods & Materials	2	2	15	35	50	3 hrs.
			Practical (Still Life)	2	4	15	35	50	6 hrs.
Level of the course: 100-199									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To develop proficiency in handling diverse artistic methods and techniques.</li> <li>To develop the understanding of using various mediums to create artworks.</li> <li>To explore various tools and their application in art.</li> <li>To analyze the visual structure, details and relationships of objects.</li> <li>To express their artistic ideas and concepts clearly through visual language.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Importance of Methods and materials, nature and characteristics of drawing and painting as such as pencils, crayons, charcoal, pastel, brushes, pen and ink.	8
II	Preparation of Canvas, stretching, priming, sizing and preparation of other ground surfaces for the painting.	8
III	Introduction to mediums- Oil, Acrylic & watercolour Types of paper- Hot Pressed, Cold Pressed and handmade paper.	7
IV	Mural Painting; Ground preparation, tools and Techniques.	7
V Practical (Still life study)	<b>No. of Assignments – 05 (should be done live)</b> <b>Size: Quarter imperial sheet</b> <b>Mediums: Pencil, Charcoal, Soft pastel and watercolor</b> <ol style="list-style-type: none"> <li>Draw a vase from two angles and pencil shade it. (no. of works: 01)</li> <li>Draw a Table from two angles and use soft pastel to color it. (no. of works: 01)</li> <li>Take any two objects available and compose it on a table and draw and color it with watercolor. (no. of works: 02)</li> <li>Take an object available, compose it on a table, compose background with drapery, draw and color it with watercolor or soft pastel. no. of works: 01)</li> </ol>	60

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 . Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

Part C- Learning Resources
<b>Recommended Books/e-resources/LMS:</b> 1. Rupa Prada Kala ke Muladhar- R. A. Agarwal and S.K. Sharma 2. Bhartiya kala – A.L. Shrivatsa 3. A handbook of method and material- Ray Smith

FINE ARTS: SEMESTER-II									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme C only	DSEC-1 4 credit	B23-FTA-202	Introduction to Drawing	2	2	15	35	50	3 hrs.
			Practical (Drawing)	2	4	15	35	50	6 hrs.
Level of the course: 100-199									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: 1. To understand the basic principles of drawing, including line, shape, form, and composition. 2. To develop proficiency in using different drawing materials such as pencils, charcoal, and ink. 3. To explore various drawing mediums and its application. 4. To apply fundamental principles to create visually compelling and expressive drawings. 5. To develop critical thinking and analytical skills of myriad drawing techniques.									
<b>Instructions for Paper-Setter</b> 1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.									

UNIT	TOPICS	CONTACT HOURS
I	Definition and significance of drawing in fine arts Overview of drawing materials and tools: Pencils- H, Hb, 2b, 3b, 4b, 6b, 7b, 8b, 10b, A sketchbook, GSM sheet, Variety of erasers, Blending stumps, Fixative,	8
II	Lines and types of lines: Horizontal, vertical, continuous, curved, zig-zag etc. Use of geometrical forms for basic drawing	8



<b>III</b>	Pencil drawing techniques for composition and life study Importance of Proportions and anatomy in drawing	<b>7</b>
<b>IV</b>	Composition principles in drawing Golden Ratio, Rule of Third	<b>7</b>
<b>V Practical (Drawing)</b>	<b>No. of Assignments – 05</b> <b>Size: Quarter imperial sheet</b> <b>Mediums: Pencil, Charcoal, Soft pastel and watercolor</b>  1. Draw a composition with trees mountain and river and pencil shade it. (no. of works: 01) 2. Draw a composition with two human figures. (no. of works: 02) 3. Memory drawing: on any festival or on any season or on any daily life activity (no. of works: 01) 4. Draw these animals and color it: Dog, Cat, Horse (no. of works: 01)	<b>60</b>

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> <b>&gt; Theory: 15</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: 4 ·Mid-Term Exam: 7 <b>&gt; Practical: 15</b> ·Class Participation: 5 ·Seminar/Demonstration/Viva-voce/Lab records etc.: 10 ·Mid-Term Exam: NA	<b>End Term Examination:</b> <b>&gt; Theory</b> ·Written Examination: 35 <b>&gt; Practical</b> Practical Examination: 35
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**Learning Resources**

1. Rupa Prada Kala ke Muladhar- R. A. Agarwal and S.K. Sharma 2. The Seven Elements of Art - Bretta Reed Staley 3. Fundamental of Visual art- Muneesh Kumar 4. The elements of color- Johannes Itten 5. Bhartiya Kala- A. I. Shrivastava
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**FINE ARTS: SEMESTER-II**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Scheme A only</b>	<b>CC-M2 2 credit</b>	<b>B23-FTA-203</b>	<b>Introduction to History of Art</b>	<b>1</b>	<b>1</b>	<b>10</b>	<b>20</b>	<b>30</b>	<b>3 hrs.</b>
			<b>Practical (Basic Drawing)</b>	<b>1</b>	<b>2</b>	<b>5</b>	<b>15</b>	<b>20</b>	<b>4 hrs.</b>

Level of the course: 100-199

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to-

1. To analyse the cultural and historical context of prehistoric paintings.
2. To recognize the significance of materials and techniques used in prehistoric art.
3. To compare and contrast artistic developments in Europe and India during the prehistoric era.
4. To develop critical thinking skills through the examination of archaeological findings.
5. To develop skills of drawing basic shapes and forms using various techniques and medium.

<b>Instructions for Paper-Setter</b>										
1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.										
UNIT	TOPICS								CONTACT HOURS	
I	Introduction to History of Art Timeline of Art history (pre-historic, ancient, medieval and modern)								4	
II	Understanding prehistoric art in India Exploration of rock art and cave paintings Significance and themes in prehistoric art								4	
III	Indus Valley Civilization Art Overview of the Indus Valley Civilization in brief (Art and artifacts from Harappa and Mohenjo-Daro (Seals, Sculpture, pottery, etc.))								4	
IV	Symbolism and style in Indus Valley art Cultural and religious aspects reflected in art								3	
V Practical (Basic Drawing)	<b>No. of Assignments – 05</b> <b>Size: Quarter imperial sheet</b> <b>Medium: Pencil, charcoal, poster color</b>  1. Draw everyday objects such as fruits, flowers, utensils, or household items. (No. of works: 02) 2. Drawing of natural objects rocks, leaves, or flowers and objects from nature. (No. of works: 02) 3. Draw eyes, nose, lips, ear etc. and color it. (No. of works: 01)								30	
Suggested Evaluation Methods										
<b>Internal Assessment:</b> > <b>Theory: 10</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: NA ·Mid-Term Exam: 6 > <b>Practicum: 5</b> ·Class Participation: NA ·Seminar/Demonstration/Viva-voce/Lab records etc.: 5 ·Mid-Term Exam: NA						<b>End Term Examination:</b> > <b>Theory</b> ·Written Examination: 20 > <b>Practicum</b> Practical Examination: 15				
Learning Resources										
1. Keys to Drawing - Bret Dodson 2. How to Draw what you see - Rudy De Reyna 3. Fundamentals of Visual Art - Muneesh Kumar 4. Drawing and Painting Course - A.H. Hashmi										
FINE ARTS: SEMESTER-II										
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration	
Scheme A & C	MDC-2 3 credit	B23-FTA-204	Basics of Fine Arts-II	2	2	15	35	50	3 hrs.	
			Practical (Painting)	1	2	5	20	25	4 hrs.	
Level of the course: 100-199										
Pre-requisite for the course (if any): NA										

<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to:		
<ol style="list-style-type: none"> <li>To understand the fundamental elements and principles of art.</li> <li>To relate various elements and principles of art with the surrounding objects from nature.</li> <li>To Understand color theory.</li> <li>To Interpret different types of lines in creating various forms.</li> <li>To express their artistic ideas and concepts clearly through sketching and drawing.</li> </ol>		
<b>Instructions for Paper-Setter</b>		
<ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>		
<b>UNIT</b>	<b>TOPICS</b>	<b>CONTACT HOURS</b>
<b>I</b>	Definition of Fine art, Origin and development, Types: Visual and Performing art.	<b>8</b>
<b>II</b>	Visual arts (2d and 3d): Painting, Drawing, Printmaking, and Sculpture,	<b>8</b>
<b>III</b>	Performing arts: Music, Theatre, dance; Inter-relation between Visual and performing arts.	<b>7</b>
<b>IV</b>	Contemporary mediums: Mixed media, new media art, Digital art, Installation	<b>7</b>
<b>V</b> <b>Practical (Painting)</b>	<b>No. of Assignments – 05</b> <b>Size: Quarter imperial sheet</b> <b>Mediums: Pencil, Charcoal, Soft pastel and watercolor</b>  Create Painting on any topic related to daily life.	<b>30</b>
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment:</b> <b>&gt; Theory: 15</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: 4 ·Mid-Term Exam: 7 <b>&gt; Practicum : 05</b> ·Class Participation: NA ·Seminar/Demonstration/Viva-voce/Lab records etc.: 05 ·Mid-Term Exam: NA		<b>End Term Examination:</b> <b>&gt; Theory</b> ·Written Examination: 35 <b>&gt; Practicum</b> Practical Examination: 20
<b>Learning Resources</b>		
<ol style="list-style-type: none"> <li>Rupa Prada Kala ke Mulaadhar by R. A. Aggarwal and S. K. Sharma</li> <li>Fundamentals of Visual Arts by Muneesh Kumar</li> <li>Visual Arts: A Basic Study by Gajanan Bhagwat and Arvind Desai</li> </ol>		

FINE ARTS: SEMESTER-IV									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A, B & C	CC-4 MCC-6 4 credit	B23-FTA-401	Introduction to Indian Art (Prehistoric to Ancient)	2	2	15	35	50	3 hrs.
			Practical (Nature Study- II)	2	4	15	35	50	6 hrs.
Level of the course: 200-299									
Pre-requisite for the course (if any): NA									

<p><b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to:</p> <ol style="list-style-type: none"> <li>1. To understand the chronological development of art in ancient India from prehistoric times to the ancient period.</li> <li>2. To analyze and interpret the key features, styles, and themes of art from different historical periods.</li> <li>3. To identify and appreciate the cultural, religious, and social influences on ancient Indian art.</li> <li>4. To evaluate the contributions of major dynasties and rulers to the evolution of art and architecture.</li> <li>5. To discuss the continuity and changes in artistic expressions over time.</li> </ol>		
<p><b>Instructions for Paper-Setter</b></p> <ol style="list-style-type: none"> <li>1. Nine questions will be set in all. All questions will carry equal marks.</li> <li>2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>		
UNIT	TOPICS	CONTACT HOURS
I	Introduction to pre-historic art Paleolithic, Mesolithic and Neolithic age.	8
II	Indus Valley Civilization: Harappa, Mohenjodaro Symbolism and style in Indus Valley art	8
III	Gupta and post-Gupta Art The golden age of Gupta art Sculpture and temple architecture	7
IV	Evolution of Gupta painting Regional variations in post-Gupta art	7
V Practical (Nature Study- II)	<p><b>No. of Assignments – 04</b>  <b>Size: Half imperial</b>  <b>Medium: Watercolor, Acrylic color etc.</b></p> <ul style="list-style-type: none"> <li>• Draw and paint live nature studies that includes trees, sky, buildings, flowers from your surroundings. (No. of works: 02)</li> <li>• Draw and paint nature studies that includes river, mountain and hilly areas. ((No. of works: 02)</li> </ul>	60
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation: 4</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 4</li> <li>• Mid-Term Exam: 7</li> </ul> <p>➤ <b>Practicum: 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation: 05</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam: NA</li> </ul>		<p><b>End Term Examination:</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Written Examination: 35</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Practical Examination: 35</li> </ul>
<b>Learning Resources</b>		
<ol style="list-style-type: none"> <li>1. Indian Art by Vidya Dehejia.</li> <li>2. Indian art and culture by Nitin Singhania.</li> <li>3. The Art of Ancient India: Buddhist, Hindu, Jain by Susan L. Huntington</li> <li>4. A History of Fine arts in India and the West by Edith Tomory</li> </ol>		

FINE ARTS: SEMESTER-IV									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	MCC-7 4 credit	B23-FTA-402	Study of Western Landscape	2	2	15	35	50	3 hrs.
			Practical (Landscape)	2	4	15	35	50	6 hrs.
Level of the course: 200-299									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to 1. To familiarize students with the major movements, artists, and works in Western landscape art. 2. To develop practical skills in landscape drawing and painting techniques. 3. To encourage critical thinking and analysis of the cultural and historical contexts influencing Western landscape art. 4. To explore the relationship between nature, culture, and artistic expression. 5. To cultivate an appreciation for the diverse approaches to representing landscapes in Western art.									
<b>Instructions for Paper-Setter</b> 1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to landscape study in Western Art	8
II	Basic aspects of landscape painting: understanding composition, Perspective, understanding color theory, use of light and shadow.	8
III	Famous landscape artists and their works: Pieter Bruegel the Elder (The Harvesters), Vincent Van Gogh (Starry nights)	7
IV	Caspar David Friedrich (Morning in the Riesengebirge), Claude Monet (Impression Sunrise)	7
V Practical (Landscape painting)	<b>No. of Assignments: 04</b> <b>Size: Half imperial</b> <b>Mediums: Watercolor, Acrylic, oil</b>  Paint landscape painting from live in any medium.	60

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: 4 ·Mid-Term Exam: 7 > <b>Practicum: 15</b> ·Class Participation: 05 ·Seminar/Demonstration/Viva-voce/Lab records etc.: 10 ·Mid-Term Exam: NA	<b>End Term Examination:</b> > <b>Theory</b> ·Written Examination: 35 > <b>Practicum</b> Practical Examination: 35

### Learning Resources

1. "Landscape Painting Inside and Out: Capture the Vitality of Outdoor Painting in Your Studio with Oils" by Kevin Macpherson
2. "The Romantic Landscape" by Kenneth Clark
3. Turner" by Michael Bockemühl
4. "The Story of Art" by E.H. Gombrich
5. "Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice" by Mitchell Albala

### FINE ARTS: SEMESTER-IV

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	MCC-8 4 credit	B23-FTA-403	Study of Indian Landscape	2	2	15	35	50	3 hrs.
			Practical (Landscape)	2	4	15	35	50	6 hrs.

Level of the course: 200-299

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to

1. To familiarize students with the major movements, artists, and works in Western landscape art.
2. To develop practical skills in landscape drawing and painting techniques.
3. To encourage critical thinking and analysis of the cultural and historical contexts influencing Western landscape art.
4. To explore the relationship between nature, culture, and artistic expression.
5. To cultivate an appreciation for the diverse approaches to representing landscapes in Western art.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Landscape painting	8
II	Element of Landscape painting: Composition, perspective, light and shadow, color, texture, scale and proportion, Atmosphere	8
III	Perspective in landscape painting: One-point, two-point Importance of landscape painting in a composition	7
IV	Cultural and Historical Perspectives Study of landscapes in miniature painting: Rajasthani and Mughal	7
V Practical (Landscape painting)	<b>No. of Assignments: 04</b> <b>Size: Half imperial</b> <b>Mediums: Watercolor, Acrylic, oil</b>  Paint landscape painting from live in any medium.	60

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: 4 ·Mid-Term Exam: 7 > <b>Practicum: 15</b> ·Class Participation: 05 ·Seminar/Demonstration/Viva-voce/Lab records etc.: 10 ·Mid-Term Exam: NA	<b>End Term Examination:</b> > <b>Theory</b> ·Written Examination: 35 > <b>Practicum</b> Practical Examination: 35
Learning Resources	
1. "Landscape Painting Inside and Out: Capture the Vitality of Outdoor Painting in Your Studio with Oils" by Kevin Macpherson 2. "The Romantic Landscape" by Kenneth Clark 3. "Turner" by Michael Bockemühl 4. "The Story of Art" by E.H. Gombrich 5. "Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice" by Mitchell Albala	

FINE ARTS: SEMESTER-IV									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	DSE-1 4 credit Select one option	B23-FTA-404	Calligraphy	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 200-299									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to <ol style="list-style-type: none"> <li>Understand the history and significance of calligraphy as an art form.</li> <li>Familiarize themselves with different calligraphic styles and scripts.</li> <li>Demonstrate proficiency in using various calligraphy tools and materials.</li> <li>Develop control and precision in forming letterforms and strokes.</li> <li>To Create compositions and designs using calligraphy techniques.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Calligraphy Historical overview of calligraphy Evolution of writing styles and scripts	8
II	Foundational Calligraphy Learning basic strokes and letterforms Practice with traditional scripts (e.g., Italic, Gothic, Uncial)	8
III	Creative Lettering Techniques Exploration of expressive lettering styles Incorporating artistic elements into letter design	7

<b>IV</b>	Tools and Materials Introduction to various calligraphy pens, brushes, and inks Hands-on experience with different writing surfaces	<b>7</b>
<b>V Practical (Calligraphy)</b>	<b>No. of Assignments: 04</b> <b>Size: Quarter imperial sheet</b> <b>Mediums: Pen and Ink</b> <ul style="list-style-type: none"> <li>• Write any text with any two different Calligraphic fonts style. (No. of works: 02)</li> <li>• Write any inspirational quote in Hindi, Punjabi, Sanskrit, or any local language using Calligraphic style of composition. (No. of works: 02)</li> </ul>	<b>60</b>

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> <b>&gt; Theory: 15</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: 4 ·Mid-Term Exam: 7 <b>&gt; Practicum: 15</b> ·Class Participation: 05 ·Seminar/Demonstration/Viva-voce/Lab records etc.: 10 ·Mid-Term Exam: NA	<b>End Term Examination:</b> <b>&gt; Theory</b> ·Written Examination: 35 <b>&gt; Practicum</b> Practical Examination: 35
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**PART C- Learning Resources**

**Recommended Books/e-resources/LMS:**

1. "The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them" by David Harris
2. "The Art of Calligraphy: A Practical Guide to the Skills and Techniques" by David Harris.
3. "The Calligrapher's Studio" by Christopher Calderhead
4. "The History and Technique of Lettering" by Alexander Nesbitt
5. "Mastering Copperplate Calligraphy: A Step-by-Step Manual" by Eleanor Winters
6. "The Complete Book of Calligraphy & Lettering" by Cari Ferraro and Eugene Metcalf

**FINE ARTS: SEMESTER- IV**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Scheme B &amp; C</b>	<b>DSE-1 4 credit Select one Option</b>	<b>B23-FTA-405</b>	<b>2D Design</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>

Level of the course: 200-299

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To introduce students to the elements and principles of 2D design.
2. To develop an understanding of composition and visual hierarchy.
3. To foster creative problem-solving through hands-on design projects.
4. To explore different techniques and media used in 2D design.
5. To encourage critical thinking and analysis of 2D artworks.



**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to 2D Design and its importance in art	8
II	Basic principles of 2d design: Balance, Contrast, Emphasis, Movement, Proportion, Rhythm, Unity.	8
III	Fundamental techniques for 2d design: Layering, Shading, Use of lines, Shapes, Colour theory	7
IV	Tools for 2d Design: CorelDraw, Adobe Illustrator, Ink space, Autodesk	7
V Practical (2D Design)	<p><b>No. of Assignments: 04</b>  <b>Size: Quarter imperial sheet</b>  <b>Mediums: Pencil, Charcoal, poster and watercolour</b></p> <ul style="list-style-type: none"> <li>• Design a 2D composition using a square, three circles, two flower and five lines. (use poster color)</li> <li>• Design a 2D composition using only square and circle. (Use pencil or charcoal)</li> <li>• Design a 2D design of a purse using a Rectangle, 6 circles, five lines, and two ovals. (Use watercolour)</li> <li>• Design a 2D design of a shirt using a 5 Rectangle, 4 lines, and any other shape you want to add. (Use Pencil color)</li> </ul>	60

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation:04</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>• Mid-Term Exam:07</li> </ul> <p>➤ <b>Practicum: 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation:05</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination:</b></p> <p><b>Written Exam:35</b></p> <p><b>Practicum:</b></p> <p><b>Practical Exam :35</b></p>
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**Part C- Learning Resources****Recommended Books/e-resources/LMS:**

1. "Design Basics" by David Lauer and Stephen Pentak
2. "The Non-Designer's Design Book" by Robin Williams
3. "Interaction of Color" by Josef Albers
4. "Thinking with Type" by Ellen Lupton
5. "Graphic Design: The New Basics" by Ellen Lupton and Jennifer Cole Phillips

FINE ARTS: SEMESTER-V									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme A, B & C	CC-5 MCC-9 4 credit	B23-FTA-501	History of Medieval Indian Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To get a comprehensive understanding of the evolution of Indian medieval art,</li> <li>To develop a chronological understanding of Indian medieval art.</li> <li>To explore various artistic forms, styles, and cultural influences that shaped this period.</li> <li>To critically evaluate the significance of different mediums and materials used in art.</li> <li>To promote ethical considerations in art historical research, emphasizing respect for diverse cultural perspectives,</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Indian Medieval Art Definition and characteristics of Indian medieval art	8
II	Early Medieval Period: Gupta and post-Gupta period Regional styles and influences Temples, sculptures, and paintings	8
III	Islamic Invasions and Sultanate Period: Characteristics of architecture during the sultanate period	7
IV	Development of miniature paintings and various schools of miniature: Mughal, Rajasthani, Pahari Miniature	7
V Practical	<b>No. of Assignments – 05</b> <b>Size: Half imperial</b> <b>Medium: Acrylic or oil</b>  Draw and paint compositions inspired from Mughal, Islamic, Gupta period painting style.	60

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 . Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

Part C- Learning Resources
<b>Recommended Books/e-resources/LMS:</b> 1. "Indian Art" by Partha Mitter 2. "Medieval India: From Sultanate to the Mughals" by Satish Chandra 3. "Indian Sculpture and Iconography" by Alice Boner and Bettina Bäumer

FINE ARTS: SEMESTER-V									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	MCC-10 4 credit	B23-FTA-502	History of Medieval European Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To get a comprehensive understanding of the evolution of European medieval art,</li> <li>To develop a chronological understanding of European medieval art.</li> <li>To critically evaluate the significance of different mediums and materials used in art.</li> <li>To promote ethical considerations in art historical research, emphasizing respect for diverse cultural perspectives.</li> <li>To explore various artistic forms, styles, and cultural influences that shaped this period.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Introduction and characteristics of Early Christian and Byzantine art Transition to the European Medieval period	8
II	Romanesque Art and its characteristics Illuminated manuscripts in the Romanesque era	8
III	Gothic Art: Development of Gothic architecture Stained glass windows and their significance Sculpture and painting in the Gothic period	7

<b>IV</b>	Gothic Architecture: Study of cathedrals, pointed arches, and ribbed vaults in Gothic construction.	<b>7</b>
<b>V Practical</b>	<p><b>No. of Assignments – 05</b> <b>Size: Half imperial</b></p> <p>Draw and paint compositions on the following topic inspired by Masters of European Medieval art (No. of works: 03) (Medium: Acrylic or oil)</p> <ol style="list-style-type: none"> <li>1. Daily life</li> <li>2. Trade Fair</li> <li>3. Tourist place</li> </ol> <p>Draw 2 portraits inspired by Masters of European Medieval art. (No. of works: 02) (Medium: Acrylic or oil)</p>	<b>60</b>
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>·Class Participation: 4</li> <li>·Seminar/presentation/assignment/quiz/class test etc.: 4</li> <li>·Mid-Term Exam: 7</li> </ul> <p>➤ <b>Practical: 15</b></p> <ul style="list-style-type: none"> <li>·Class Participation: 5</li> <li>·Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>·Mid-Term Exam: NA</li> </ul>		<p><b>End Term Examination:</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>·Written Examination: 35</li> </ul> <p>➤ <b>Practical</b></p> <ul style="list-style-type: none"> <li>Practical Examination: 35</li> </ul>

<b>Learning Resources</b>
<ol style="list-style-type: none"> <li>1. "Gothic Art: Glorious Visions" by Michael Camille</li> <li>2. "Medieval Art" by Marilyn Stokstad</li> </ol>

FINE ARTS: SEMESTER- V									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Scheme B &amp; C</b>	<b>DSE-2 4 credit Select one Option</b>	<b>B23-FTA-503</b>	<b>Head Study</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<p><b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to:</p> <ol style="list-style-type: none"> <li>1. To demonstrate a comprehensive understanding of facial anatomy.</li> <li>2. To explore advanced drawing and painting techniques in head studies.</li> <li>3. To explore diverse artistic styles and approaches to representing the human head.</li> <li>4. To analyse and interpret emotions and expressions in facial features.</li> <li>5. To develop a personal artistic voice within the realm of head studies.</li> </ol>									
<p><b>Instructions for Paper-Setter</b></p> <ol style="list-style-type: none"> <li>1. Nine questions will be set in all. All questions will carry equal marks.</li> <li>2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

<b>UNIT</b>	<b>TOPICS</b>	<b>CONTACT</b>
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		HOURS
<b>I</b>	Introduction to Head Study, Basic steps of head study.	<b>8</b>
<b>II</b>	Proportions, anatomy and measurements in head studies	<b>8</b>
<b>III</b>	Introduction to the basic structures of the head and facial features: Eyes, Nose, Ears, Lips, Neck, etc.	<b>7</b>
<b>IV</b>	Study of artists specializing in head studies: Michealangelo's sculpture David and Moses Artists: Monalisa by Leonardo da Vinci, Self-portrait by Van Gogh	<b>7</b>
<b>V Practical</b>	<p><b>(All works should be done live)</b>  <b>Total No. of Assignments – 05</b>  <b>Size: Half imperial</b>  <b>Medium: Poster color or acrylic color or oil color</b></p> <ol style="list-style-type: none"> <li>1. Draw and paint busts available from 2 different angles. (No. of works: 02)</li> <li>2. Draw and paint busts available with a drapery in the background. (No. of works: 02)</li> <li>3. Draw and paint a bust available with any object and compose it with drapery in the background. (No. of works: 01)</li> </ol>	<b>60</b>

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> <p>➤ <b>Practicum: 15</b></p> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul>	<p><b>End Term Examination: Written Exam:35</b></p> <p><b>Practicum: Practical Exam :35</b></p>
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**Part C- Learning Resources**

<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. "Anatomy for the Artist" by Sarah Simblet</li> <li>2. "Drawing the Head and Hands" by Andrew Loomis</li> <li>3. "Color and Light: A Guide for the Realist Painter" by James Gurney</li> <li>4. "Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement" by Valerie L. Winslow</li> </ol>
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**FINE ARTS: SEMESTER- V**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	DSE-2 4 credit Select one Option	B23-FTA-504	Geometrical Drawing	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

Level of the course: 300-399

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To develop a comprehensive understanding of basic geometric principles.
2. To enhance technical drawing skills using various geometric shapes and constructions.
3. To explore the application of geometric concepts in the creation of visually appealing compositions.
4. To foster creative problem-solving through the integration of geometrical elements in art.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Definition and importance of geometric drawing in fine arts. Types of Geometric art: 2D, 3D	8
II	Overview of basic geometric shapes and their properties i.e. circle, square, rectangle, triangle, oval etc.	8
III	Tools for Geometric drawing: 2H or 3H Pencils, Straight edge or Ruler, Compass, Protractor Use of Geometrical drawing in Figure study, portrait study, Basic still life, Architecture	7
IV	Geometric drawing in Cubism Movement: Guernica by Pablo Picasso, Glass on table by Georges Braque.	7
V Practical	<b>Total No. of Assignments – 05</b> <b>Size: Half imperial</b> <b>Medium: Poster color or acrylic color or oil color</b>  Using geometric drawing create paintings on daily life.	60

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <ul style="list-style-type: none"> <li>➤ <b>Theory: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> </li> <li>➤ <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul> </li> </ul>	<p><b>End Term Examination: Written Exam:35</b></p> <p><b>Practicum: Practical Exam :35</b></p>
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**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

1. "Geometry for Artists: A New Perspective on the Space of Painting" by Dan Pedoe.
2. "Basic Perspective Drawing: A Visual Guide" by John Montague
3. "Drawing Geometry: A Primer of Basic Forms for Artists, Designers, and Architects" by Jon Allen
4. "Geometry of Design: Studies in Proportion and Composition" by Kimberly Elam

FINE ARTS: SEMESTER- V									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	DSE-3 4 credit Select one Option	B23-FTA-505	Figure Study	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To develop the students' understanding and proficiency in drawing and painting the human figure.</li> <li>To refine their observational skills and explore various techniques and mediums to represent the human form.</li> <li>To demonstrate proficiency in capturing dynamic gestures and movement in figure drawing</li> <li>To apply knowledge of human anatomy to create accurate and proportionate representations of the human figure.</li> <li>To express emotions and moods effectively through figure drawing, employing various styles and techniques.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Figure Study Importance of figure study in art.	8
II	Fundamentals of Figure drawing: Sketching, Use of shapes and forms, Composition, perspective	8
III	Understanding the basic anatomy of the human figure, Proportion of male and female figure.	7
IV	Artist: Brief study of Raja Ravi Verma and his paintings Lady with a lamp and Nair lady Adorning her hair.	7
V Practical	<b>Total No. of Assignments – 05</b> <b>Size: Half imperial</b> <b>Medium: Poster color or acrylic color or oil color</b> <ol style="list-style-type: none"> <li>Draw and paint standing human male and female full figure from 2 different angles. (No. of works: 02)</li> <li>Draw and paint sitting human male and female figure with a drapery in the background. (live) (No. of works: 02)</li> <li>Draw and paint a human figure with any animal. (No. of works: 01)</li> </ol>	60

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 . Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam: 35</b>  <b>Practicum: Practical Exam :35</b>

Part C- Learning Resources
<b>Recommended Books/e-resources/LMS:</b> 1. "Figure Drawing: Design and Invention" by Michael Hampton 2. "Anatomy for the Artist" by Sarah Simblet 3. "Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement" by Valerie L. Winslow 4. "Figure Drawing for All It's Worth" by Andrew Loomis 5. "The Artist's Complete Guide to Figure Drawing: A Contemporary Perspective on the Classical Tradition" by Anthony Ryder

FINE ARTS: SEMESTER- V									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	DSE-3 4 credit Select one Option	B23-FTA-506	Animal Drawing	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: 1. To develop a comprehensive understanding of animal anatomy and its relevance to drawing. 2. To enhance observational skills in capturing the unique characteristics and details of different animal species. 3. To explore various drawing techniques, mediums, and styles suitable for depicting animals. 4. To develop the ability to convey the emotions, movement, and personality of animals through drawing. 5. To analyse and critique animal drawings, fostering a critical understanding of one's own work and that of peers.									
<b>Instructions for Paper-Setter</b> 1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Animal drawing Basic key anatomical features in animal species	8
II	Skeleton structure, musculature, and proportions in drawing animals The importance of animals in ancient Indian art	8
III	Depiction of Animals in cave painting: Bhimbetka, Lascaux cave, Ajanta	7



<b>IV</b>	Style of depicting animal in Indian folk art: Pattachitra, Warli art, Madhubani painting, Bhil art. Symbolism of animal in Indian art	<b>7</b>
<b>V Practical</b>	<b>Total No. of Assignments – 05</b> <b>Size: Half imperial</b> <b>Medium: Poster color or acrylic color or oil color</b> <ol style="list-style-type: none"> <li>1. Draw and paint Still life studies of animal skulls, bones from reference images. (No. of works: 03)</li> <li>2. Draw Animal Portraits- Portrait studies of pets and domestic animals like dog and cat or any other. (either live if possible or from reference image)</li> </ol>	<b>60</b>
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Theory: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> </li> <li>➤ <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul> </li> </ul>		<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

<b>Part C- Learning Resources</b>
<b>Recommended Books/e-resources/LMS:</b> <ol style="list-style-type: none"> <li>1. "Geometry for Artists: A New Perspective on the Space of Painting" by Dan Pedoe.</li> <li>2. "Basic Perspective Drawing: A Visual Guide" by John Montague</li> <li>3. "Drawing Geometry: A Primer of Basic Forms for Artists, Designers, and Architects" by Jon Allen</li> <li>4. "Geometry of Design: Studies in Proportion and Composition" by Kimberly Elam</li> </ol>

<b>FINE ARTS: SEMESTER- VI</b>									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Scheme A, B &amp; C</b>	<b>CC-6 MCC-11 4 credit</b>	<b>B23-FTA-601</b>	<b>Folk &amp; Tribal Art</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>1. To understand the historical and cultural roots of folk and tribal art.</li> <li>2. To analyse the techniques and materials employed in different folk and tribal art traditions.</li> <li>3. To explore the symbolism and meaning behind various folk and tribal art motifs.</li> <li>4. To critically examine the impact of modernization and globalization on folk and tribal art traditions.</li> <li>5. To appreciate the cultural diversity and heritage preserved in folk and tribal art.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>1. Nine questions will be set in all. All questions will carry equal marks.</li> <li>2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Indian Folk and Tribal Art, Definition and characteristics of Folk and tribal art	8
II	Folk and tribal art of India: Madhubani Painting, Warli, Phad Chitra, Kalighat, Pattachitra, Sanjhi, Gond, Aipan, Saura, Bhil.	8
III	Symbolism and meaning behind various folk and tribal art motifs Study of prominent Folk and Tribal Artists: Baua Devi (Mithila painting), Jangarh Singh Shyam (Gond Artists)	7
IV	Comparative study of Folk and Tribal Art, Global appreciation and market trends, Significance and relevance in contemporary art.	7
V Practical	<b>Total No. of Assignments – 05</b> <b>Size: Half imperial</b> <b>Medium: Poster color or acrylic color or oil color</b>  Draw and paint composition inspired from the following folk and tribal art forms:  <ol style="list-style-type: none"> <li>1. Pattachitra</li> <li>2. Gond</li> <li>3. Madhubani</li> <li>4. Sanjhi</li> <li>5. Aipan or Bhil</li> </ol>	60

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 . Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> 1. "Indian Folk and Tribal Art" by Jyotindra Jain 2. "Folk Art of India" by Aman Nath 3. "Tribal Arts of India: The National Inventory of Tribal Museums" by George Michell
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**FINE ARTS: SEMESTER- VI**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	MCC-12 4 credit	B23-FTA-602	Cave Paintings	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

Level of the course: 300-399

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To understand the historical and cultural context of cave paintings.
2. To analyse the techniques and materials used in creating cave art.
3. To interpret the symbolic language and narratives present in cave paintings.
4. To develop practical skills in replicating cave painting techniques.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Indian prehistoric Cave paintings: Paleolithic, Mesolithic, Neolithic period	8
II	Major Cave painting centers: Madhya Pradesh, Chhattisgarh, Uttar Pradesh,	8
III	Cave Art of Jogimara, Ajanta, Ellora, Badami, Bagh, Sittanvasal, Elephanta	7
IV	Introduction to Western prehistoric Cave Painting Major Cave painting centres: Spain (Altamira) France (Lascaux)	7
V Practical	<b>Total No. of Assignments – 05</b> <b>Size: Half imperial</b> <b>Medium: Poster color, acrylic color, oil color, Crayons, Soft pastels,</b>  Draw and paint composition inspired from the following Cave art forms: <ol style="list-style-type: none"> <li>1. Animal motifs -bison, horse, deer etc.</li> <li>2. Symbolic</li> <li>3. Tribal Religious function</li> <li>4. Hunting scenes</li> <li>5. Geometrical forms</li> </ol>	60

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> <p>➤ <b>Practicum: 15</b></p> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul>	<p><b>End Term Examination: Written Exam:35</b></p> <p><b>Practicum: Practical Exam :35</b></p>
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**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

1. "Indian Art" by Vidya Dahejia
2. "The Story of Indian Art" by Naman P. Ahuja

FINE ARTS: SEMESTER- VI									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Scheme B & C	DSE-4 4 credit Select one Option	B23-FTA-603	Mosaic	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 300-399									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To understand the historical significance and cultural contexts of mosaic art.</li> <li>To develop proficiency in various mosaic techniques and materials.</li> <li>To explore creativity and expressiveness through the medium of mosaic.</li> <li>To analyse and critique mosaic works, both historical and contemporary.</li> <li>To foster an appreciation for the intersection of traditional and contemporary mosaic art.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Mosaic Art, Historical background and Cultural significance Styles and forms in mosaic art	8
II	Materials and Tools, Types of mosaic materials (glass, ceramics, stone, etc.) Cutting and shaping techniques, Adhesives and substrates	8
III	Design Principles in Mosaic, Color theory in mosaic, Composition and layout Planning and sketching	7
IV	Contemporary Approaches, Mixed media in mosaic, 3D mosaic art Digital mosaic art	7
V Practical	<b>Total No. of work – 02</b> <b>Create Mosaic works on the following:</b> Size: Minimum size 2 by 2 inches	60

Suggested Evaluation Methods	
<b>Internal Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Theory: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> </li> <li>➤ <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul> </li> </ul>	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

1. "Mosaic Art and Technique" by Martin Cheek
2. "The Art of Mosaic Design: A Collection of Contemporary Artists" by JoAnn Locktov

**FINE ARTS: SEMESTER- VI**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
	<b>DSE-4 4 credit Select one Option</b>	<b>B23-FTA-604</b>	<b>Collage painting</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>

Level of the course: 300-399

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To introduce students to the history and evolution of collage as an art form.
2. To develop students' technical skills in creating collage paintings through hands-on projects.
3. To explore the conceptual and expressive aspects of collage, emphasizing individual artistic voice.
4. To foster critical thinking and analysis of contemporary and historical collage artworks.
5. To encourage experimentation with different materials and techniques in the context of collage painting.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
<b>I</b>	Introduction to Collage Overview of the history and evolution of collage	<b>8</b>
<b>II</b>	Introduction to basic materials and tools for collage painting Exploration of composition, color, and texture in collage painting	<b>8</b>
<b>III</b>	Material Experimentation Introduction to a variety of materials for collage, including found objects.	<b>7</b>
<b>IV</b>	Famous artist: Binode Bihari Mukherjee, Pablo Picasso	<b>7</b>
<b>V Practical</b>	<b>Total No. of Assignments – 05 Size: Half imperial Create collage on the following:</b>  Landscapes (No. of works: 01) Still life (No. of works: 02) Portrait (No. of works: 01) Creative composition (No. of works: 01)	<b>60</b>

<b>Suggested Evaluation Methods</b>	
<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 . Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination:Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

<b>Part C- Learning Resources</b>
<b>Recommended Books/e-resources/LMS:</b> 1. "The Art of Collage" by Peter Blake 2. "Collage: Contemporary Artists Hunt and Gather, Cut and Paste, Mash Up and Transform" by Danielle Krysa 3. "The Collage Workbook: How to Get Started and Stay Inspired" by Randel Plowman 4. "Collage Techniques: A Guide for Artists and Illustrators" by Gerald Brommer 5. "Cut and Paste: 21st-Century Collage" by Richard Brereton

**FINE ARTS: SEMESTER- VI**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
	DSE-5 4 credit Select one option	B23-FTA-605	Glass painting	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

Level of the course: 300-399

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

- To understand the history and evolution of glass painting as an art form.
- To develop proficiency in various glass painting techniques, such as stained glass, reverse glass painting, and fused glass painting.
- To express creative ideas and concepts through the medium of glass painting.
- To analyse and critique glass paintings, both from historical and contemporary perspectives.
- To develop a personal style and artistic voice within the realm of glass painting.

**Instructions for Paper-Setter**

- Nine questions will be set in all. All questions will carry equal marks.
- Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
<b>I</b>	Introduction to Glass Painting History and evolution Materials and tools	<b>8</b>
<b>II</b>	Stained Glass Techniques Traditional stained glass Modern stained-glass techniques	<b>8</b>

<b>III</b>	Reverse Glass Painting Techniques and applications	<b>7</b>
<b>IV</b>	Fused Glass Painting Basics of fusing Layering and texture in fused glass	<b>7</b>
<b>V Practical</b>	<b>Total No. of Assignments – 02 size: adjustable Create works inspired by three glass techniques; Stained, reverse</b>	<b>60</b>

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 .Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination:Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

1. "Glass Painting: Projects & Patterns" by Allison Mackenzie
2. "The Art of Glass Painting" by Albinas Elskus
3. "Contemporary Glass: A World Survey from the Corning Museum of Glass" by Susanne K. Frantz
4. "Painting on Glass and Ceramic" by Jean LeCluyse

**FINE ARTS: SEMESTER- VI**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Scheme B &amp; C</b>	<b>DSE-5 4 credit Select one option</b>	<b>B23-FTA-606</b>	<b>Clay Moulding</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>

Level of the course: 300-399

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To develop fundamental skills in working with clay, including hand-building techniques and wheel throwing.
2. To gain an understanding of the properties of different types of clay and their applications in various projects.
3. To explore the historical and cultural context of clay moulding in the fine arts.
4. To develop creativity and critical thinking through the creation of original clay artworks.
5. To demonstrate proficiency in glazing and firing techniques.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Clay Moulding, History of Indian clay sculpture Study of traditional clay sculptures, Overview of clay types and properties	8
II	Basic hand-building techniques, Wheel Throwing Introduction to the potter's wheel	8
III	Glazing Techniques, Understanding glaze materials Techniques for glazing and surface decoration	7
IV	Sculpting with clay: free standing sculpture, relief (high or low), head study Exploring advanced hand-building techniques	7
V Practical	<b>Total No. of Assignments – 05</b> <b>Medium: Clay</b>  Torso study (No. of works: 02) Head study (No. of works: 02) clay moulding in coiling method (No. of works: 01)	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 .Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:		<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

Part C- Learning Resources
<b>Recommended Books/e-resources/LMS:</b> 1. "The Craft and Art of Clay" by Susan Peterson 2. "Ceramics: A Potter's Handbook" by Glenn C. Nelson and Richard Burkett 3. "The Complete Guide to Mid-Range Glazes: Glazing and Firing at Cones 4-7" by John Britt 4. "Clay: A Studio Handbook" by Vince Pitelka 5. "Ceramics: Techniques, Projects, Inspirations" by Laura Donefer 6. "The Potter's Studio Handbook: A Start-to-Finish Guide to Hand-Built and Wheel-Thrown Ceramics" by Kristin Müller and Jeff Zamek

FINE ARTS: SEMESTER-VII									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
For Honours in Fine Arts/ Honours with Research in Fine Arts	CC-H1 4 credit	B23-FTA-701	History of European Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									



<p><b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to</p> <ol style="list-style-type: none"> <li>To gain a comprehensive understanding of the chronological development of European art.</li> <li>To analyse Artistic Movements and Styles such as the Renaissance, Baroque, Romanticism, and Modernism, identifying their unique characteristics and contributions.</li> <li>To encourage students to articulate and defend their interpretations through class discussions and written assignments.</li> <li>To promote an appreciation for the global impact of European art.</li> <li>To promote the learning and its interconnectedness with other world cultures.</li> </ol>		
<p><b>Instructions for Paper-Setter</b></p> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>		
UNIT	TOPICS	CONTACT HOURS
I	Introduction to European Art Understanding art history and its terminologies Prehistoric and Ancient Art in Europe (rock art, sculptures, artifacts etc.)	8
II	Brief study: Classical and Medieval Art, Greek art and its phases, Roman Art Early Christian and Byzantine Art, Gothic Architecture	8
III	Renaissance Art, Early Renaissance, High Renaissance, Prominent artists: Sandro Botticelli, Raphael, Titian	7
IV	Baroque Art in Italy, Spain, and the Netherlands Rococo in France and Germany Neoclassicism	7
V Practical	<p><b>Total No. of Assignments – 10 sheet work and two canvases</b> <b>Medium: Acrylic color, watercolour or oil color:</b></p> <p>Draw and paint compositions on the following topic inspired by Masters of European art (No. of works: 10) <b>Size: Half imperial</b></p> <ol style="list-style-type: none"> <li>Daily life</li> <li>My studio</li> <li>A beach scene</li> <li>Restaurant</li> </ol> <p>Draw a portrait inspired by Masters of European art <b>on 30” X 40” inches canvas.</b> (No. of works: 01)</p>	60
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>Class Participation: 4</li> <li>Seminar/presentation/assignment/quiz/class test etc.: 4</li> <li>Mid-Term Exam: 7</li> </ul> <p>➤ <b>Practicum: 15</b></p> <ul style="list-style-type: none"> <li>Class Participation: 5</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam: NA</li> </ul>		<p><b>End Term Examination:</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>Written Examination: 35</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>Practical Examination: 35</li> </ul>
<b>Learning Resources</b>		
<ol style="list-style-type: none"> <li>"The Story of Art" by E.H. Gombrich</li> <li>"The Lives of the Artists" by Giorgio Vasari</li> <li>"Art in Renaissance Italy" by John T. Paoletti and Gary M. Radke</li> </ol>		

FINE ARTS: SEMESTER-VII									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
For Honours in Fine Arts/ Honours with Research in Fine Arts	CC-H2 4 credit	B23-FTA-702	Life Study -I	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to 1. Developing comprehensive understanding of the human anatomy and its application in artistic representation. 2. Execute observational drawing with precision, capturing details, textures, and nuances. 3. Employ a variety of drawing mediums and techniques to enhance observational skills. 4. Ability to convey emotions and concepts through figurative art. 5. Exploring the historical evolution of figurative art.									
<b>Instructions for Paper-Setter</b> 1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.									
UNIT	TOPICS							CONTACT HOURS	
I	Understanding Human Anatomy and Proportions in Art Evolution of Human figure study and development of realistic human figure.							8	
II	Various styles adopted by artists in executing human figure (realistic, modern, stylistic, etc.) Proportions of the human body and their significance in creating realistic and expressive figurative art.							8	
III	Exploring figurative study in Greek and Roman art Renaissance art- Realism, perspective and foreshortening in human form							7	
IV	Modernism in Human figure through distortion, symbolism, informality, stylization etc.							7	
V Practical	<b>Total No. of Assignments – 10 sheet work and 4 canvas (half imperial and 30 X 40 inches canvas)</b> <b>Medium: Acrylic color, watercolour or oil color</b>  Draw and paint live portraits from different angles (No. of works: 05)							60	
<b>Suggested Evaluation Methods</b>									
<b>Internal Assessment:</b> > <b>Theory: 15</b> ·Class Participation: 4 ·Seminar/presentation/assignment/quiz/class test etc.: 4 ·Mid-Term Exam: 7 > <b>Practicum: 15</b> ·Class Participation: 5 ·Seminar/Demonstration/Viva-voce/Lab records etc.: 10 ·Mid-Term Exam: NA						<b>End Term Examination:</b> > <b>Theory</b> ·Written Examination: 35 > <b>Practicum</b> Practical Examination: 35			

<b>Learning Resources</b>
1. "The Story of Art" by E.H. Gombrich 2. "The Nude: A Study in Ideal Form" by Kenneth Clark 3. "Art and Anatomy in Renaissance Italy: Images from a Scientific Revolution" by Domenico Laurenza

<b>FINE ARTS: SEMESTER- VII</b>									
<b>Remarks</b>	<b>Course Type</b>	<b>Course Code</b>	<b>Name of the Course</b>	<b>Credit</b>	<b>Contact Hours/ Week</b>	<b>Internal Assessment marks</b>	<b>End Term Marks</b>	<b>Max. Marks</b>	<b>Exam Duration</b>
<b>For Honours in Fine Arts/ Honours with Research in Fine Arts</b>	<b>CC-H3 4 credit</b>	<b>B23-FTA-703</b>	<b>Painting Composition</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To develop an understanding of the fundamental principles of visual composition, including the use of visual elements and principles of design.</li> <li>To acquire proficiency in applying various composition techniques to create well-balanced and visually compelling artworks.</li> <li>To explore the relationship between composition and storytelling, enabling students to effectively convey narratives through their artworks.</li> <li>To encourage experimentation with diverse artistic mediums, including mixed media, collage, and digital tools.</li> <li>To foster a creative and open-minded approach to composition, allowing students to explore alternative techniques and surfaces to enhance the visual impact of their artworks.</li> </ol>									
<b>Instructions for Paper-Setter</b> <ol style="list-style-type: none"> <li>Nine questions will be set in all. All questions will carry equal marks.</li> <li>Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>									

<b>UNIT</b>	<b>TOPICS</b>	<b>CONTACT HOURS</b>
<b>I</b>	Introduction to Creative Composition, its Types: Figurative, Symbolic, Semi-abstract, Abstract, Distortion etc.	<b>8</b>
<b>II</b>	Understanding the significance of composition in visual arts Rule of third, Golden Ratio, positive and negative space,	<b>8</b>
<b>III</b>	Creative composition study through famous artists' works: Liberty Leading the People by Eugène Delacroix, Oath of the Horatii by Jacques-Louis David.	<b>7</b>
<b>IV</b>	Artists: Three Girls by Amrita Shergill, Bindu series works by S.H. Raza	<b>7</b>
<b>V</b>	<b>Total No. of Assignments – 10 sheet work and 4 canvas (half imperial and 30 X 40 inches canvas)</b> <b>Medium: Acrylic color, watercolour or oil color</b> Draw and paint creative compositions.	<b>60</b>

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 . Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

Part C- Learning Resources
<b>Recommended Books/e-resources/LMS:</b> Colour and Culture: Practice and Meaning from Antiquity to Abstraction by J. Gage. Art and Visual Perception: A Psychology of the Creative Eye by R. Arnheim.

FINE ARTS: SEMESTER- VII									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
For Honours in Fine Arts/ Honours with Research in Fine Arts	DSE-H1 4 credit Select one Option	B23-FTA-704	Mural - I	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: 1. To explore mural art techniques, demonstrating practical proficiency in paints, pigments, and surface preparation. 2. To develop conceptualization skills to translate ideas into sketches, emphasizing thematic depth and visual storytelling. 3. To cultivate effective collaboration and project management abilities for successful contribution to large-scale mural projects. 4. To enhance historical awareness, analysing the cultural significance of murals and engaging in constructive critique sessions for artistic growth. 5. To encourage reflection on the artistic and social impact of completed mural projects, fostering a sense of responsibility in public spaces.									
<b>Instructions for Paper-Setter</b> 1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.									

UNIT	TOPICS	CONTACT HOURS
I	Definition of Mural art, history, origin, purpose and significance Themes and Ideas, developing conceptual skills for creating meaningful murals.	8
II	Types of Murals: Fresco and its types and origin, Graffiti, etc. Colour theory and colour mixing for mural art	8
III	Indian Mural paintings : Ajanta, Ellora, Vijayanagar Mural, Kerala Mural	7

<b>IV</b>	Western Mural paintings: The Annunciation by Fra Angelico (Fresco), The last Supper by Leonardo Da Vinci, Sistine chapel painting by Michaelangelo, The school of Athens by Raphael, The murals of Pompei, Italy.	<b>7</b>
<b>V</b>	<b>Total No. of Assignments – 04</b> <ol style="list-style-type: none"> <li>1. Design and paint fresco murals paying homage to a historical event, figure, or movement relevant to the local community. (No. of works: 02)</li> <li>2. Design Graffiti mural that invites viewer interaction, whether through optical illusions, hidden messages, or interactive elements. (No. of works: 01)</li> <li>3. Create murals that raises awareness about environmental issues, such as climate change, conservation, or pollution. (No. of Works: 01)</li> </ol>	<b>60</b>

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Theory: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> </li> <li>➤ <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul> </li> </ul>	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> "The World Atlas of Street Art and Graffiti" by Rafael Schacter "Mural Masters: A New Generation" by Kiriakos Iosifidis. "The Mural Handbook: A Guide to Community Murals" by Colette Gaiter.
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**FINE ARTS: SEMESTER- VII**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>For Honours in Fine Arts/ Honours with Research in Fine Arts</b>	<b>DSE-H1 4 credit Select one Option</b>	<b>B23-FTA-705</b>	<b>Plein Air Painting - I</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To explore the historical development and significance of plein-air painting.
2. To develop proficiency in selecting and caring for plein-air painting tools and materials.
3. To acquire skills in colour mixing, palette organization, and using various painting mediums effectively.
4. To master compositional techniques for creating visually engaging landscapes.
5. To develop adaptability to changing weather conditions and different outdoor settings.



FINE ARTS: SEMESTER- VII									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
For Honours in Fine Arts/ Honours with Research in Fine Arts	PC-H1 4 credit	B23-FTA-706	Miniature Painting-I	4	8	30	70	100	6 hrs.
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: <ol style="list-style-type: none"> <li>To understand the style and medium of miniature painting.</li> <li>To acquire technical proficiency in traditional and contemporary miniature painting techniques.</li> <li>To develop critical analysis skills to interpret and evaluate miniature paintings.</li> <li>To encourage creative expression through the exploration of diverse themes and narratives.</li> <li>To cultivate professional skills for project planning, execution, and exhibition presentation in miniature painting.</li> </ol>									
<b>PRACTICAL</b> Instructions: <ol style="list-style-type: none"> <li>Themes subject matters topics will be of multiple choice.</li> <li>The examiner will evaluate the work of examine on the last day of the examination and if the examiner did not turn up on the last day the artwork will be kept in sealed lock custody and when the examiner comes as his/her convenient date can evaluate the practical paper.</li> <li>Internal examiner will evaluate the sessional work.</li> <li>No copying will be allowed in the exam.               <ul style="list-style-type: none"> <li>Students will have to prepare one miniature paintings on any topic given by the examiner on the day of exam.</li> <li>Size: Half Imperial</li> <li>Mediums: Poster color or acrylic colour</li> </ul> </li> </ol>									

S.N	TOPICS (PRACTICAL)	CONTACT HOURS
1.	<b>No. of Assignments: 5 sheets (half imperial) (Cartridge or ivory sheets)</b> <b>Mediums: Poster color and acrylic color.</b>  Prepare Miniature painting on the following topics: (No. of works: 05) <ol style="list-style-type: none"> <li>Ragamalas</li> <li>Radha Krishna</li> <li>Barah Masa</li> <li>Court scene</li> <li>Maru ragini</li> <li>Any free topic</li> </ol> Create Miniature compositions using the elements of the miniature painting (Rajasthani, Mughal, Pahari) on topics of your choice (No. of Works: 05)	120

Suggested Evaluation Methods	
<b>Internal Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Practicum: 30</b> <ul style="list-style-type: none"> <li>Class Participation: 05</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam: 15</li> </ul> </li> </ul>	<b>Practicum:</b> <b>Practical Exam: 70</b>

**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

- 1."Indian Miniature Painting: 16th Through 19th Centuries" by B.N. Goswamy
2. Mughal and Deccani Paintings" by Milo Cleveland Beach.
3. "Indian Miniature Painting: The Collection of Earnest C. and Jane Werner Watson" by Stuart Cary Welch.
4. "Pahari Masters: Court Painters of Northern India" by B.N. Goswamy and Eberhard Fischer.

**FINE ARTS: SEMESTER- VIII (For Honours in Fine arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours in Fine arts	CC-H4 4 credit	B23-FTA-801	History of Modern Western Art	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To demonstrate comprehensive understanding of major art movements from the late 19th to the 21st century.
2. To develop critical analysis skills in interpreting and evaluating the significance of artworks within their historical and cultural contexts.
3. To recognize and appreciate the influence of key artists on the development of modern Western art.
4. To gain awareness of the diverse cultural perspectives shaping contemporary art
5. To enhance their ability to articulate and communicate ideas about modern Western art through written and verbal presentations.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
<b>I</b>	Introduction to Modern Art Brief study of Romanticism, Key artist: Francisco Goya, Eugene Delacroix Realism, Key artist: Gustave Courbet, Jean Francois Millet	<b>8</b>
<b>II</b>	Introduction to Impressionism, Key artist: Claude Monet, Eduard Manet Post-impressionism, Key artist: Vincent Van Gogh, Paun Gauguin	<b>8</b>
<b>III</b>	Futurism And Fauvism Key artist: Giacomo Balla, Henri Matisse, Umberto Boccioni	<b>7</b>
<b>IV</b>	Origin and characteristics: Cubism, Key artist: Pablo Picasso, George Braque Artist Groups: Die Brucke, Der Blaue Reiter	<b>7</b>



<b>V Practical</b>	<b>Total No. of Assignments –10 sheet works and 02 canvases (full imperial and 30 X 40 inches canvas)</b> <b>Medium: Acrylic color, watercolour or oil color</b> <ul style="list-style-type: none"> <li>• Draw and paint portrait inspired from Impressionist and Cubist style. (No. of works: 02)</li> <li>• Draw and paint landscape or scenery inspired from Impressionist and post-impressionist style. (No. of works: 02)</li> <li>• Draw and paint any artwork inspired from any of the above artist. (No. of works: 01)</li> </ul>	<b>60</b>
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**Suggested Evaluation Methods**

<b>Internal Assessment:</b> <ul style="list-style-type: none"> <li>➤ <b>Theory: 15</b> <ul style="list-style-type: none"> <li>• Class Participation:04</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>• Mid-Term Exam:07</li> </ul> </li> <li>➤ <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>• Class Participation:05</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>• Mid-Term Exam:</li> </ul> </li> </ul>	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> Modern Art: Impressionism to Post-Modernism" by David Britt "Art Since 1900" by Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh
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**FINE ARTS: SEMESTER- VIII (For Honours in Fine arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Honours in Fine arts</b>	<b>CC-H5 4 credit</b>	<b>B23-FTA-802</b>	<b>Life Study- II</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To demonstrate a foundational proficiency in life drawing, showcasing an understanding of human anatomy, proportion, and observational skills through various mediums.
2. To develop the ability to create emotionally expressive and detailed portraits, reflecting an understanding of facial anatomy, emotions, and diverse styles in portraiture.
3. To acquire skills in capturing the dynamic aspects of the human figure, including movement, gestures, and storytelling elements, showcasing a comprehensive understanding of life in motion.
4. To demonstrate the ability to adapt to contemporary trends in life study, integrating modern tools and techniques, and critically analysing the work of contemporary artists in the field.
5. To showcase individual artistic growth by conceptualizing and executing personal projects in life study.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Meaning and Importance of life study in Fine arts. Artistic Anatomy Throughout History: Greek and Roman art, Medieval art, Renaissance,	8
II	Proportion of a Human Body: Measurement of Face, eyes, nose, lips Positive space and Negative space Background composition	8
III	Perspective: Linear Perspective and atmospheric perspective Vanishing point, Horizon, One point and Two-point perspective	7
IV	Artists: Leonardo da Vinci, Michelangelo, Raja Ravi Varma, Amrita Shergil	7
V Practical	<b>Life study-II</b> <b>No. of Assignments: 10 sheet works (Full imperial cartridge or oil sheet) and 04 canvas: 30 X 40 inches.</b> <b>Medium: Watercolour, oil, acrylic</b>	60

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 .Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> Human Anatomy & Physiology" by Elaine N. Marieb and Katja N. Hoehn "Figure Drawing: Design and Invention" by Michael Hampton. "Drawing the Head and Hands" by Andrew Loomis The Artist's Guide to Form, Function, and Movement" by Valerie L. Winslow
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**FINE ARTS: SEMESTER- VIII (Honours in Fine arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours in Fine arts	CC-H6 4 credit	B23-FTA-803	Creative Painting Composition	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									

<p><b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to:</p> <ol style="list-style-type: none"> <li>1. To demonstrate a deep understanding of artistic perspectives and their relationship to society.</li> <li>2. To exhibit proficiency in applying foundational elements and principles of composition in their creative works.</li> <li>3. To analyse and interpret the historical context of art, recognizing its evolution and cultural influences.</li> <li>4. To showcase the ability to create specialized compositions, drawing inspiration from ritualistic, cultural, and contemporary themes.</li> <li>5. To develop professional skills in art critique, analysis, portfolio development, and presentation.</li> </ol>
<p><b>Instructions for Paper-Setter</b></p> <ol style="list-style-type: none"> <li>1. Nine questions will be set in all. All questions will carry equal marks.</li> <li>2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.</li> </ol>

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Composition in Art Basic Elements and principles of composition, Study of compositions: The school of Athens by Raphael, Shakuntala by Raja Ravi Varma	8
II	Composition in traditional Indian miniature paintings: Rajasthani, Mughal, Pahari Exploring compositions in various Indian folk art: Madhubani, Pattachitra, Phad paintings.	8
III	Studying compositions of contemporary Indian artists: Satish Gujral, A Ramachandran, Tyeb Mehta Exploring the fusion of traditional and modern elements in Indian art	7
IV	Abstract composition, new Media art Studying compositions in works of: Mohan Samant, Jeram Patel, S.H. Raza	7
V Practical	<b>No. of Assignments: 10 sheet works (Full imperial cartridge or oil sheet) and 04 canvas: 30 X 40 inches.</b> <b>Medium: Watercolour, oil, acrylic</b> <ul style="list-style-type: none"> <li>• Create 05 creative composition on any topic and use different techniques like texture work, mixed media, distortion, abstract art.</li> </ul>	60

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <ul style="list-style-type: none"> <li>➤ <b>Theory: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:04</li> <li>· Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>· Mid-Term Exam:07</li> </ul> </li> <li>➤ <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>· Class Participation:05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>· Mid-Term Exam:</li> </ul> </li> </ul>	<p><b>End Term Examination: Written Exam:35</b></p> <p><b>Practicum: Practical Exam :35</b></p>
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**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

1. "Contemporary Indian Art: Other Realities" by Geeta Kapur
2. "Indian Art After Independence" by Rakhee Balaram
3. "The Elements of Style" by William Strunk Jr. and E.B. White

**FINE ARTS: SEMESTER- VIII (Honours in Fine arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours in Fine arts	DSE-H2 4 credit Select one option	B23-FTA-804	Mural - II	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

- 1 To demonstrate a comprehensive understanding of the historical and cultural contexts of mural painting.
- 2 To develop proficiency in traditional and contemporary mural painting techniques.
- 3 To analyse and interpret the symbolism and narratives embedded in murals from different periods and cultures.
- 4 To explore and experiment with contemporary trends in mural painting, including digital tools and addressing social issues.
- 5 To build a professional portfolio, showcasing their mastery of mural painting and curatorial skills.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
<b>I</b>	Introduction to Mural Art, Understanding the historical significance and evolution of mural painting. Analysing the cultural and social context of mural art, Techniques and Materials	<b>8</b>
<b>II</b>	Symbolic Elements in Mural Art: Understanding the use of symbols and motifs in mural paintings, Analysing the cultural meanings embedded in mural symbolism. Narrative Approaches: Exploring narrative techniques in mural storytelling.	<b>8</b>
<b>III</b>	Street Art and Public Murals: Exploring the intersection of mural painting with street art. Understanding the impact of public murals on communities. Digital Mural Painting	<b>7</b>
<b>IV</b>	Introduction to digital tools and techniques in mural creation. Examining how contemporary mural artists address environmental and social concerns.	<b>7</b>
<b>V Practical</b>	<b>No. of Assignments: 05</b> <ul style="list-style-type: none"> <li>• Create 05 Murals in groups of 3-4 students using different mediums and different techniques.</li> </ul>	<b>60</b>

Suggested Evaluation Methods	
<b>Internal Assessment:</b> > <b>Theory: 15</b> · Class Participation:04 · Seminar/presentation/assignment/quiz/class test etc.:04 · Mid-Term Exam:07 > <b>Practicum: 15</b> · Class Participation:05 · Seminar/Demonstration/Viva-voce/Lab records etc.:10 · Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>

Part C- Learning Resources
<b>Recommended Books/e-resources/LMS:</b> "The Muralist's Handbook" by Lilian Tone

FINE ARTS: SEMESTER- VIII									
Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours in Fine arts	DSE-H2 4 credit Select one option	B23-FTA-805	Plein-Air Painting- II	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.
Level of the course: 400-499									
Pre-requisite for the course (if any): NA									
<b>Course Learning Outcomes (CLO)-</b> After completion of the course students will be able to: To demonstrate proficiency in essential plein air painting techniques. To develop a keen observation and interpretation of landscapes. To understand the historical and cultural context in which plein air art is created. To experiment with various styles, techniques, and tools in outdoor painting. To demonstrate the ability to critically analyse and discuss plein air artworks.									
<b>Instructions for Paper-Setter</b> 1. Nine questions will be set in all. All questions will carry equal marks. 2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.									

UNIT	TOPICS	CONTACT HOURS
I	Importance of Plein Air painting in developing color sense and quick study skill, Plein Air vs studio painting.	8
II	Things to keep in mind while doing plein air paintings: Carrying lightweight materials and tools, Change of lights, Use thumbnail sketches, Experimenting with different mediums, Focus on one thing at a time.	8
III	Detailed study of Impressionism and post-impressionism with focus on plein air, Characteristics and subjects.	7
IV	Study of Plein Air paintings: Water Lilies by Claude Monet, Misty morning by Alfred Sisly, Hay Harvest at Éragny by Camille Pissarro, Bal du moulin de la Galette by Pierre Auguste Renoir.	7

<b>V Practical</b>	<b>No. of Sheets: 05 (Full imperial cartridge or oil sheet)</b> <b>Medium: Watercolour, oil, acrylic</b> Draw and paint Plein-in air paintings on the following topics <ul style="list-style-type: none"> <li>• Light and Shadow Study: Focused exercises on capturing dynamic lighting</li> <li>• Seasonal Landscape Painting: Painting landscapes during different seasons</li> <li>• Reflections in Water: techniques for painting water surfaces and reflections</li> <li>• Urban Plein-Air: Painting cityscapes and incorporating elements of urban life</li> </ul>	<b>60</b>
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**Suggested Evaluation Methods**

<b>Internal Assessment:</b> > <b>Theory: 15</b> <ul style="list-style-type: none"> <li>• Class Participation:04</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>• Mid-Term Exam:07</li> </ul> > <b>Practicum: 15</b> <ul style="list-style-type: none"> <li>• Class Participation:05</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>• Mid-Term Exam:</li> </ul>	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> "The Complete Guide to Painting and Drawing Techniques and Materials" by Colin Hayes. "Plein Air Painting in Oil" by Frank Serrano
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**FINE ARTS: SEMESTER- VIII (Honours in Fine arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours in Fine arts	PC-H2 4 credit	B23-FTA-806	Wall Painting	4	8	30	70	100	6 hrs.

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:  
 To demonstrate proficiency in traditional and contemporary wall painting techniques.  
 To analyse and interpret historical and contemporary mural art, incorporating insights into their own work.  
 To develop and communicate a creative vision through concept sketches and planning.  
 To collaborate effectively on large-scale wall painting projects, demonstrating teamwork and communication skills.  
 To showcase their artistic growth through a final project, including documentation and a public presentation.

**PRACTICAL**

Instructions:

1. Themes subject matters topics will be of multiple choice.
  2. The examiner will evaluate the work of examine on the last day of the examination and if the examiner.
  3. Internal examiner will evaluate the sessional work.
  4. No copying will be allowed in the exam.
- Students will have to be included in group of three or four and they have to prepare a wall painting on any topic given by the examiner on the day of exam.
  - Size of the wall: Minimum 5 X 4 feet
  - Mediums: Acrylic or wall paints.

TOPICS	CONTACT HOURS
<p><u>Practical:</u>            No. of Assignments: 05 (minimum: 5 X 4 feet)            Medium: Acrylic or wall paints</p> <p>Choose any piece of wall in the college or department, make groups of 3-4 students and create wall paintings on the following topics:</p> <ol style="list-style-type: none"> <li>1. Wall painting inspired from Mughal or Rajasthani painting. (no. of works: 02)</li> <li>2. Wall painting on any scene from Mahabharat. (no. of works: 01)</li> <li>3. Create wall paintings on any two topics: social media, globalization, or any other topic. (no. of works: 02)</li> </ol>	<b>120</b>

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <ul style="list-style-type: none"> <li>➤ <b>Practicum: 30</b> <ul style="list-style-type: none"> <li>· Class Participation: 05</li> <li>· Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>· Mid-Term Exam: 15</li> </ul> </li> </ul>	<p><b>Practicum:</b>  <b>Practical Exam :70</b></p>
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**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

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**FINE ARTS: SEMESTER- VIII (Honours with Research in Fine Arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
<b>Honours with Research in Fine Arts</b>	<b>CC-H4 4 credit</b>	<b>B23-FTA-801</b>	<b>History of Modern Western Art</b>	<b>2</b>	<b>2</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>3 hrs.</b>
			<b>Practical</b>	<b>2</b>	<b>4</b>	<b>15</b>	<b>35</b>	<b>50</b>	<b>6 hrs.</b>

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To demonstrate comprehensive understanding of major art movements from the late 19th to the 21st century.
2. To develop critical analysis skills in interpreting and evaluating the significance of artworks within their historical and cultural contexts.
3. To recognize and appreciate the influence of key artists on the development of modern Western art.
4. To gain awareness of the diverse cultural perspectives shaping contemporary art
5. To enhance their ability to articulate and communicate ideas about modern Western art through written and verbal presentations.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Romanticism Important Artist: Francisco Goya, Eugene Delacroix, John Constable Realism Gustave Courbet, Jean-Francois Millet, Camille Corot, Honore Daumier.	8
II	Impressionism Claude Monet, Edouard Manet, Edgar Degas Post-impressionism Georges Seurat, Paul Cezzane, Paul Gauguin, Vincent Van Gough	8
III	Other important Painters: Edward Munch, Toulouse Lautrec. Futurism: Umberto Boccioni Fauvism: Henri Matisse	7
IV	Cubism: Pablo Picasso, Georges Braque, Juan Gris, Expressionism Die Brucke: Emil Nolde. Der Blaue Reiter: Wassily Kandinsky, Paul Klee	7
V Practical	No. of Assignments: 10 sheet works (Full imperial cartridge or oil sheet) and 04 canvases: 30 X 40 inches. Medium: Watercolour, oil, acrylic	60

**Suggested Evaluation Methods**

<b>Internal Assessment:</b> > <b>Theory: 15</b> . Class Participation:04 . Seminar/presentation/assignment/quiz/class test etc.:04 . Mid-Term Exam:07 > <b>Practicum: 15</b> . Class Participation:05 .Seminar/Demonstration/Viva-voce/Lab records etc.:10 . Mid-Term Exam:	<b>End Term Examination: Written Exam:35</b>  <b>Practicum: Practical Exam :35</b>
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**Part C- Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> Modern Art: Impressionism to Post-Modernism" by David Britt "Art Since 1900" by Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh
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**FINE ARTS: SEMESTER- VIII (Honours with Research in Fine Arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours with Research in Fine Arts	CC-H4 4 credit	B23-FTA-802	Life Study- II	2	2	15	35	50	3 hrs.
			Practical	2	4	15	35	50	6 hrs.

Level of the course: 400-499

Pre-requisite for the course (if any): NA



**Course Learning Outcomes (CLO)-** After completion of the course students will be able to:

1. To demonstrate a foundational proficiency in life drawing, showcasing an understanding of human anatomy, proportion, and observational skills through various mediums.
2. To develop the ability to create emotionally expressive and detailed portraits, reflecting an understanding of facial anatomy, emotions, and diverse styles in portraiture.
3. To acquire skills in capturing the dynamic aspects of the human figure, including movement, gestures, and storytelling elements, showcasing a comprehensive understanding of life in motion
4. To demonstrate the ability to adapt to contemporary trends in life study, integrating modern tools and techniques, and critically analysing the work of contemporary artists in the field.
5. To showcase individual artistic growth by conceptualizing and executing personal projects in life study.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	The Development of Artistic Anatomy Throughout History: Greek and Roman art, Medieval art and Renaissance, Artist: Leonardo da Vinci, Michealangelo	8
II	Proportion of a Human Body: Measurement of Face, eyes, nose, lips, Body proportion of male and female Positive space, Negative space, Background composition Study of angular direction of natural and artificial light on the object	8
III	What is perspective? Importance of Perspective Perspective: Linear Perspective and atmospheric perspective Vanishing point, Horizon, One point and Two-point perspective	7
IV	Knowledge of Mediums: Oil, Watercolor, Charcoal, pastels, acrylic. Techniques: Chiaroscuro, sfumato, Strokes, realistic	7
V Practical	<b>No. of Assignments: 12 sheet works (Full imperial cartridge or oil sheet) and 04 canvases: 30 X 40 inches.</b> Medium: Watercolour, oil, acrylic <ul style="list-style-type: none"> <li>• Draw and paint 04 life studies of any human in different poses.</li> </ul>	60

**Suggested Evaluation Methods**

<p><b>Internal Assessment:</b></p> <p>➤ <b>Theory: 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation:04</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:04</li> <li>• Mid-Term Exam:07</li> </ul> <p>➤ <b>Practicum: 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation:05</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:10</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination: Written Exam:35</b></p> <p><b>Practicum: Practical Exam :35</b></p>
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**Part C- Learning Resources**

**Recommended Books/e-resources/LMS:**

Human Anatomy & Physiology" by Elaine N. Marieb and Katja N. Hoehn  
 "Figure Drawing: Design and Invention" by Michael Hampton.  
 "Drawing the Head and Hands" by Andrew Loomis  
 The Artist's Guide to Form, Function, and Movement" by Valerie L. Winslow

**FINE ARTS: SEMESTER- VIII (Honours with Research in Fine Arts)**

Remarks	Course Type	Course Code	Name of the Course	Credit	Contact Hours/ Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
Honours with Research in Fine Arts	Project/ Dissertation 12 Credit	B23-FTA-807	Project/ Dissertation	8+4	-	-	-	300	3 Hrs.

Level of the course: 400-499

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO)-**

1. Students will be able to comprehend the basic of the Dissertation proposal.
2. Students will be able to figure out the contents of the Dissertation proposal.
3. Students will be able to develop the skills of research for higher studies like Doctorate.
4. Students will be able to find new knowledge and areas of their interest.
5. Students will be able to develop of communication, reading and writing through the project/ dissertation proposals.

**Instructions:**

1. Students have to choose any new/unique topic of Project/Dissertation.
2. They must include appropriate images according to their choice of topics.
3. Only 10% Plagiarism will be accepted in the Project/Dissertation.
4. Students have to complete the project/dissertation under the guidance of the teacher.

**DEPARTMENT OF FINE ARTS, KURUKSHETRA UNIVERSITY, KURUKSHETRA**  
**Scheme of Examination for Pool Courses**  
**Under Multiple Entry-Exit, Internship and CBCS-LOCF in accordance to NEP-2020**  
**w.e.f. 2023-24 (in phased manner)**

<b>Skill Enhancement Courses (SEC)</b>								
Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
SEC-2	B23-SEC-213	Miniature Painting	2	2	15	35	50	03 hrs.
		Practical	1	2	5	20	25	6 hrs.
SEC-2	B23-SEC-219	Resin Art Craft	2	2	15	35	50	03 hrs.
		Practical	1	2	5	20	25	3 hrs.
SEC-3	B23-SEC-316	Mural Rangoli Designing	2	2	15	35	50	03 hrs.
		Practical	1	2	5	20	25	6 hrs.
SEC-3	B23-SEC-319	Calligraphy	2	2	15	35	50	03 hrs.
		Practical	1	2	5	20	25	6 hrs.
SEC-3	B23-SEC-320	Sketch making	2	2	15	35	50	03 hrs.
		Practical	1	2	5	20	25	3 hrs.
<b>Vocational Courses (VOC)</b>								
Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
VOC-1	B23-VOC-104	Block Printing	2	2	15	35	50	03 hrs.
		Practical	2	4	15	35	50	6 hrs.
VOC-1	B23-VOC-110	Interior decoration	2	2	15	35	50	03 hrs.
		Practical	2	2	15	35	50	3 hrs.
VOC-1	B23-VOC-120	Clay and pot making	2	2	15	35	50	03 hrs.
		Practical	2	4	15	35	50	6 hrs.
VOC-3	B23-VOC-311	Tattoo making	2	2	15	35	50	03 hrs.
		Practical	2	4	15	35	50	6 hrs.
VOC-3	B23-VOC-325	Wall Painting and Murals	2	2	15	35	50	03 hrs
		Practical	2	4	15	35	50	06hrs
<b>Value Added Courses (VAC)</b>								
Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
VAC-3	B23-VAC-311	Indian Art and Culture	2	2	15	35	50	03 hrs
VAC-4	B23-VAC-413	Art and Appreciation	2	2	15	35	50	03 hrs.

**SKILL ENHANCEMENT COURSE**

Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
SEC-2	B23-SEC-219	Resin Art Craft	2	2	15	35	50	3hrs.
Level of the course: NA		Practical	1	2	5	20	25	3 hrs.

Pre-requisite for the course (if any): NA

**Course Learning Outcomes(CLO):**

1. Understand the basic concepts, properties, and types of resin used in art, including epoxy and polyurethane resins.
2. Familiarize yourself with the various materials and tools required for resin art, such as mixing cups, pigments, additives, molds, and substrates
3. Learn fundamental techniques, including mixing resin and hardener accurately, achieving consistent viscosity, and preventing air bubbles in the resin mixture.
4. Develop skills in layering resin to create depth and dimension in your artworks, and experiment with embedding objects within layers for added visual interest.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit-wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No.1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Resin Art Understanding epoxy resin: properties, types, and uses Safety precautions and handling guidelines Introduction to resin art techniques and styles Color Theory and Pigments Basics of color theory and its application in resin art Different types of pigments and their effects on resin Color mixing techniques and creating custom color palettes	8
II	Choosing the right substrate for resin art Surface preparation and priming techniques Exploring alternative canvas options Pouring and Layering Techniques Introduction to various pouring techniques: dirty pour, flip cup, swipe, etc. Layering resin and creating depth and dimension Working with additives: alcohol inks, acrylics, and glitters	8
III	Creating Cells and Effects Understanding the science behind cell formation Techniques for creating cells: torching, blowing, and manipulating the resin Creating unique effects: lacing, webbing, and marble effects Embedding Objects and Collage Incorporating objects into resin art: dried flowers, shells, etc. Creating collages with different materials Techniques for proper embedding and preserving objects	7
IV	Finishing and Curing Sanding and polishing techniques for a smooth and glossy finish Applying protective coatings: varnish and UV-resistant finishes Proper curing and drying methods Advanced Techniques and Project Showcase Advanced resin art techniques: geode art, resin jewelry, and resin petri dishes Showcasing your resin art projects and discussing individual progress Tips for photographing and presenting resin art	7

V	Practical: Number of assignments- 10	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 15</b> > <b>Theory</b> • Class Participation: 04 • Seminar/presentation/assignment/quiz/class test etc.: 04 • Mid-Term Exam: 07  <b>Practicum: 05</b> • Class Participation: 03 • Seminar/presentation/assignment/quiz/class test etc.: 02 • Mid-Term Exam		<b>End Term Examination:</b> > <b>Theory: 35</b> • Written Examination  <b>Practicum: 20</b> > Practical examination
<b>Learning Resources</b>		
<b>SUGGESTED READINGS:</b>  1 "Resin Art: Basics and Beyond" by Kathryn Joachim 2. "The Complete Resin Handbook: A Guide to the Resins That Create Art" by Peggi L. Rodgers 3. "Resin Alchemy: Innovative Techniques for Mixed-Media and Jewelry Artists" by Susan Lenart Kazmer 4. "Resin Art: Ideas, Techniques, and Inspiration for Creating Art with Epoxy" by Sherri Haab 5. "Mastering Resin" by Nicholas Argyros 6. "The Art of Resin Jewelry: Layering, Casting, and Mixed Media Techniques for Creating Vintage to Contemporary Designs" by Sherri Haab 7. "Resin Jewelry Making" by Rebecca L. Burns 8. "Introduction to Resin Art: A Contemporary Creative Journey" by Jasmina Groselj 9. "Resin Art Techniques: Explore the Possibilities of Resin and Create Unique Artwork" by Sallieann Harrison 10. "Resin Crafts: 35 Creative and Easy-to-Make Projects for the Home and Garden" by Juliet Bawden		

**SKILL ENHANCEMENT COURSE**

Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
SEC-3	B23-SEC-319	Calligraphy	2	2	15	35	50	3 hrs.
Level of the course: NA		Practical	1	2	5	20	25	6 hrs.

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO):**

6. Understand the history and significance of calligraphy as an art form.
7. Familiarize themselves with different calligraphic styles and scripts.
8. Demonstrate proficiency in using various calligraphy tools and materials.
9. Develop control and precision in forming letterforms and strokes.
10. Create compositions and designs using calligraphy techniques.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit-wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No.1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	History and cultural significance of calligraphy Overview of different calligraphy styles and scripts Introduction to calligraphy tools and materials and Basic Letter forms and Strokes	8
II	Understanding pen angles and pressure control Practicing basic strokes and letterforms in a foundational style Expanding Techniques Exploring variations in letterforms Introduction to flourishing and embellishments	8
III	Contemporary Scripts Introduction to modern calligraphy scripts (e.g., Copperplate, Spencerian) Practicing letterforms and word compositions Gothic and Blackletter Scripts, Learning the characteristics of gothic and blackletter scripts Practicing uppercase and lowercase letterforms	7
IV	Italic and Chancery Scripts. Understanding the structure and style of italic and chancery scripts. Practicing letterforms and word compositions.	7
V	Practical: Creating Compositions: Combining letterforms into words, phrases, and quotes Exploring layout and design principles in calligraphy Applying Calligraphy to Different Surfaces: Calligraphy on paper, envelopes, and cards Developing Personal Style: Experimenting with different variations and modifications	30

**Suggested Evaluation Methods**

**Internal Assessment: 15**

➤ **Theory**

- Class Participation: 04
- Seminar/presentation/assignment/quiz/class test etc.: 04
- Mid-Term Exam: 07

**Practicum: 05**

- Class Participation: 03
- Seminar/presentation/assignment/quiz/class test etc.: 02
- Mid-Term Exam

**End Term Examination: 35**

➤ **Theory**

- Written Examination

**Practicum: 20**

- Practical examination

## Learning Resources

### SUGGESTED READINGS:

1. "The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them" by David Harris
2. "The Art of Calligraphy: A Practical Guide to the Skills and Techniques" by David Harris.
3. "The Calligrapher's Studio" by Christopher Calderhead
4. "The History and Technique of Lettering" by Alexander Nesbitt
5. "Mastering Copperplate Calligraphy: A Step-by-Step Manual" by Eleanor Winters
6. "The Complete Book of Calligraphy & Lettering" by Cari Ferraro and Eugene Metcalf



**VALUE ADDED COURSE**

Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
VAC-3	B23-VAC-311	Indian Art and Culture	2	2	15	35	50	03 hrs

Level of the course: NA

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO):**

After completing this course, the learner will be able to:

1. Study of Indian art to understand our cultural heritage.
2. Enhances the knowledge of development in art & tradition.
3. Understanding the Value of Indian scriptures & Vedic philosophies.
4. Understand the Development of different ideologies & influences in Indian Art

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit-wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No.1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	Introduction to Indian Art and Culture: Indus Valley Civilization: Art and architecture of the Indus Valley Civilization Significance of various artifacts and structures	8
II	Introduction to Early Indian Art: Classical Indian Art and Architecture Introduction to Mauryan and Post-Mauryan Art: Introduction to Gupta Period	8
III	Introduction to Rajput, Pahari and Mughal Art:  Mughal miniature paintings and Indo-Islamic architecture	7
IV	Tribal Art of India: Diversity and uniqueness of Indian tribal art Styles and motifs in Gond, Bhil, and Warli tribal art Ritualistic and spiritual aspects of tribal art Introduction to contemporary and Modern Indian Art:	7
<b>Total Hours</b>		<b>30</b>

**Suggested Evaluation Methods**

**Internal Assessment: 15**

- > Theory
  - Class Participation: 04
  - Seminar/presentation/assignment/quiz/class test etc.: 04
  - Mid-Term Exam: 07

**End Term Examination: 35**

- > Theory
  - Written Examination

**Learning Resources**

**SUGGESTED READINGS:**

1. "The Art and Architecture of the Indian Subcontinent" by J.C. Harle
2. "Indian Art" by Vidya Dehejia
3. "The Indus Civilization: A Contemporary Perspective" edited by Gregory L. Possehl "Indian Folk and Tribal Paintings" by Jagdish Mittal
4. "The Art of India: Traditions of Indian Folk Art" by Kapila Vatsyayan
5. "Indian Contemporary Art: Post Independence" by Yashodhara Dalmia
6. "Indian Architecture: Buddhist and Hindu Period" by Percy Brown
7. "The Sculpture of Early Medieval Rajasthan" by Cynthia Packert
8. "Indian Miniature Painting" by Anjan Chakraverty



**VALUE ADDED COURSE**

Course Type	Course Code	Name of the Course	Credit	Contact Hours/Week	Internal Assessment marks	End Term Marks	Max. Marks	Exam Duration
VAC-4	B23-VAC-413	Art and Appreciation	2	2	15	35	50	3hrs.

Level of the course: NA

Pre-requisite for the course (if any): NA

**Course Learning Outcomes (CLO):**

After completing this course, the learner will be able to:

1. An understanding of basic principle of art & color, concept, media and formats, and the ability to apply them to a specific aesthetic intent.
2. Knowledge of different element of Arts studies and continuing throughout the degree program towards the development of advance capabilities.
3. Understanding the basic fundamentals of arts with its merits and demerits
4. Progress towards developing the knowledge of consistent, personal direction and style.

**Instructions for Paper-Setter**

1. Nine questions will be set in all. All questions will carry equal marks.
2. Question No. 1, which will be short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit-wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No.1 and four more questions selecting one question from each unit.

UNIT	TOPICS	CONTACT HOURS
I	<u>Introduction to Art</u> Understanding the Definition and Purpose of Art Elements of Art: Line, Shape, Form, Color, Texture, Value, and Space Principles of Art: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, and Unity Different forms of Art: Painting, Sculpture, Architecture, Photography	8
II	<u>Art and Society</u> Art as a Reflection of Culture and Society Political and Social Contexts in Art Art and Identity: Gender, Race, and Ethnicity Art and Power: Propaganda and Protest	8
III	Art and Technology: Digital Art and Virtual Reality Art and Globalization	7
IV	Art Appreciation and Critique Developing Critical Thinking Skills in Art Analysis Art Criticism and Art Reviews Understanding Art Galleries and Museums	7
	<b>Total Hours</b>	<b>30</b>

**Suggested Evaluation Methods**

**Internal Assessment: 15**

> **Theory**

- Class Participation: 04
- Seminar/presentation/assignment/quiz/class test etc.: 04
- Mid-Term Exam: 07

**End Term Examination: 35**

> **Theory**

- Written Examination

## Learning Resources

### SUGGESTED READINGS:

- "Art and Visual Perception: A Psychology of the Creative Eye" by Rudolf Arnheim  
"Art in Theory 1900-1990: An Anthology of Changing Ideas" edited by Charles Harrison and Paul Wood  
"Ways of Curating" by Hans Ulrich Obrist  
"Art and Fear: Observations on the Perils (and Rewards) of Artmaking" by David Bayles and Ted Orland  
"Art as Therapy" by Alain de Botton and John Armstrong  
"Art and Visual Culture: A Reader" edited by Angeliki Lymberopoulou and Rembrandt Duits  
"The Social History of Art" by Arnold Hauser  
"Art and Revolution" by John Berger  
"Art and Today" by Eleanor Heartney, Helaine Posner, Nancy Princenthal, and Sue Scott  
"The Culture of Curating and the Curating of Culture(s)" by Paul O'Neill  
"The Visual Arts: A History" by Hugh Honour and John Fleming  
"Art Since 1900: Modernism, Antimodernism, Postmodernism" by Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh  
"Art in Theory, 1900-2000: An Anthology of Changing Ideas" by Charles Harrison and Paul Wood  
"Art: A Brief History" by Marilyn Stokstad and Michael W. Cothren  
"A World History of Art" by Hugh Honour and John Fleming  
"The Story of Art" by E.H. Gombrich  
"Ways of Seeing" by John Berger  
"Art: A World History" by Elke Linda Buchholz  
"Art Fundamentals: Theory and Practice" by Ocvirk, Stinson, Wigg, and Bone  
"Living with Art" by Mark Getlein

A collection of handwritten signatures in blue ink, including a large signature at the top left, a signature at the top right, a signature at the bottom left, and a signature at the bottom right.Faint handwritten notes and signatures in blue ink, including a large signature at the top and several lines of text below it.