ACHARYA NAGARJUNA UNIVERSITY

A State Government University, Accredited with "A" Grade by NAAC Nagarjuna Nagar - 522 510, Guntur, Andhra Pradesh, India.



BACHELOR OF FINE ARTS

SYLLABUS

2020- 2021 onwards

UNIVERSITY COLLEGE OF ARCHITECTURE & PLANNING

PROGRAM CODE:
ANUCAPO2





ACHARYA NAGARJUNA UNIVERSITY (ANU)

- A Brief Profile

Acharya Nagarjuna University, a State University established in 1976, has been constantly striving towards achieving progress and expansion during its existence for over four decades, in terms of introducing new courses in the University Colleges, affiliated colleges and professional colleges. Spread over 300 acres of land on the National High Way (NH-16) between Vijayawada and Guntur of Andhra Pradesh, the University is one of the front ranking and Fastest expanding Universities in the state of Andhra Pradesh. The University was inaugurated on 11th September, 1976 by the then President of India, Sri Fakruddin Ali Ahmed and celebrated its Silver Jubilee in 2001. The National Assessment and Accreditation Council (NAAC) awarded "A" grade to Acharya Nagarjuna University and also has achieved 108 International ranks, 39 National ranks UI Green Metrics rankings and many more It is named after Acharya Nagarjuna – one of the most brilliant preceptors and philosophers, whose depth of thought, clarity of perception and spiritual insight were such that even after centuries, he is a source of inspiration to a vast number of people in many countries. The University is fortunate to be situated on the very soil where he was born and lived, a soil made more sacred by the aspiration for light and a state of whole someness by generations of students. With campus student strength of over 5000, the University offers instruction for higher learning in 68 UG & PG programs and guidance for the award of M.Phil. and Ph.D. in 48 disciplines spread over six campus colleges and one PG campus at Ongole. It also offers 160 UG programs in 440 affiliated colleges in the regions of Guntur and Prakasam Districts. It has a Centre for Distance Education offering 87 UG & PG programs. Characterized by its heterogeneous students and Faculty hailing from different parts of the state and the country, the University provides most hospitable environment for pursuing Higher Learning and Research. Its aim is to remain connected academically at the forefront of all higher educational institutions. The University provides an excellent infrastructure and on- Campus Facilities such as University Library with over one lakh books & 350 journals; Computer Centre; University Scientific Instrumentation Centre; Central Research Laboratory with Ultra-modern Equipment; Well-equipped Departmental Laboratories; Career Guidance and Placement Cell; Health Centre; Sports Facilities with Indoor & Outdoor Stadiums and Multipurpose Gym; Sports Hostel; Separate hostels for Boys, Girls, Research Scholars and International Students; Pariksha Bhavan (Examinations Building); Computers to all Faculty members; Wi-Fi connectivity to all Departments and Hostels; Canteen, Student Centre & Fast-food Centre; Faculty Club; Dr. H.H. Deichmann & Dr. S. John David Auditorium cum Seminar Hall; Post office; Telecom Centre; State Bank of India; Andhra Bank; Energy Park; Silver Jubilee Park; Fish ponds; internet center; xerox center; cooperative stores; Water harvesting structures.



ACHARYA NAGARJUNA UNIVERSITY

VISION

To generate sources of knowledge that dispels ignorance and establish truth through teaching, learning and research.

MISSION

To promote a bank of human talent in diversified faculties – Commerce & Management Studies, Education, Engineering & Technology, Humanities, Law, Natural Sciences, Pharmacy, Physical Education & Sports Sciences, Physical Sciences and Social Sciences that would become an investment for a prosperous society.

OBJECTIVES

Ш	To inspire and encourage all who would seek knowledge through higher education and
	research.
	To provide quality instruction and research for the advancement of science and
	technology.
	To promote teaching and research studies in disciplines of societal relevance.
	To bridge the gap between theory and practice of the principles of higher education.
	To develop human talent necessary for the industry.
	To open up avenues of higher education and research through non-formal means.
	To invite and implement collaborations with other institutes of higher learning on a
	continuous basis for mutual academic progress.
	To motivate and orient each academic department/centre to strive for and to sustain
	advanced levels of teaching and research so that the university emerges as an ideal
	institute of higher learning.
	To focus specially on the studies involving rural economy, justifying its existence in the
	rural setting.



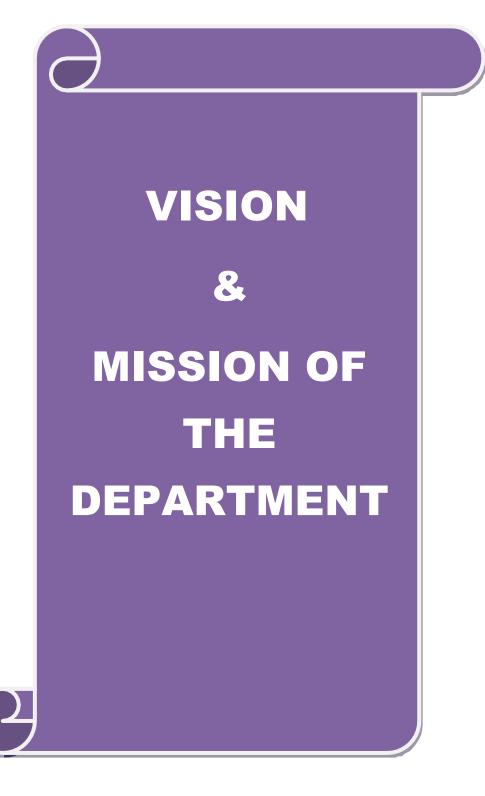
ACHARYA NAGARJUNA UNIVERSITY UNIVERSITY COLLEGE OF ARCHITECTURE & PLANNING

VISION OF THE COLLEGE:

To create a favourable educational environment that places a high mphasis on creativity, research, quality and strategic partnerships that are based on values and commitment to society

MISSION OF THE COLLEGE:

- ★ To foster creativity and innovation by creating an ecosystem that encourages learning and world-class research.
- ★ To engage in activities that contributes to the advancement of society.
- ★ To equip students to deal with the complexities of current demands while also promoting inquiry, creativity and creative experimentation in constructing the living environment.
- ★ To empower students by providing Architectural experience in diverse fields with ethics, values and social responsibility



ACHARYA NAGARJUNA UNIVERSITY UNIVERSITY COLLEGE OF ARCHITECTURE & PLANNING BACHELOR OF FINE ARTS (B.F.A.)

VISION OF THE DEPARTMENT:

To be a leading and dynamic Department of Fine Arts that nurtures creativity, innovation and artistic excellence, inspiring individuals to explore their artistic potential and contribute to the cultural and aesthetic enrichment of society.

MISSION OF THE DEPARTMENT:

Our mission is to provide a comprehensive and stimulating educational environment that cultivates the development of talented artists and creative thinkers.



ACHARYA NAGARJUNA UNIVERSITY

UNIVERSITY COLLEGE OF ARCHITECTURE & PLANNING BACHELOR OF FINE ARTS (B.F.A.)

PROGRAMME EDUCATIONAL OBJECTIVES (PEO's):

- 1) Technical Skills: Develop a strong foundation in the technical aspects of the chosen artistic discipline, such as drawing, painting, sculpture, photography, graphic design, or performing arts. Acquire proficiency in the use of various tools, techniques and mediums relevant to the field.
- 2) Creative Expression: Cultivate creativity and innovation by encouraging students to explore and experiment with different artistic styles, concepts and approaches. Foster the ability to generate original ideas and develop a unique artistic voice.
- 3) Critical Thinking: Enhance critical thinking and analytical skills to effectively evaluate and interpret artistic works. Encourage students to engage in thoughtful discussions and analysis of their own work and the work of others, considering historical, cultural and social contexts.
- 4) Conceptual Development: Foster the ability to conceptualize and develop ideas from initial inspiration to a finished artwork. Encourage students to articulate their artistic concepts and intentions clearly, both verbally and in written form.
- 5) Professionalism and Collaboration: Instill professionalism and effective collaboration skills necessary for success in the arts industry. Emphasize the importance of meeting deadlines, effective communication, teamwork and adaptability to diverse artistic environments.
- 6) Visual and Aesthetic Awareness: Develop a deep understanding and appreciation of visual aesthetics, including composition, color theory, spatial relationships and design principles. Encourage students to refine their ability to create visually compelling and engaging artwork.
- 7) Art Historical Knowledge: Provide a comprehensive understanding of art history, including major artistic movements, influential artists and key concepts that have shaped the field. Foster an appreciation for the historical and cultural significance of art in society.
- 8) Portfolio Development: Guide students in building a professional portfolio that showcases their artistic abilities and growth over the course of the program. Help students refine their portfolio

PROGRAMME OUTCOMES (PO's):

PO1: Artistic Skills and Techniques: Demonstrate proficiency in various artistic skills and techniques relevant to the chosen specialization within the BFA program, such as drawing, painting, sculpture, printmaking, etc.

PO2: Creative Expression: Exhibit a high level of creativity and originality in the development and execution of artistic projects, reflecting a personal artistic vision and conceptual understanding.

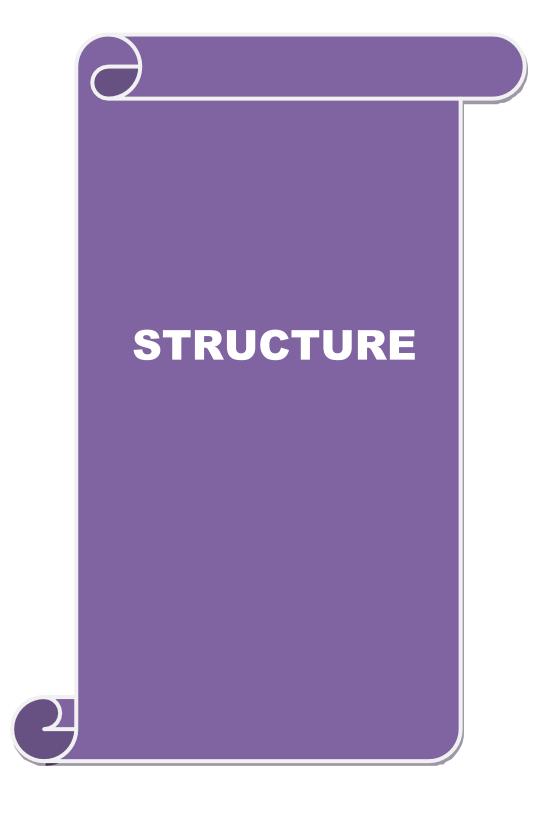
PO3: Critical Thinking and Analysis: Apply critical thinking and analytical skills to evaluate and interpret artworks, theories and historical contexts, demonstrating an understanding of aesthetic principles and cultural perspectives.

PO4: Visual Communication: Communicate ideas, emotions and concepts effectively through visual means, utilizing appropriate visual elements, composition and design principles to convey intended messages to the audience.

PO5: Professionalism and Professional Development: Demonstrate professionalism in the artistic field by adhering to ethical standards, engaging in professional practices and continuously seeking opportunities for personal and artistic growth through exhibitions, workshops, collaborations and research.

PO6: Art Historical and Cultural Awareness: Understand and appreciate the historical and cultural contexts of art, recognizing the contributions of various artists, movements and styles throughout history and their impact on contemporary artistic practices.

PO7: Collaboration and Interdisciplinary Engagement: Collaborate effectively with peers and professionals from diverse disciplines, demonstrating the ability to integrate knowledge, skills and perspectives from different fields to produce innovative and interdisciplinary artworks.



ACHARYA NAGARJUNA UNIVERSITY UNIVERSITY COLLEGE OF ARCHITECTURE & PLANNING BACHELOR OF FINE ARTS COURSE STRUCTURE

1st YEAR – I SEMESTER: Preparatory course

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

S.			*S-` S/L/T		its		Mark	S
No.	Course Code	Course Title	S/L/1 P] (Hr		Credits	I	E	T
1	FA111 (R20)	Art History (Indian Art)	Th	2	2	20	80	100
2	FA112 (R20)	Fundamentals of Visual arts	Th	1	1	20	80	100
3	FA113 (R20)	English	Th	1	1	20	80	100
4	FA114 (R20)	Drawing	S	8	4	20	80	100
5	FA115 (R20)	Painting	S	8	4	20	80	100
6	FA116 (R20)	Printmaking	S	8	4	20	80	100
7	FA117 (R20)	Sculpture	S	8	4	20	80	100
		TOTAL	2	36	20			

1st YEAR: II SEMESTER: Preparatory course

Studio practice 80% from total working hours are : 451 hours Theory 20% from total working hours : 113 hours

			* S-	V/	S	I	Mark	S
S No.	Course Code	Course Title	S/L/T (Hr	h/P	Credits	I	E	T
1	FA121 (R20)	Art History(Western Arts)	Th	2	2	20	80	100
2	FA122 (R20)	Fundamentals of Visual arts	Th	1	1	20	80	100
3	FA123 (R20)	English	Th	1	1	20	80	100
4	FA124 (R20)	Drawing	S	8	4	20	80	100
5	FA125 (R20)	Painting	S	8	4	20	80	100
6	FA126 (R20)	Printmaking	S	8	4	20	80	100
7	FA127 (R20)	Sculpture	S	8	4	20	80	100
		TOTAL		36	20			

S-Studio Class, L-Lab, Th-Theory, P-Project, I-Internal, E-External, T-Total, V-Viva Voce, Theory- Common to all specializations.

I-PAINTING SPECIALIZATION SEMESTER-III

BFA 2nd Year I SEMESTER

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

S			S-V		redit s		Mark	KS .
No.	Course No.	Course Title	S/L/T		Crec	Ι	E	T
1	FAP211 (R20)	Art History (Indian Art)	Th	2	2	20	80	100
2	FAP212 (R20)	Introduction to Indian Aesthetics	Th	2	1	20	80	100
3	FAP213 (R20)	English	Lab/V	2	1	20	80	100
4	FAP214 (R20)	PAINTING SPLN: Drawing	S	10	6	20	80	100
5	FAP215 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIE	S						
6	FAP216 (R20)	Printmaking	S	4	2	20	80	100
7	FAP217 (R20)	Sculpture	S	4	2	20	80	100
		TOTAL	夏	36	20			

I-PAINTING SPECIALIZATION SEMESTER-IV

2nd YEAR: II SEMESTER:

Studio practice 80% from total working hours are : 451 hours Theory 20% from total working hours : 113 hour

S		^{నిత్యే} సర్వం ప్రతిష్ఠితమే	* S-1		redit s		Mark	s
No.	Course Code	Course Title	S/L/T		Crea	Ι	E	T
1	FAP221 (R20)	Art History (Western Arts)	Th	3	2	20	80	100
2	FAP222 (R20)	Introduction to Western Aesthetics	Th	2	1	20	80	100
3	FAP223 (R20)	English	Lab/V	1	1	20	20	100
4	FAP224 (R20)	Painting SPLN- Drawing	S	10	6	20	80	100
5	FAP225 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES							
6	FAP226 (R20)	Printmaking	S	4	2	20	80	100
7	FAP227 (R20)	Sculpture	S	4	2	20	80	100
		TOTAL		36	20			

I-PAINTING SPECIALIZATION SEMESTER-V

3rd YEAR: I SEMESTER:

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hour

S			S-V	V/	its]	Mark	S
No.	Course Code	Course Title	S/L/T (Hr		Credits	I	E	T
1	FAP311 (R20)	Art History (Indian Art & Western Art)	Th	2	2	20	80	100
2	FAP312 (R20)	Aesthetics (Western & Indian)	Th	2	2	20	80	100
3	FAP313 (R20)	Painting SPLN- Drawing	S	12	6	20	20	100
4	FAP-314 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES	XXX	ς					
5	FAP315 (R20)	Sculpture	S	4	2	20	80	100
6	FAP316 (R20)	Printmaking	S	4	2	20	80	100
		TOTAL/	N P	36	20			

I-PAINTING SPECIALIZATION SEMESTER-VI

3rd YEAR: II SEMESTER:

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

S.		No. 3 (5)	* S-		its]	Mark	S
No.	Course Code	Course Title	S/L/T (Hr		Credits	Ι	E	Т
1	FAP321 (R20)	Art History (Western & Indian)	Th	2	2	20	80	100
2	FAP322 (R20)	Aesthetics (Western & Indian)	Th	2	2	20	80	100
3	FAP323 (R20)	Painting SPLN- Drawing	S	12	6	20	20	100
4	FAP324 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIE	S						
5	FAP325 (R20)	Printmaking	S	4	2	20	80	100
6	FAP326 (R20)	Sculpture	S	4	2	20	80	100
		TOTAL		36	20			

I-PAINTING SPECIALIZATION SEMESTER-VII

4Th YEAR: I SEMESTER:

Studio practice 80% from total working hours are : 451 hours Theory 20% from total working hours : 113 hours

S			* S	- V /	its	3	Mark	S
No.	Course Code	Course Title	S/L/7 (H)		Credits	I	E	T
1	FAP411 (R20	Visual folk arts of India	Th	2	2	20	80	100
2	FAP412 (R20)	Art History (Western Art)	Th	2	2	20	80	100
3	FAP413 (R20)	Drawing	S	12	6	20	20	100
4	FAP414 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES							
5	FAP415 (R20)	Printmaking	S	4	2	20	80	100
6	FAP416 (R20)	Sculpture	S	4	2	20	80	100
		TOTAL		36	20			

I-PAINTING SPECIALIZATION SEMESTER-VIII

4Th YEAR: II SEMESTER:

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

S		march	* S-	V/	Credits		Mark	S
No.	Course Code	Course Title	2001	S/L/Th/P (Hrs)		I	E	T
1	FAP421 (R20)	Project	Th	2	2	20	80	100
2	FAP422 (R20)	Digital Art	Th	2	2	20	80	100
3	FAP423 (R20)	Drawing	S	12	6	20	20	100
4	FAP424 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIE	S						
5	FAP425 (R20)	Print Making	S	4	2	20	80	100
6	FAP426 (R20)	Sculpture	S	4	2	20	80	100
	T	OTAL		36	20			

Subject Code FA411 & FA412 (Theory) Common syllabus for Painting and Sculpture Specialization. S-Studio Class, L-Lab, Th–Theory, P–Project, I–Internal, E–External, T–Total, V–Viva Voce

II-SCULPTURE SPECIALIZATION SEMESTER-III

BFA 2nd Year I SEMESTER

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

S			S-V		lits		Mark	S
No.	Course No.	Course Title	S/L/T		Credits	I	E	T
1	FAS 211 (R20)	Art History (Indian Art)	Th	2	2	20	80	100
2	FAS 212 (R20)	Introduction to Indian Aesthetics	Th	2	1	20	80	100
3	FAS 213 (R20)	English	Lab/V	2	1	20	80	100
4	FAS 218 (R20)	Head study	S	10	6	20	80	100
5	FAS 219 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES	TX PZ						
6	FAS 219.1 (R20)	Painting	S	4	2	20	80	100
7	FAS 219.2 (R20)	Printmaking	S	4	2	20	80	100
		TOTAL/	AVA	36	20			

II-SCULPTURE SPECIALIZATION SEMESTER-IV

BFA 2nd Year I SEMESTER

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hour

S.		^{Neg} సర్వం ప్రతిశ్రీతమ్	S-		its		Mark	S
No.	Course No.	Course Title	S/L/7 (Ha	-	Credits	I	E	T
1	FAS 221 (R20)	Art History (Western Arts)	Th	3	2	20	80	100
2	FAS 222 (R20)	Introduction to Western Aesthetics	Th	2	1	20	80	100
3	FAS 223 (R20)	English	Lab	1	1	20	20	100
4	FAS 228 (R20)	Life study	S	10	6	20	80	100
5	FAS 229 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES							
6	FAS 229.1 (R20)	Painting	S	4	2	20	80	100
7	FAS 229.2 (R20)	Print Making	S	4	2	20	80	100
	T	OTAL		36	20	_		

II-SCULPTURE SPECIALIZATION <u>SEMESTER-V</u>

3rd YEAR: I SEMESTER:

Studio practice 80% from total working hours are : 451 hours Theory 20% from total working hours : 113 hours

G			S-	V/	ts		Mark	S
S No.	Course No.	Course Title	S/L/T (H1		Credits	I	E	T
1	FAS 311 (R20)	Art History (Indian Art & Western Art)	Th	2	2	20	80	100
2	FAS 312 (R20)	Aesthetics (Western & Indian)	Th	2	2	20	80	100
3	FAS 317 (R20)	Life study	S	12	6	20	80	100
4	FAS 318 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES	52(0)	1					
5	FAS 319 (R20)	Painting	S	4	2	20	80	100
6	FAS 319.1 (R20)	Print Making	S	4	2	20	80	100
	TO	TAL/S		36	20			

II-SCULPTURE SPECIALIZATION SEMESTER-VI

3rd YEAR: II SEMESTER:

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

G		సత్వే సర్వం పతిషిత		V/	Credits		Mark	KS
S No.	Course No.	Course Title		S/L/Th/P (Hrs)		I	E	Т
1	FAS 321 (R20)	Art History (Western & Indian)	Th	2	2	20	80	100
2	FAS 322 (R20)	Aesthetics (Western & Indian)	Th	2	2	20	80	100
3	FAS 327 (R20)	Life Study	S	12	6	20	80	100
4	FA S 328 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES							
5	FAS 329 (R20)	Painting	S	4	2	20	80	100
6	FAS 329.1 (R20)	Print Making	S	4	2	20	80	100
	TO	OTAL		36	20			

II-SCULPTURE SPECIALIZATION SEMESTER-VII

4Th YEAR: I SEMESTER:

Studio practice 80% from total working hours are : 451 hours
Theory 20% from total working hours : 113 hours

G			S-	V/	Credits		Mark	S
S No.	Course No.	Course Title		S/L/Th/P (Hrs)		I	E	T
1	FAS 411 (R20)	Art History (Indian Art)	Th	2	2	20	80	100
2	FAS 412 (R20)	Art History (Western Art)	Th	2	2	20	80	100
3	FAS 417 (R20)	Life study	S	12	6	20	80	100
4	FAS 418 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES							
5	FAS 419 (R20)	Painting	S	4	2	20	80	100
6	FAS 419.1 (R20)	Print Making	S	4	2	20	80	100
	TO	TAL		36	20			

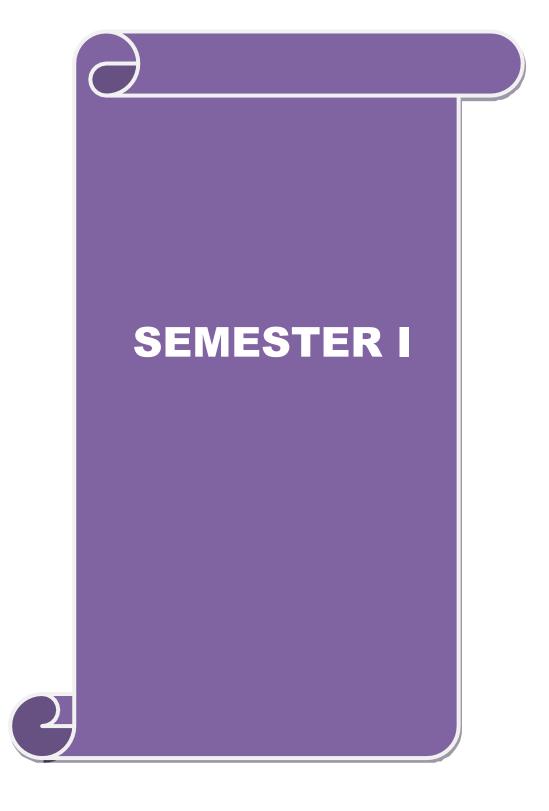
II-SCULPTURE SPECIALIZATION SEMESTER-VIII

4Th YEAR: II SEMESTER:

Studio practice 80% from total working hours are : 451 hours Theory 20% from total working hours : 113 hours

S			S-		its		Marks	
No.	Course No.	Course Title	S/L/Th/P (Hrs)		Credits	Ι	E	T
1	FA411 (R20)	Art History (Indian Art)	Th 2		2	20	80	100
2	FA412 (R20)	Art History (Western Art)	Th	2	2	20	80	100
3	FA427 (R20)	Life study	S	12	6	20	80	100
4	FA428 (R20)	Composition	S	12	6	20	80	100
	SUBSIDIARIES							
5	FA429 (R20)	Painting	S	4	2	20	80	100
6	6 FA429.1 (R20) Printmaking		S	4	2	20	80	100
	T	OTAL		36	20			

Subject Code FA411 & FA412 (Theory) Common syllabus for Painting and Sculpture Specialization. S-Studio Class, L-Lab, Th–Theory, P–Project, I–Internal, E–External, T–Total, V–Viva Voce.



ACHARYA NAGARJUNA UNIVERSITY UNIVERSITY COLLEGE OF ARCHITECTURE & PLANNING BACHELOR OF FINE ARTS SEMESTER-I

FA111 (R20): ART HISTORY (INDIAN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

Orientation Introduction to History of Art

What is the importance of visual language/images [paintings & sculptures], educational and communication purposes, in the ancient period of oral traditions. A brief mention about the change in Modern times.

Unit-II

Early Indian Art-Cave art and architecture, Importance of Budhhism contributing to the Indian art, speaking through Andhra region Budhhist sites, Amaravati, Goli, Bhattiprolu, Ghantasala, Nagarjunakonda, etc. Mauryan period. Barhut, Sanchi. Kushana period and Gandhara art and the interactions after Alexander's travels.

Unit-III

Ajanta caves, cave paintings, Ajanta and Ellora sculptures, Mughalrajpuram caves and its connection to Kanchipuram and Ellora sculptural tradition.

Unit-IV

Budhism around India [Srilanka, Tibet, China, Japan, Afghanistan, etc.] Manuscript paintings [Persian, Jain, Pala, Deccani]. Folk and Tribal art and living traditions [referring to local arts] A tour to Amaravati/Kondapalli/Anantapur [leather art of puppetry] any other sites nearby. Objective of the subject-students will learn the local arts and History before reaching the other places arts. Because Andhra is an important center of arts of Indian antiquity period.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester. Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Title of the book "The art of Ancient India: Buddhist, Hindu, Jain (Author Susan L. Huntington) (Year August 1, 1985). First edition.
- 2) Title of the book The Art and Architecture of India: Buddhist, Hindu, Jain (history of Art) (Author Benjamin Rowland) (Year 30 Apr 1971), First edition. Title of the book Indian Art (Oxford History of Art) (Author-Parthe Mitter), (Year 25 May 2001) First edition.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	2	2	2	1	3	2	
CO2	2	3	3	2	2	2	2	
CO3	2	1	3	2	2	3	2	
CO4	1	2	2	3	1	3	2	
CO5	2	2	2	3	3	2	2	
TOTAL	10	10	12	12	9	13	10	

FA112 (R20): FUNDAMENTALS OF VISUAL ARTS

COURSE LEARNING OBJECTIVES:

The Fundamentals of Visual Arts course provides students with a comprehensive introduction to the fundamental principles and techniques of visual arts. Through hands-on projects and theoretical exploration, students will develop a solid foundation in various artistic mediums, including drawing, painting, sculpture and printmaking. The course aims to foster creativity, critical thinking and artistic expression in students as they explore and experiment with different artistic concepts and techniques.

COURSE OUTCOMES:

- 1) Understand the basic elements and principles of visual arts, such as line, shape, color, texture and composition.
- 2) Develop technical skills in various artistic mediums, including drawing, painting, sculpture and printmaking.
- 3) Apply artistic techniques and concepts to create visually compelling artworks.
- 4) Analyze and critique artworks, demonstrating an understanding of art history, aesthetics and cultural contexts.
- 5) Cultivate personal artistic style and expression while experimenting with different artistic approaches and materials.

Unit-I

Elements of Design such as line, color, space, shape, form etc, Visual elements and elements of design of geometric and organic and their characteristics. Aesthetic organization of visual elements in an art object.

Unit-II

Color and its PropertiesColor wheelexercises on tint, shade, chromatic, monochromatic cards, analogous color theory, Contrast Colors.

Unit-III

Representation of space and volume in Painting, two dimensional and three dimensional types. Characteristic of Space – Volume, dimensions, geometric space, perceptual space, conceptual space, space – volume as medium of expression in painting.

Some exercises on textures and their reproduction in context to art and tonal gradations in pencil, study of Chiaroscuro.

Unit-IV

Discuss the visual language and its formal elements-Line, colour, space, volume and contour of Pre Modern Indian art. Design, composition, of painting and sculpture till Pre-Modern art of India.

ASSIGNMENTS:

The students should submit at least 4 completed works. at the end of the semester with one work from each topic.

Objective of the subject-students will understand the importance of basic elements in the compositions of pre-modern period Indian art.

INTERNAL MARKS EVALUATIONS:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- Title of the book h.wjanson history of art (author anthony f. janson) edition fourth edition. Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 2) Art Fundamentals: Theory and Practice Paperback by Robert Bone (Author), Philip Wigg (Author), David Cayton (Author), Otto Ocvirk (Author) & 1 More.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	2	2	2	1	3	2	
CO2	2	3	3	2	2	2	2	
CO3	2	1	3	2	2	3	2	
CO4	1	2	2	3	1	3	2	
CO5	2	2	2	3	3	2	2	
TOTAL	10	10	12	12	9	13	10	

FA113 (R20): ENGLISH

COURSE LEARNING OBJECTIVES:

The aim of this course is to enhance the students with good communication skills which help them to be successful in their professional life. This course aims at enabling the students to communicate or interact well in academic and professional contexts. The students will be trained with various exercises, activities and many hands-on experiences which help them to acquire these skills.

COURSE OUTCOMES:

- CO 1. Effective Expression: Develop the ability to express artistic ideas clearly and effectively through various communication channels.
- CO 2. Articulate Writing: Improve written communication skills to effectively convey artistic concepts, research findings and critical analyses concisely and coherently.
- CO 3. Visual Presentation Skills: Acquire skills in visually presenting artwork and creative concepts, utilizing effective techniques for exhibitions, presentations and portfolios.
- CO 4. Audience Engagement: Learn strategies to engage diverse audiences and effectively communicate artistic intentions, eliciting meaningful responses and connections.
- CO 5. Collaborative Communication: Develop collaborative communication skills to work effectively with peers, professionals and interdisciplinary teams, fostering creativity and innovation in artistic projects.

"Speak Well" by K. Niruparani, Jayashrimohanraj, Indira Babbellapati. Publishing house: Orient Black swan.

- Unit 1 Letters and sounds
- Unit 2 Interactions 1
- **Unit 3** The sounds of English

High school English grammar and composition by Wren and Martin:

- 1. Parts of Speech, 2. Articles & Punctuation Marks, 3. Tenses, 4. One word Substitutes,
- 5. Synonyms & Antonyms, 6. Introduction to Communication Skills (LSRW Skills).

ASSIGNMENTS:

Two written tests and one project presentation.

INTERNAL MARKS EVALUATIONS:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) "Speak Well" by Kandula Nirupa Rani, Jayashri Mohanraj, Indira Babbellapati, Orient Blackswan Pvt limited 2012.
- 2) Communication Skills by Sanjay Kumar & Pushp Lata, second edition Oxford publishers 2015.
- 3) Communicate to Conquer: A Handbook of Group Discussions and Job Interviews with CD, PHI Publications.
- 4) High School English Grammar and Composition by Wren and Martin.
- 5) Effective Technical Communication by M Ashraf Rizvi, Mc Graw Hill Education, 2nd edition.

		ากฮะจะท	gram Outcomes (PO's)					
Courses Outcomes	110gram outcomes (1 O s)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	2	2	2	1	3	2	
CO2	2	3	3	2	2	2	2	
CO3	2	1	3	2	2	3	2	
CO4	1	2	2	3	1	3	2	
CO5	2	2	2	3	3	2	2	
TOTAL	10	10	12	12	9	13	10	

FA114 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

This course is designed to introduce students to the fundamental principles and techniques of drawing and painting. Through hands-on exercises and projects, students will develop their observational skills, explore various drawing and painting media and cultivate their creativity and artistic expression.

COURSE OUTCOMES:

- CO 1. Demonstrate proficiency in observational drawing.
- CO 2. Apply the principles of composition and design in artworks.
- CO 3. Apply the principles of colour theory to create harmonious artworks.
- CO 4. Execute basic painting techniques effectively.
- CO 5. Develop a personal artistic style and voice.

Unit-I

Still life: Activity involves observing and making studies of objects like vases, bowls etc and natural objects like parts of plants and trees such as leaves, twigs, flowers etc., along with different kinds of drapery. The aim is to develop drawing skills and develop a sense of proportion, perspective and composition.

Unit-II

Drawing from cubes cones and other objects,

COMPOSITION: The students will have to observe different object shapes and study them carefully and then select a particular object/shape and use it repeatedly to create compositions.

Unit-III

Casts, drapery and still life.

Unit-IV

Group observed and studied in various rendering media and techniques in various light conditions to understand from light.

- (a) OUTDOOR SKETCHING: the students are required to go around the city and observe various activities and life style of people. They are encouraged to make spot sketches and/or produce memory drawings.
- (b) The students are required to prepare to drawings based on outdoor studies.

Materials to be used: Pencils, Charcoal, Crayons, Pen and Ink.

ASSIGNMENTS:

Submission of sketch book with minimum 100 sketches at the end of semester.

And four completed works at the end of the semester with one work from each topic.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

Force Animal Drawing	Michael D.Mattesi	Focal Press
How to draw animals: in simple steps	Polly, Pinder	Search Press
Art Anatomy of Animals	Ernest Thompson Seton	Dover Publications
The art of animal drawing: construction,	Ken Hultgren.	do
action analysis, caricature	1 2	
Force: animal drawing: animal locomotion	Michael D. Mattesi.	Focal Press
and design concepts for animators.	NAG	

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	2	1	1	1	1	1	
CO2	0	3	1	1	1	1	1	
CO3	2	2	3	1	1	2	1	
CO4	3	3	2	3	2	1	3	
CO5	1	1	2	1	3	2	2	
TOTAL	9	11	9	7	8	7	8	

FA115 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

This course is designed to introduce students to the fundamental principles and techniques of drawing and painting. Through hands-on exercises and projects, students will develop their observational skills, explore various drawing and painting media and cultivate their creativity and artistic expression.

COURSE OUTCOMES:

- CO 1. Demonstrate proficiency in observational drawing.
- CO 2. Apply the principles of composition and design in artworks.
- CO 3. Apply the principles of colour theory to create harmonious artworks.
- CO 4. Execute basic painting techniques effectively.
- CO 5. Develop a personal artistic style and voice.

Unit-I

Handling of various types of media for understanding pictorial organization like water colour, poster colour and ink.

Unit-II

Still life: Activity involves observing and making studies of objects like vases, bowls etc and natural objects like parts of plants and trees such as leaves, twigs, flowers etc., along with different kinds of drapery. The aim is to develop a sense of proportion, perspective and composition by observing various nuances of colour of different objects.

Unit-III

Landscape: The students are supposed to go around in the town to observe various historical monuments, scenery and different activities and situations of people to sketch by using brushes in colour.

Note: The students are required to prepare to drawings based on outdoor studies.

Materials to be used: Pen and Ink, water colours.

ASSIGNMENTS:

The students should submit at least 4 completed works. At the end of the semester with one work from each topic.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Title of the book h.wjanson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.

Ragamala Painting	Klaus, Ebeling,	Ravikumar
The Santiniketan murals	Jayanta Chakrabarti,	Seagull Books published in association with Visva Bharati
The world of Indian miniatures	Jamila Brijbhushan	Kodansha International
The Spirit of Indian Painting: Close Encounters with 101 Great Works 1100-1900	B.N. Goswamy	Allen Lane
Indian painting under the Mughals, A.D. 1550 to A.D. 1750.	Percy Brown.	Cosmo

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	1	1	1	1	1		
CO2	0	3	1	1	1	1	1		
CO3	2	2	3	1	1	2	1		
CO4	3	3	2	3	2	1	3		
CO5	1	1	2	1	3	2	2		
TOTAL	9	11	9	7	8	7	8		

FA116 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

This course introduces students to the fundamental principles and techniques of printmaking. Through hands-on exercises and projects, students will explore various printmaking methods, develop technical skills and gain an understanding of printmaking as a medium for artistic expression.

COURSE OUTCOMES:

- CO 1. Demonstrate proficiency in various printmaking techniques.
- CO 2. Understand the historical and cultural context of printmaking.
- CO 3. Create visually compelling and conceptually engaging prints.
- CO 4. Apply technical knowledge to execute printmaking projects effectively.
- CO 5. Analyze and evaluate printmaking artworks, including their own and others', using critical thinking skills

Unit-I

Introduction to print making: Learning about various printing equipments such as printing inks, rollers, mixing colours along with the basics of printing, i.e, to create compositions in black and white by learning to differentiate between positive and negative shapes and spaces.

Unit-II

Anticipatory imaginative use of gathering impressions and observation of intrinsic texture of various surfaces and making of natural and manmade objects introduction to printmaking through Stencil-cut.

ASSIGNMENTS:

The students should submit at least 4 completed works. At the end of the semester with one work from each topic.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists.by Barrington Barber (Author).
- 4) Collagraphs and Mixed-Media Printmaking (Print making Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	2	1	1	1	1	1	
CO2	1	3	1	1	1	1	1	
CO3	2	2	3	1	1	2	1	
CO4	3	3	2	3	2	1	3	
CO5	1	1	2	1	3	2	2	
TOTAL	10	11	9	7	8	7	8	

FA117 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

This course is an introduction to the techniques and principles of clay modelling. Students will learn to manipulate clay to create three-dimensional forms, using both hand-building and wheel-throwing techniques. Through lectures, discussions and studio projects, students will develop a foundation in ceramic art and design and will gain skills in texture, form and composition.

COURSE OUTCOMES:

- CO1. Understand and apply basic clay terminology and techniques
- CO2. Demonstrate understanding of basic hand-building and wheel-throwing techniques
- CO3. Use texture, form and composition effectively in their work
- CO4. Understand the natural shape, manmade objects from immediate surrounding
- CO5. Create a cohesive body of work demonstrating a variety of approaches to clay modeling

Unit-I

Clay Modeling: Creating simple compositions in clay based on studies from objects, nature, human features and geometric forms.

Unit-II

In the course of their understanding of the 3D form students are made to work in clay with some accidental forms in round or relief and understand the Clay/POP moulding, sunken forms and compose in plaster of paris.

ASSIGNMENTS:

The students should submit at least 4 completed works. At the end of the semester with one work from each topic.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

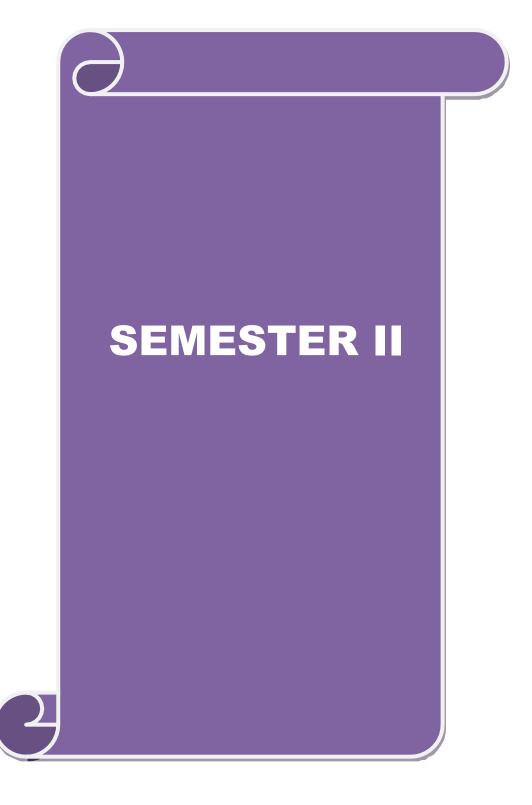
External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

REFERENCE BOOKS:

Title of the book - h.wjanson history of art (authoranthony f. janson) edition ourth edition. Title of the Book - Jan sons History of Art, Author Penelope J.E Davies) Edition - Eight edition.

The Encyclopedia of Sculpture	John, Mills.	B.T.Batsford Ltd,
Techniques		
The potter's dictionary of materials and techniques	Frank Hamer	Bloomsbury Academic
Sculptural art of Chalukyas of Badami	Dr. K.M. Suresh.	Kaveri Books
Deities in Terracotta Art:	Shanti Lal Nagar	B.R. Publishing Corporatio
Apsara in Indian art and literature	M.L. Varadpande	Shubhi Publications

Courses Outcomes (CO's)	Program Outcomes (PO's)						
	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	3	2	1	1	1	1	1
CO2	1	3	1	1	1	1	1
CO3	2	2	3	1	1	2	1
CO4	3	3	2	3	2	1	3
CO5	1	1	2	1	3	2	2
TOTAL	9	11	7	5	8	6	5



BACHELOR OF FINE ARTS SEMESTER-II

FA121 (R20): ART HISTORY (WESTERN ART)

COURSE LEARNING OBJECTIVES:

Students will gain a comprehensive understanding of ancient and medieval Western art, encompassing various styles, cultural influences and historical contexts.

COURSE OUTCOMES:

- CO 1. Understand key styles, movements and periods in ancient and medieval Western art.
- CO 2. Analyze artworks from ancient and medieval Western cultures in their historical context.
- CO 3. Recognize influential artists and artistic developments from the period.
- CO 4. Evaluate stylistic and thematic characteristics of ancient and medieval Western art.
- CO 5. Communicate effectively about the subject through research and discussions.

Unit-I

Prehistoric and primitive art

Egyptian art

Mesopotomian art Aegean art

Unit-II

Etruscan and Greek vases

Greek art

Unit-III

Roman art

Early Christian art, Byzantine art and till middle ages

MATERIALS: 2 long books to write notes.

ASSIGNMENTS:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester in addition to two written tests. Each test will be for 10 marks.

INTERNAL MARKS EVALUATIONS:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) A History of Art Sir Lawrence Gowing. Grange Publication 2
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Greek Art/ R. M. Cook. Penguin.
- 4) The History of Western Art Prof. Jayprakash. Jagtay Jagtay
- 5) Prehistoric and Primitive Art-by Luis Pericot-Garcia and etc.
- 6) Mesopotamia: Ancient Art and Architecture-by Zainab Bahrani.
- 7) Note:/Objective of the subject is for making the students to learn early Western art. By introducing open house discussions should would learn to explain the concepts of the art they learn and they compose.

Courses	Program Outcomes (PO's)									
Outcomes (CO's)	P01	P02	P03	P04	P05	P06	PO7			
CO1	3	2	2	2	1	3	2			
CO2	2	3	3	2	2	2	2			
CO3	2	1	3	2	2	3	2			
CO4	1	2	2	3	1	3	2			
CO5	2	2	2	3	3	2	2			
TOTAL	10	10	12	12	9	13	10			

FA122 (R20): FUNDAMENTALS OF VISUAL ARTS SUBJECT CODE

COURSE LEARNING OBJECTIVES:

The Fundamentals of Visual Arts course provides students with a comprehensive understanding of the basic principles and techniques of visual arts. Through a combination of theory and practical exercises, students will explore various mediums and develop foundational skills in drawing, painting and design. The course aims to foster creativity, critical thinking and visual expression in students.

COURSE OUTCOMES:

- 1) Develop an understanding of the basic principles of visual arts, including composition, color theory and perspective.
- 2) Acquire foundational skills in drawing, such as line work, shading and proportion.
- 3) Explore various painting techniques and mediums, including watercolors, acrylics and oils.
- 4) Develop an appreciation for art history and its influence on contemporary visual arts.
- 5) Cultivate creative problem-solving abilities through artistic exploration and experimentation.

Unit-I

Basic principles of visual communication and their application. positive space and negative space Symmetry Balance Rhythm and asymmetrical balance linear rhythm alternative rhythm Radial Balance.

Unit-II

Definition of Design methodology Transformation of nature into art Transformation of art into design imagination-creativity. Design application.

Unit-III

Representation of space and volume in Painting, two dimensional and three dimensional types. Characteristic of Space – Volume, dimensions, geometric space, perceptual space, conceptual space, space – volume as medium of expression in sculpture.

Unit-IV

Discuss the visual language and its elements-line, colour, space, volume and contour of Pre-Modern Western art. Design and Composition of Pre-Modern Western art.

ASSIGNMENTS:

The students should submit at least 4 completed works. At the end of the semester with one work from each topic.

INTERNAL MARKS EVALUATIONS:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

Objective of the subject is students will understand the importance of basic elements of making a composition studying through the earlier art.

- 1) Title of the book h.w janson history of art (authoranthony f. janson) edition ourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Art Fundamentals: Theory and Practice Paperback by Robert Bone (Author), Philip Wigg (Author), David Cayton (Author), Otto Ocvirk (Author)

				Shakes I						
Courses	Program Outcomes (PO's)									
Outcomes (CO's)	P01	P02	P03	P04	P05	PO6	PO7			
CO1	3	2	2	2	1	3	2			
CO2	2	3	3	2	2	2	2			
CO3	2	1	3	2	2	3	2			
CO4	1	2	2	3	1	3	2			
CO5	2	2	2	3	3	2	2			
TOTAL	10	10	12	12	9	13	10			

FA123 (R20): ENGLISH

COURSE LEARNING OBJECTIVES:

The Communication Skills course focuses on developing essential communication skills necessary for effective interpersonal and professional interactions. Through practical exercises and interactive learning, students will enhance their verbal, nonverbal, written and listening skills. The course aims to cultivate confident and effective communicators in various personal and professional contexts.

COURSE OUTCOMES:

- CO 1. Develop clear and concise verbal communication skills.
- CO 2. Enhance nonverbal communication skills, including body language and facial expressions.
- CO 3. Improve written communication skills, such as writing professional emails and reports.
- CO 4. Enhance active listening skills to understand and respond effectively to others.
- CO 5. Cultivate interpersonal communication skills for building and maintaining positive relationships.

"Speak Well" by K. Niruparani, Jayashri mohanraj, Indira Babbellapati.

Publishing house: Orient Black swan

Unit-I

Interactions 2

Unit-II

Pronouncing words: Some important patterns

Unit-III

Interactions 3

Unit-IV

Listening & Reading Skills

Unit-V

Formal & Informal Letter writing & Describing Objects.

ASSIGNMENTS:

Two internal written tests and one project presentation.

INTERNAL MARKS EVALUATIONS:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) "Speak Well" by Kandula Nirupa Rani, Jayashri Mohanraj, Indira Babbellapati, Orient Blackswan Pvt limited 2012.
- 2) Communication Skills by Sanjay Kumar & Pushp Lata, second edition Oxford publishers 2015.
- 3) Communicate to Conquer: A Handbook of Group Discussions and Job Interviews with CD, PHI Publications.
- 4) High School English Grammar and Composition by Wren and Martin.
- 5) Effective Technical Communication by M Ashraf Rizvi, Mc Graw Hill Education, 2nd edition.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	1	1	3	1	3	1		
CO2	1	1	3	1	1	3	1		
CO3	1	1	3	1	1	3	1		
CO4	3	1	3	3	1	3	1		
CO5	1	1	1	3	3	1	1		
TOTAL	9	5	11	11	7	13	5		

FA124 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

This course expands on skills and knowledge from Drawing and Painting 1, focusing on advanced techniques and concepts. Students will enhance technical proficiency and explore diverse mediums, styles and subject matters to broaden their artistic abilities.

COURSE OUTCOMES:

CO1: Demonstrate proficiency in observational drawing and painting techniques.

CO2: Apply compositional principles to capture the essence of subjects in drawings and paintings.

CO3: Analyze and evaluate artworks using critical thinking and analysis skills.

CO4: Communicate artistic ideas effectively through visual elements.

CO5: Collaborate with peers in interdisciplinary artistic projects.

Unit-I

Still life: Activity involves observing and making studies of objects like vases, bowls etc and natural objects like parts of plants and trees such as leaves, twigs, flowers etc., along with different kinds of drapery. The aim is to develop drawing skills and develop a sense of proportion, perspective and composition.

COMPOSITION: The students will have to observe different object shapes and study them carefully and then select a particular object/shape and use it repeatedly to create compositions.

OUTDOOR SKETCHING: the students are required to go around the city and observe various activities and life style of people. They are encouraged to make spot sketches and/or produce memory drawings.

The students are required to prepare to drawings based on outdoor studies.

Materials to be used: Pencils, Charcoal, Crayons, Pen and Ink.

ASSIGNMENTS:

Submission of sketch book with minimum 100 sketches at the end of every end of semester. And four completed works at the end of the semester with one work from each topic.

- 1) Title of the book h.wjanson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,
- 4) Draw realistic animals: wildlife, pets & more Robert Louis Caldwell. North Light Books, Perspective Robert W. Gill. Thames & Hudson
- 5) Bridgmans life drawing (Set) George B.Bridgman. Dover Pub.,
- 6) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	PO1	P02	P03	P04	P05	90d	PO7			
CO1	3	2	1	1	1	1	1			
CO2	1	3	1	1	1	1	1			
CO3	2	2	3	1	1	2	1			
CO4	3	3	2	3	2	1	3			
CO5	1	1	2	1	3	2	2			
TOTAL	9	11	9	7	8	7	8			

FA125 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

This course expands on skills and knowledge from Drawing and Painting 1, focusing on advanced techniques and concepts. Students will enhance technical proficiency and explore diverse mediums, styles and subject matters to broaden their artistic abilities.

COURSE OUTCOMES:

CO1: Demonstrate proficiency in observational drawing and painting techniques.

CO2: Apply compositional principles to capture the essence of subjects in drawings and paintings.

CO3: Analyze and evaluate artworks using critical thinking and analysis skills.

CO4: Communicate artistic ideas effectively through visual elements.

CO5: Collaborate with peers in interdisciplinary artistic projects.

Unit-I

Students will study artificial or natural objects in colour with a focus on tonal and textural effects while using various techniques to paint the objects.

Unit-II

Study of heads or portraits in mono-chrome and colour. Handling of various types of media for understanding pictorial organization like water colour, poster colour, crayons and ink.

ASSIGNMENTS:

Students should submit finished paintings at the end of each painting class. At the end of the semester each student submission should not be less than four works.

SUGGESTED MEDIA: Watercolors, pastels and crayons.

ASSIGNMENTS:

Students should submit finished paintings at the end of each composition class. At the end of the semester each student submission should not be less than four works.

REFERENCE BOOKS:

1) Water colour Landscapes Step by Step Milind Mulick Jyotsna Prakashan.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	P01	PO2	PO3	PO4	PO5	PO6	PO7			
CO1	3	2	2	2	2	2	1			
CO2	3	2	1	2	2	2	1			
CO3	3	3	1	2	1	2	2			
CO4	2	2	3	2	2	3	2			
CO5	3	3	2	2	2	2	2			
TOTAL	14	12	9	10	9	8	8			



FA126 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

This course focuses on expanding students' knowledge and skills in printmaking techniques. Students will explore advanced methods and processes in printmaking, including relief printing, intaglio and screen printing. Through a series of projects and hands-on experiences, students will deepen their understanding of printmaking as a unique and expressive medium.

COURSE OUTCOMES:

CO1: Develop technical skills in various printmaking techniques.

CO2: Create expressive prints applying artistic concepts.

CO3: Analyse and evaluate prints using critical thinking skills.

CO4: Effectively communicate ideas and concepts through printmaking.

CO5: Collaborate with peers in printmaking projects.

Unit-I

Anticipatory imaginative use of gathering impressions and observation of intrinsic texture of various surfaces and making of natural and manmade objects introduction to printmaking through wood-cut.

ASSIGNMENTS:

The students should submit at least 4 completed works. At the end of the semester with one work from each topic.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber(Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	PO1	PO2	PO3	P04	PO5	PO6	PO7			
CO1	3	2	1	3	2	2	1			
CO2	2	3	2	2	2	1	1			
CO3	1	2	3	2	2	1	1			
CO4	3	3	1	3	2	1	2			
CO5	2	2	1	2	3	1	3			
TOTAL	11	12	8	12	11	7	8			



FA127 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

The course focuses on developing the abilities of observation, appreciation and incorporation of forms, figures and spaces in a composition. Exercises of carving by stages, exercise in clay modelling. Relief Composition; based on Architectural form using basic elements of relief and creating virtual space.

COURSE OUTCOMES:

CO1: To understand and make pots with hand in clay

CO2: To analyse and compose various nature subjects in three dimensional composition

CO3: Analyze and evaluate sculptures using critical thinking skills, considering aesthetic

CO4: Effectively communicate artistic ideas and themes through sculpture, utilizing form, composition and texture.

CO5:To understand the various technique of Terracotta medium approaches

Unit-I

In the course of their understanding of the 3D form students are made to work in clay with some accidental forms in round or relief.

Unit-II

Understand the POP moldings, sunken forms and compose in plaster of paris.

Unit-III

The students are introduced to pottery are made to make some pots are utility objects or compositions through coiling, pinching, slab casting or slip casting and made to learn how to through on the wheel.

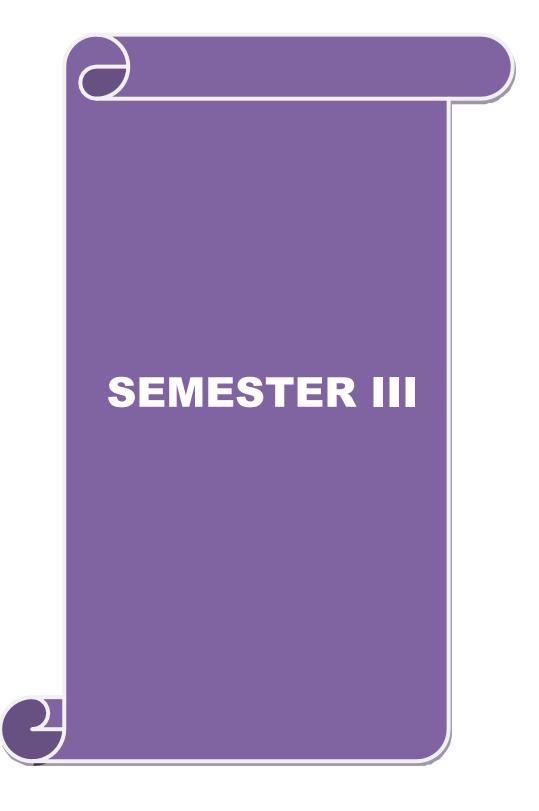
SUGGESTED MEDIUM: Clay

ASSIGNMENTS: The students should submit at least 4 completed works, in each subject.

- 1) Title of the book h.wjanson history of art (authoranthony f. janson) editionfourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Deities in Terracotta Art: Shanti Lal Nagar. B.R. Publishing Corporatio
- 4) Craft: techniques & projects Masciocchi, Corinne –DK.
- 5) The Complete guide to Sculpture modeling and ceramics. Barry, Midgley, Grange Books.

Courses Outcomes		Program Outcomes (PO's)									
(CO's)	PO1	P02	P03	P04	PO5	PO6	PO7				
CO1	3	2	2	2	2	2	1				
CO2	3	2	1	2	2	2	1				
CO3	3	3	1	2	1	2	2				
CO4	2	2	3	2	2	3	2				
CO5	3	3	2	2	2	2	2				
TOTAL	14	12	9	10	9	8	8				





BACHELOR OF FINE ARTS SEMESTER-III I - PAINTING SPECIALIZATION

FAP 211 (R20): ART HISTORY (INDIAN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

Gudimallam [near Tirupati], early Shaivite temple,

Pallava art and architecture.

Unit-II

Chalukyan, Chola, Hoysala,

Undavalli caves, Vaishnavite cave,

Unit-III

Konark, Khajuraho

Vijayanagara period art and architecture and Murals. Lepakshi art, sculpture and murals.

Unit-IV

Miniature painting traditions of India-Deccani, Mughal, Rajasthani and Pahari.

Note:/Objective of the subject of this semester deals with the Indian art of important developments in the antiquity period.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History-Prof.Jayprakash. Jagtay Jagtay
- 3) Title of the bookIndian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.
- 4) Painting in the Kangra Valley by Vijay Sharma & Foreword by J.P. Losty
- 5) Indian Miniature Paintingby Anjan Chakraverty.
- 6) Khajurahoa different perspective by anuradha potlapalli.
- 7) The sun temple of konark-by anil dey

Courses	Program Outcomes (PO's)									
Outcomes (CO's)	PO1	P02	PO3	PO4	PO5	PO6	PO7			
CO1	3	2	2	2	1	3	2			
CO2	2	3	3	2	2	2	2			
CO3	2	1	3	2	2	3	2			
CO4	1	2	2	3	1	3	2			
CO5	2	2	2	3	3	2	2			
TOTAL	10	10	12	12	9	13	10			

FAP & FAS 212 (R20): INTRODUCTION TO INDIAN AESTHETICS

COURSE LEARNING OBJECTIVES:

To develop a comprehensive understanding of the philosophy of art in the Indian context, encompassing key concepts, theories and aesthetics and their significance within Indian culture.

COURSE OUTCOMES:

- CO1: Understand and analyse various forms of Indian art and their historical significance.
- CO2: Evaluate and interpret Indian artworks, theories and historical contexts.
- CO3: Communicate ideas, emotions and concepts related to Indian art history visually.
- CO4: Demonstrate professionalism in the field of Indian art history.
- CO5: Develop a comprehensive understanding of the historical and cultural contexts of Indian art.

Unit-I

1-64-Arts-art and technical importance in visual language.

Unit-II

Importance of Bharata's Natyasastra and Navarasa Theory.

Unit-III

Chitrasutram.

Objective of the subject: is to make the students understand how arts and aesthetics were part of everyday life.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Bharata: The Natyasastraby Kapila Vatsyayan
- 2) India in the Natyasastra of Bharataby Dr. Dileep Kumar Kanjilal, Anon, et al.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	P01	P02	P03	P04	P05	PO6	PO7			
CO1	3	2	2	2	1	3	2			
CO2	2	3	3	2	2	2	2			
CO3	2	1	3	2	2	3	2			
CO4	1	2	2	3	1	3	2			
CO5	2	2	2	3	3	2	2			
TOTAL	10	10	12	12	9	13	10			



FAP & FAS 213 (R20): ENGLISH

COURSE LEARNING OBJECTIVES:

The aim of this course is to enhance the students with good communication skills which help them to be successful in their professional life. This course aims at enabling the students to communicate or interact well in academic and professional contexts. The students will be trained with various exercises, activities and many hands-on experiences which help them to acquire these skills.

COURSE OUTCOMES:

- CO1. Effective Expression: Develop the ability to express artistic ideas clearly and effectively through various communication channels.
- CO2. Articulate Writing: Improve written communication skills to effectively convey artistic concepts, research findings and critical analyses concisely and coherently.
- CO3. Visual Presentation Skills: Acquire skills in visually presenting artwork and creative concepts, utilizing effective techniques for exhibitions, presentations and portfolios.
- CO4. Audience Engagement: Learn strategies to engage diverse audiences and effectively communicate artistic intentions, eliciting meaningful responses and connections.
- CO5. Collaborative Communication: Develop collaborative communication skills to work effectively with peers, professionals and interdisciplinary teams, fostering creativity and innovation in artistic projects

From the book, "Speak Well" edited by the Andhra and University of Hyderabad.

Unit-I

Stress and Intonation.

Unit-II

Interactions 4.

Unit-III

Presentations Skills.

Unit-IV.

Writing Skills

Unit-V

Descriptive Skills &Interpersonal Skills.

ASSIGNMENTS:

Two written tests and one project presentation.

MODE OF INTERNAL ASSESSMENT:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) "Speak Well" by Kandula Nirupa Rani, Jayashri Mohanraj, Indira Babbellapati, Orient Blackswan Pvt limited 2012.
- 2) Communication Skills by Sanjay Kumar & Pushp Lata, second edition Oxford publishers 2015.
- 3) Communicate to Conquer: A Handbook of Group Discussions and Job Interviews with CD, PHI Publications.
- 4) High School English Grammar and Composition by Wren and Martin.
- 5) Effective Technical Communication by M Ashraf Rizvi, Mc Graw Hill Education, 2nd edition.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	P01	P02	P03	P04	P05	PO6	PO7			
CO1	3	2	2	2	1	3	2			
CO2	2	3	3	2	2	2	2			
CO3	2	1	3	2	2	3	2			
CO4	1	2	2	3	1	3	2			
CO5	2	2	2	3	3	2	2			
TOTAL	10	10	12	12	9	13	10			

FAP 214 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

To deepen students' understanding of drawing as a form of visual expression, encouraging experimentation with mark-making, texture and composition and exploring the use of various drawing materials.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.

Unit-I

Focus upon developing analytical skills by studying of objects, their form, proportion and utility and rendering them with appropriate tonal and textural values.

Unit-II

Study of, still life arranged in a studio, birds and animals in their environment with specific studies of their heads. Also study of human form up to the bust.

SUGGESTED MEDIA: pencils, pastels, charcoal, crayon and ink.

ASSIGNMENTS:

The students should submit all completed drawings at the end of each class. Also they need to submit about 100 sketches at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body-Daniel Carter and Michael Courtney-Parragon.
- 2) Drawing the Head and Figure: A How-To Handbook That Makes Drawing Easy Jack Hamm-Tarcher Perige.
- 3) How to draw animals in simple steps-Polly Pinder Search Press.
- 4) Art Anatomy of Animals Ernest Thompson Seton-Dover Publications.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	PO1	PO2	PO3	P04	PO5	90d	PO7			
CO1	3	2	2	2	2	1	2			
CO2	2	3	2	2	2	1	2			
CO3	2	2	3	2	2	2	1			
CO4	2	2	2	3	2	1	1			
CO5	2	2	2	2	3	1	2			
TOTAL	12	11	11	11	11	5	8			



FAP 215 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To encourage experimentation with diverse painting techniques, textures and surfaces as well as the exploration of the use of various painting mediums in order to increase students' understanding of painting as a form of visual expression.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.

Unit-I

Compositional exercises are based on studies of objects, groups in space and studies of human figure, animals and studies of the local scene,

Unit-II

Compositional analysis of paintings exercises in the use of colour and textural values.

Unit-III

Objects should be composed in a creative composition using the studies carried out in drawing classes and outdoor sketches including landscape in monochrome and/or colour.

ASSIGNMENTS:

Students should submit finished paintings at the end of each composition class. At the end of the semester each student submission should not be less than 4works.

SUGGESTED MEDIA:

Watercolors, pastels and crayons.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Art Anatomy of Animals Ernest Thompson Seton-Dover Publications
- 2) Water Colour Jyotsna Prakashan Milind Mulick
- 3) Colour Theory-Prof.Jayprakash. Jagtay Jagtay.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7			
CO1	3	2	1	2	2	1	1			
CO2	2	2	1	3	2	1	1			
CO3	1	2	2	2	1	2	2			
CO4	1	1	2	3	2	0	2			
CO5	1	2	1	2	2	2	0			
TOTAL	8	9	7	12	9	6	6			

FAP 216 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

To improve students' comprehension of printmaking as a form of visual communication, with a focus on conceptual idea discovery and printmaking's fusion with other creative forms.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in printmaking, experimenting with more advanced techniques and processes, such as multi-plate color printing, photoetching, or digital printmaking.
- 2) Students will explore non-traditional printmaking techniques and alternative approaches to printmaking, such as installation, book arts, or mixed media prints.
- 3) Students will deepen their understanding of art theory and criticism related to printmaking, analyzing and interpreting prints from a variety of perspectives.
- 4) Students will study the works of contemporary printmakers, exploring current trends, concepts and materials in the field.
- 5) Students will engage in independent projects, allowing them to explore their individual interests and develop a body of work that reflects their artistic voice.

DRAWING:

The study from objects, animals, nature and human figures, study of human head, study of human groups, study of animals in various media.

Introduction with the major methods of Printmaking, Understanding of black and white textures and lines through nature study, object study in single and in groups, etc.

- 1) Their Transformation in eliminated paper cuts linocuts, wood cuts, impressions from various textured papers, etc
- 2) Their use in simple forms, imaginative compositions.

ASSIGNMENTS:

Students should submit finished prints at the end of each composition class. At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

REFERENCE BOOKS:

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber(Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

ACCOUNTS OF

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	90d	PO7	
CO1	3	2	2	2	2	1	1	
CO2	3	3	2	3	2	2	1	
CO3	2	2	2	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	11	10	12	12	10	7	

FAP 217 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

The integration of content with sculptural forms and materials, conceptual investigation, the development of individual artistic vision and a deeper understanding of sculpture as a medium of visual expression among students.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in sculpture, experimenting with more advanced techniques and processes, such as mold-making, casting, or welding.
- 2) Students will explore non-traditional materials and alternative approaches to sculpture, such as installation, performance, or interactive works.
- 3) Students will develop an understanding of art theory and criticism related to sculpture, analyzing and interpreting artworks from a variety of perspectives.
- 4) Students will study the works of contemporary sculptors, exploring current trends, concepts and materials in the field.
- 5) Students will engage in independent projects, allowing them to explore their individual interests and develop a body of work that reflects their artistic voice.

Relief sculpture in clay from the selected sketches, drawings in the sketch book. Preparations of pottery, perching casting, slab casting and practice.

The students will be taught toy making and creating other functional objects with clay / papermache, terracotta and other recycled/ reusable materials.

Composition in clay with POP mould& casting. Armature and structure making and its application.

ASSIGNMENTS: At the end of the semester each student submission should not be less than 4 works

MODE OF INTERNAL ASSESSMENT:

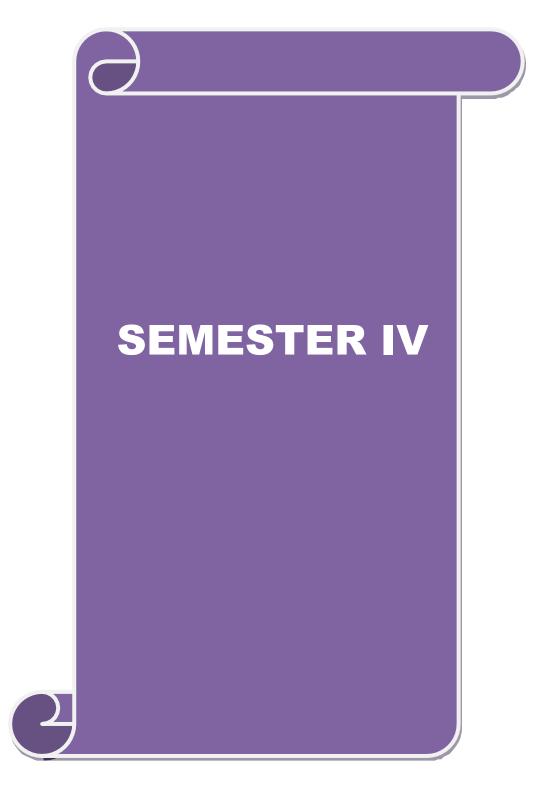
Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The Complete guide to Sculpture modelling and ceramics. Barry, Midgley-Grange Books,
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Title of the book h. wjanson history of art (authoranthony f. janson) edition fourth edition.
- 4) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 5) Deities in Terracotta Art: Shanti Lal Nagar. B.R. Publishing Corporatio
- 6) Craft: techniques & projects Masciocchi, Corinne –DK.
- 7) The Complete guide to Sculpture modeling and ceramics. Barry, Midgley, Grange Books,

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	2	2	1	3	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	1	2	2	2	2	2	
CO4	1	2	1	2	2	1	2	
CO5	2	3	1	3	2	1	3	
TOTAL	9	11	7	12	10	6	11	



BACHELOR OF FINE ARTS SEMESTER-IV

FAS & FAP 221 (R20): ART HISTORY (WESTERN ART)

COURSE LEARNING OBJECTIVES:

Students will gain a comprehensive understanding of ancient and medieval Western art, encompassing various styles, cultural influences and historical contexts.

COURSE OUTCOMES:

- CO 1. Understand key styles, movements and periods in ancient and medieval Western art.
- CO 2. Analyze artworks from ancient and medieval Western cultures in their historical context.
- CO 3. Recognize influential artists and artistic developments from the period.
- CO 4. Evaluate stylistic and thematic characteristics of ancient and medieval Western art.
- CO 5. Communicate effectively about the subject through research and discussions.

Unit-I

Romanesque art, Gothic art

Early Renaissance and Renaissance art

Unit-II

High Renaissance, Italian Renaissance and Michelangelo, Raphael and Leonardo Da Vinci Baroque and Dutch art,

Unit-III

Mannerism, Rococo, Neo Classicism,

Romanticism

Unit-IV

Neoclassicism and Pre-Raphaelite brotherhood

Realism, Impressionism and Post-Impressionism

Objective of the subject –This semester deals with the important medieval period of Western art.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal tests will be conducted for 20 marks each from the syllabus and the average of the two will be taken as the internal marks.

- 1) Title of the book h.w janson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition
- 3) Title of the book Neoclassicism and Romanticism: Architecture Sculpture Painting Drawings 1750-1848, Author: by Rolf Toman 1st Edition.
- 4) Title of the book Baroque and Rococo Art and Architecture, Author by Robert Neuman, 1st Edition,
- 5) Title of the book The History of the Renaissance World: Susan Wise Bauer (Author) 23 September 2013 First edition.

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	PO3	PO4	PO5	P06	PO7	
CO1	2	2	1	3	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	1	2	2	2	2	2	
CO4	1	2	1	2	2	1	2	
CO5	2	3	1	3	2	1	3	
TOTAL	9	11	7	12	10	6	11	

FAS & FAP 222 (R20): INTRODUCTION TO WESTERN AESTHETICS

COURSE LEARNING OBJECTIVES:

Explore and understand the theoretical foundations and philosophical principles of Western aesthetics.

COURSE OUTCOMES:

- CO 1. Analyse and interpret major aesthetic theories and concepts in Western philosophy.
- CO 2. Evaluate the influence of Western aesthetics on art, literature and cultural practices.
- CO 3. Critically examine the relationship between beauty, art and morality in Western thought.
- CO 4. Develop a nuanced understanding of key Western aesthetic movements and their impact on artistic practices.
- CO 5. Apply theoretical knowledge of Western aesthetics to analyse and appreciate diverse forms of visual and performing arts.

Unit-I

Socrates, Plato's mimesis, Aristotle and Catharsis, Plotinus. Discussion should be in relation to art expressions

Note: Objective of the subject-Students will learn Greek and Roman, before Christ period Philosophy and aesthetics that had become the basic art directive for the centuries of Western arts.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester Two internal tests will be conducted for 20 marks each from the syllabus and the average of the two will be taken as the internal marks.

- 1) Aesthetics: (Philosophy of art) Prakash, Veereshwar; Krishna Prakashan Media on the Aesthetic Education of Man (Dover Books on Western Philosophy) by Friedrich Schille.
- 2) Early Greek Philosophy (Penguin Classics)-by Jonathan Barnes
- 3) The Republic-by Plato Greek Philosophy: Thales to Aristotle (Readings in the History of Philosophy)-by Reginald E. Allen.

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	P03	P04	P05	PO6	PO7	
CO1	3	2	2	2	2	1	1	
CO2	3	3	2	3	2	2	1	
CO3	2	2	2	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	11	10	12	12	10	7	



FAS & FAP 223 (R20): ENGLISH

COURSE LEARNING OBJECTIVES:

The aim of this course is to enhance the students with good communication skills which help them to be successful in their professional life. This course aims at enabling the students to communicate or interact well in academic and professional contexts. The students will be trained with various exercises, activities and many hands-on experiences which help them to acquire these skills.

COURSE OUTCOMES:

- CO 1. Effective Expression: Develop the ability to express artistic ideas clearly and effectively through various communication channels.
- CO 2. Articulate Writing: Improve written communication skills to effectively convey artistic concepts, research findings and critical analyses concisely and coherently.
- CO 3. Visual Presentation Skills: Acquire skills in visually presenting artwork and creative concepts, utilizing effective techniques for exhibitions, presentations and portfolios.
- CO 4. Audience Engagement: Learn strategies to engage diverse audiences and effectively communicate artistic intentions, eliciting meaningful responses and connections.
- CO 5. Collaborative Communication: Develop collaborative communication skills to work effectively with peers, professionals and interdisciplinary teams, fostering creativity and innovation in artistic projects

From the book, "Speak Well" edited by the Andhra and University of Hyderabad.

Unit-I

Group Discussions.

Unit-II

Debating

Unit-III

Interviews.

Unit-IV

Professional Writing Skills.

Unit-V

Public Speaking

Soft Skills.

ASSIGNMENTS: Two written tests and one project presentation.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester Two internal tests will be conducted for 20 marks each from the syllabus and the average of the two will be taken as the internal marks.

- 1) "Speak Well" by Kandula Nirupa Rani, Jayashri Mohanraj, Indira Babbellapati, Orient Blackswan Pvt limited 2012.
- 2) Communication Skills by Sanjay Kumar & Pushp Lata, second edition Oxford publishers 2015.
- 3) Communicate to Conquer: A Handbook of Group Discussions and Job Interviews with CD, PHI Publications.
- 4) High School English Grammar and Composition by Wren and Martin.
- 5) Effective Technical Communication by M Ashraf Rizvi, Mc Graw Hill Education, 2nd edition.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	P06	PO7	
CO1	3	2	2	2	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	2	3	2	2	2	1	
CO4	2	2	2	3	2	1	1	
CO5	2	2	2	2	3	1	2	
TOTAL	12	11	11	11	11	5	8	

FAP 224 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

To help students develop their capacity to communicate artistic ideas by encouraging them to critically study and interpret drawings within the context of art history, contemporary practices and conceptual frameworks.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills, focusing on advanced compositional strategies and the use of light and shadow to create mood and atmosphere.
- 2) Students will explore the use of different color palettes and experiment with color harmonies to convey specific emotions and themes in their paintings.
- 3) Students will study contemporary painting practices and art trends, analyzing the work of contemporary artists and incorporating relevant elements into their own artwork.
- 4) Students will engage in independent projects, allowing them to explore their individual interests and develop a body of work that reflects their artistic voice.
- 5) Students will learn about the business aspects of being a professional painter, including marketing, exhibition opportunities and portfolio development.

Unit-I

Focus upon developing analytical skills by studying of objects, their form, proportion and utility and rendering them with appropriate tonal and textural values.

Unit-II

Study of birds and animals in their environment with specific studies of their heads. Also study of human form up to the bust.

Suggested Media: pencils, pastels, charcoal, crayon and ink.

ASSIGNMENTS:

At the end of the semester each student submission should not be less than 4 works, also they need to submit about 100 sketches at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnenschritt für schrittstapvoopstap het menselijklichaam

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	1	2	2	1	1		
CO2	2	2	1	3	2	1	1		
CO3	1	2	2	2	1	2	2		
CO4	1	1	2	3	2	0	2		
CO5	1	2	1	2	2	2	0		
TOTAL	8	9	7	12	9	6	6		

FAP 225 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To foster students' abilities to articulate artistic thoughts and intentions in their works of art by encouraging them to critically examine and interpret paintings within the context of art history, contemporary practices and conceptual frameworks.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills, focusing on advanced compositional strategies and the use of light and shadow to create mood and atmosphere.
- 2) Students will explore the use of different color palettes and experiment with color harmonies to convey specific emotions and themes in their paintings.
- 3) Students will study contemporary painting practices and art trends, analyzing the work of contemporary artists and incorporating relevant elements into their own artwork.
- 4) Students will engage in independent projects, allowing them to explore their individual interests and develop a body of work that reflects their artistic voice.
- 5) Students will learn about the business aspects of being a professional painter, including marketing, exhibition opportunities and portfolio development.

Unit-I

Compositional exercises are based on studies of objects, groups in space and studies of human figure, animals and studies of the local scene.

Unit-II

Compositional analysis of paintings exercises in the use in various mediums and textural values.

Unit-III

Studying man-made or natural objects in colour with a focus on tonal and textural effects while using various techniques to paint the object. Study of heads/ portraits in mono-chrome and colour.

MEDIUM: Watercolors, pastels and oils.

ASSIGNMENTS:

At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching art work Duncan Smith-Arcturus, A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 2) Dynamic anatomy-Burne Hogarth Watson Guptil
- 3) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnenschritt fur schrittstapvoopstap het menselijklichaamtekenen-BooQs-Booqs Publishers byba,

Courses Outcomes	Program Outcomes (PO's)										
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7				
CO1	3	2	2	2	2	1	1				
CO2	3	3	2	3	2	2	1				
CO3	2	2	2	2	2	3	2				
CO4	2	2	2	3	2	2	2				
CO5	3	2	2	2	2	2	1				
TOTAL	13	11	10	12	12	10	7				

FAP 226 & FAS 229.2 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

To promote students' abilities to examine and interpret prints within a larger creative discourse by encouraging them to critically interact with the historical, cultural and modern contexts of printmaking.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in printmaking, focusing on achieving a higher level of craftsmanship and complexity in their prints.
- 2) Students will experiment with different approaches to printmaking, such as experimental print processes, mixed media combinations, or large-scale prints.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting prints from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in printmaking, including portfolio development, exhibition opportunities and print sales.

Unit-1

Understanding of the purpose of the printmaking tools. Methods and materials of various types of relief printmaking techniques, etc. Intaglio: Methods and materials, Processing and Printing. Dry point, Etching in line drawing and texture, dots, etc in monochrome.

ASSIGNMENTS:

Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author).

Courses Outcomes		Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7			
CO1	3	1	2	2	2	2	1			
CO2	3	2	2	2	2	2	1			
CO3	2	2	3	2	2	3	2			
CO4	2	2	2	3	2	2	2			
CO5	3	2	2	2	2	2	1			
TOTAL	13	9	11	11	10	11	7			



FAP 227 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

COMPOSITION:

- 1) Composition with direct POP
- 2) Composition with scrap welding, etc.
- 3) Composition with human and animal studies.

ASSIGNMENTS:

Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

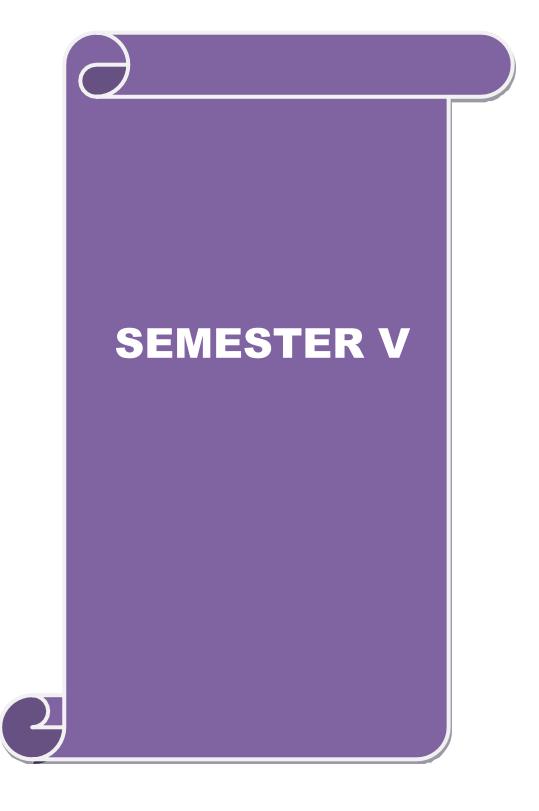
Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7			
CO1	3	2	1	2	2	1	1			
CO2	2	2	1	3	2	1	1			
CO3	1	2	2	2	1	2	2			
CO4	1	1	2	3	2	0	2			
CO5	1	2	1	2	2	2	0			
TOTAL	8	9	7	12	9	6	6			





BACHELOR OF FINE ARTS SEMESTER-V

FAP & FAS 311 (R20): ART HISTORY (INDIAN ART & WESTERN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

PART A: (INDIAN ART)

Pala and Sena paintings.

Later Chalukya Temples.

The Temples of Western India Modhera and Dilwara Temples of Mount Abu.

Chola Bronzes.

PART B: (WESTERN ART)

1. Italian Renaissance 2. Renaissance in the North 3. Mannerism 4. Baroque 5. Rococo

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

REFERENCE BOOKS: PART-A: (INDIAN ART)

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History-Prof.Jayprakash. Jagtay Jagtay
- 3) Title of the book Indian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00 (Year 25 May 2001) First edition.

REFERENCE BOOKS: SECTION-B: (WESTERN ART)

- 1) Title of the book h.w janson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Title of the book Neoclassicism and Romanticism: Architecture Sculpture Painting Drawings 1750-1848, Author: by Rolf Toman 1st Edition.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	P01	P02	P03	P04	P05	90d	PO7			
CO1	3	2	2	2	1	3	2			
CO2	2	3	3	2	2	2	2			
CO3	2	1	3	2	2	3	2			
CO4	1	2	2	3	1	3	2			
CO5	2 2 2 3 3 2 2									
TOTAL	10	10	12	12	9	13	10			

FAP & FAS 312 (R20):

AESTHETICS (WESTERN AESTHETICS & INDIAN AESTHETICS)

COURSE LEARNING OBJECTIVES:

To develop a comprehensive understanding of the philosophy of art in the Indian and western art context, encompassing key concepts, theories and aesthetics and their significance within Indian and western art culture.

COURSE OUTCOMES:

CO1: Understand and analyse various forms of Indian art and western art and their historical significance.

CO2: Evaluate and interpret Indian and western artworks, theories and historical contexts.

CO3: Communicate ideas, emotions and concepts related to Indian art and western art history visually.

CO4: Demonstrate professionalism in the field of Indian art and western art history.

CO5: Develop a comprehensive understanding of the historical and cultural contexts of Indian art and western art.

Part A:

Western Aesthetics

Theory of Imitation

Theory of Beauty

Socrates, Plato, Aristotle, Plotinus

Part B:

Indian Aesthetics

Introduction of Aesthetics.

Basics of Indian Philosophy as related to Art.

Aesthetics concept.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Aesthetics: (Philosophy of art) Prakash, Veereshwar; Krishna Prakashan Media
- 2) On the Aesthetic Education of Man (Dover Books on Western Philosophy) by Friedrich Schille.
- 3) Greek Philosophy: Thales to Aristotle (Readings in the History of Philosophy)by Reginald E. Allen
- 4) The Republic of Plato: The Ten Books Complete and Unabridged (Classics of Greek Philosophy) by Plato and Benjamin Jowett.

REFERENCE BOOKS: FOR INDIAN AESTHETICS

- 1) Bharata: The Natyasastra by Kapila Vatsyayan
- 2) India in the Natyasastra of Bharata by Dr. Dileep Kumar Kanjilal, Anon, et al.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	P01	PO2	PO3	PO4	P05	PO6	PO7			
CO1	3	2	2	2	2	1	2			
CO2	2	3	2	2	2	1	2			
CO3	2	2	3	2	2	2	1			
CO4	2	2	2	3	2	1	1			
CO5	2	2	2	2	3	1	2			
TOTAL	12	11	11	11	11	5	8			

FAP313 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

To enable students to explore more advanced drawing techniques, such as expressive markmaking, texture experimentation and use of mixed media, while developing a personal artistic voice and exploring individual themes.

COURSE OUTCOMES:

- 1) Students will further refine their technical skills in painting, focusing on achieving a higher level of detail and realism in their artwork.
- 2) Students will explore advanced concepts of composition and visual design, incorporating elements such as focal points, balance and rhythm into their paintings.
- 3) Students will experiment with different painting techniques and approaches, such as alla prima, glazing and expressive mark-making, to expand their artistic vocabulary.
- 4) Students will critically analyze and interpret artworks from different cultures and time periods, incorporating diverse influences into their own artistic practice.
- 5) Students will develop a comprehensive portfolio of their artwork, showcasing their technical abilities, conceptual ideas and artistic growth throughout the program.

Unit-I

Study of the structure of the human body and its articulation.

Unit-II

Study of animals, Human figure draped.

Unit-III Study of figure in action from the local scene in various mediums.

SUGGESTED MEDIA: Pencils, charcoal, crayon and ink.

ASSIGNMENTS:

The students should submit all completed drawings at the end of each class. Also they need to submit about 100 sketches at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy Burne Hogarth Watson Guptil
- 5) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnenschritt fur schritt stap voop stap het menselijk lichaam tekenen-BooQs-Booqs Publishers byba,
- 6) How to draw animals: in simple steps Polly PinderSearch Press Ltd.,

Courses Outcomes		Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	PO6	PO7			
CO1	3	2	1	2	2	1	1			
CO2	2	2	1	3	2	1	1			
CO3	1	2	2	2	1	2	2			
CO4	1	1	2	3	2	0	2			
CO5	1	2	1	2	2	2	0			
TOTAL	8	9	7	12	9	6	6			

FAP 314 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To allow for the exploration of more complex painting methods including glazing, impasto and expressive brushwork while creating a unique artistic style and investigating specific subjects and ideas.

COURSE OUTCOMES:

- 1) Students will further refine their technical skills in painting, focusing on achieving a higher level of detail and realism in their artwork.
- 2) Students will explore advanced concepts of composition and visual design, incorporating elements such as focal points, balance and rhythm into their paintings.
- 3) Students will experiment with different painting techniques and approaches, such as alla prima, glazing and expressive mark-making, to expand their artistic vocabulary.
- 4) Students will critically analyze and interpret artworks from different cultures and time periods, incorporating diverse influences into their own artistic practice.
- 5) Students will develop a comprehensive portfolio of their artwork, showcasing their technical abilities, conceptual ideas and artistic growth throughout the program.

Unit-I: Compositional exercises to understand the use of space.

Unit-II: Composition from preparatory studies of the local scene.

MEDIUM: Watercolors, poster colours, pastels on paper.

ASSIGNMENTS:

Students should submit study sketches and finished paintings at the end of each painting class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching art work Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy Burne Hogarth Watson Guptil
- 5) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnenschritt fur schritt stap voop stap het menselijk lichaam tekenen-BooQs-Booqs Publishers byba,
- 6) How to draw animals: in simple steps Polly Pinder Search Press Ltd.,

Courses		Program Outcomes (PO's)									
Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7				
CO1	3	2	2	2	2	1	2				
CO2	2	3	2	2	2	1	2				
CO3	2	2	3	2	2	2	1				
CO4	2	2	2	3	2	1	1				
CO5	2	2	2	2	3	1	2				
TOTAL	12	11	11	11	11	5	8				

FAP 315 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

To enhance students' ability to conceptualize and realize ambitious sculptural projects, while emphasizing research, critical analysis and the development of a personal artistic voice.

COURSE OUTCOMES:

- 1) Students will further refine their technical skills in sculpture, focusing on more advanced techniques and materials to create highly resolved and conceptually rich artworks.
- 2) Students will explore the use of technology and digital tools in sculpture, incorporating elements of 3D modeling, digital Fabrication, or interactive media into their artwork.
- 3) Students will study contemporary sculpture practices, exploring the works of renowned sculptors and examining the social, political and environmental aspects of sculpture.
- 4) Students will develop effective written and oral communication skills related to their artwork, enabling them to articulate their ideas and concepts to a diverse audience.
- 5) Students will develop a comprehensive portfolio of their artwork, showcasing their technical abilities, conceptual ideas and artistic growth throughout the program.

LIFE STUDY:

Study of human form in various postures in round.

COMPOSITION:

- 1) Composition in wood/ Plaster of Paris.
- 2) Environmental sculpture, welded sculpture in scrap, cement, fiber glass etc.
- 3) Composition with mixed media.
- 4) Assembling.

ASSIGNMENTS:

Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques John, Mills. B.T. Batsford Ltd.

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	PO1	PO2	PO3	PO4	PO5	9Od	PO7			
CO1	3	2	2	2	2	1	1			
CO2	3	3	2	3	2	2	1			
CO3	2	2	2	2	2	3	2			
CO4	2	2	2	3	2	2	2			
CO5	3	2	2	2	2	2	1			
TOTAL	13	11	10	12	12	10	7			



FAP 316 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

Allowing students to develop their individual artistic voices and explore personal topics and ideas while honing their technical skills in advanced printmaking techniques including etching, lithography, or screen printing.

COURSE OUTCOMES:

- 1) Students will further refine their technical skills in printmaking, focusing on more advanced techniques and materials to create highly resolved and conceptually rich prints.
- 2) Students will explore the use of printmaking in conjunction with other artistic processes, such as collage, painting, or digital manipulation, expanding the possibilities of printmaking as a medium.
- 3) Students will study contemporary printmaking practices, exploring the works of renowned printmakers and examining the social, political and environmental aspects of printmaking.
- 4) Students will develop effective written and oral communication skills related to their artwork, enabling them to articulate their ideas and concepts to a diverse audience.
- 5) Students will develop a comprehensive portfolio of their prints, showcasing their technical abilities, conceptual ideas and artistic growth throughout the program.

DRAWING:

- 1) Study of the structure of the human body and its articulation.
- 2) Study of animals, Human figure draped.
- 3) Study of figure in action from the local scene in various mediums.
- 4) Use of space.

PRINTMAKING:

Exploring the possibilities of Intaglio technique in various mediums.

AQUATINT:

- 1) Use of tonal and textural gradations in black and white, original compositions using zinc plate and copper plate, etc.
- 2) Printing in colour.

ASSIGNMENTS: Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

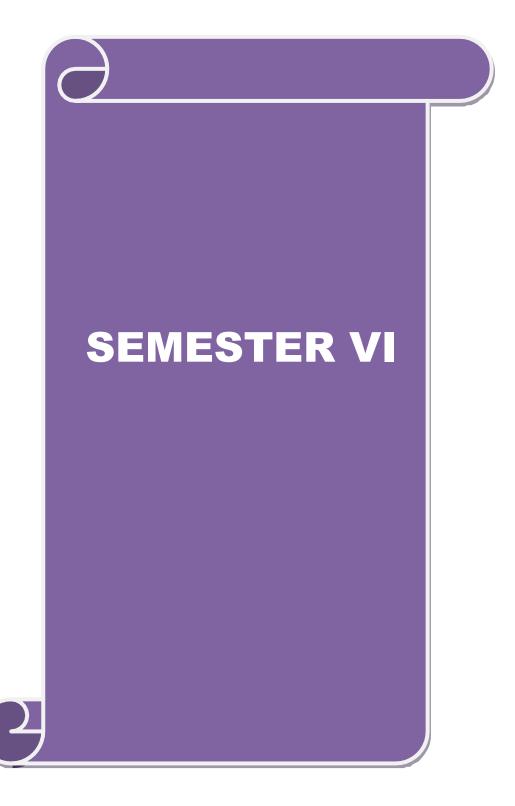
External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

REFERENCE BOOKS:

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by frans masereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber (Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses		Program Outcomes (PO's)									
Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7				
CO1	3	2	1	2	2	1	1				
CO2	2	2	1	3	2	1	1				
CO3	1	2	2	2	1	2	2				
CO4	1	1	2	3	2	0	2				
CO5	1	2	1	2	2	2	0				
TOTAL	8	9	7	12	9	6	6				

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BACHELOR OF FINE ARTS SEMESTER-VI

FAP & FAS 321 (R20): ART HISTORY

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

SECTION A: WESTERN ART

1. Neoclassicism 2.Romanticism 3.Realism 4.Impressionism

SECTION B: INDIAN ART

Pala Painting, Jain Manuscript Painting, Mughal Painting, Rajastani Painting, Pahari Painting, Deccani Painting

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

REFERENCE BOOKS: PART-A: (INDIAN ART)

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History- Prof.Jayprakash. Jagtay Jagtay Title of the book Indian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.
- 3) Painting In the Kangra Valley by Vijay Sharma & Foreword by J.P. Losty
- 4) Indian Miniature Paintingby Anjan Chakraverty.

REFERENCE BOOKS: SECTION-B: (WESTERN ART)

- 1) Title of the book Neoclassicism and Romanticism: Architecture Sculpture Painting Drawings 1750-1848, Author: by Rolf Toman 1st Edition.
- 2) Title of the book Baroque and Rococo Art and Architecture, Author by Robert Neuman, 1st Edition,
- 3) Title of the book The History of the Renaissance World: Susan Wise Bauer (Author) 23 September 2013 First edition.
- 4) Title of the book h.w janson history of art (authoranthony f. janson) editionfourth edition.
- 5) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	P06	PO7		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		

FAP & FAS 322 (R20): AESTHETICS

COURSE LEARNING OBJECTIVES:

To develop a comprehensive understanding of the philosophy of art in the Indian and western art context, encompassing key concepts, theories and aesthetics and their significance within Indian and western art culture.

COURSE OUTCOMES:

CO1: Understand and analyse various forms of Indian art and western art and their historical significance.

CO2: Evaluate and interpret Indian and western artworks, theories and historical contexts.

CO3: Communicate ideas, emotions and concepts related to Indian art and western art history visually.

CO4: Demonstrate professionalism in the field of Indian art and western art history.

CO5: Develop a comprehensive understanding of the historical and cultural contexts of Indian art and western art.

PART A: WESTERN AESTHETICS

Immanuel Kant, Hegel and other modern aestheticians

Introduction, Intuition, Sublime, Catharsis, Disinterested Satisfaction and other aesthetic theories

PART B: INDIAN AESTHETICS

- 1) Inter relation between visual Art & Performing Art.
- 2) The importance of the contemporary Aesthetics.
- 3) Shadanga theory.
- 4) Literary Aesthetics.

MODE OF INTERNAL ASSESSMENT:

- ★ One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.
- ★ Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Aesthetics: (philosophy of art) Prakash, Veereshwar; Krishna Prakashan Media.
- 2) On the Aesthetic Education of Man (Dover Books on Western Philosophy) by Friedrich Schille.
- 3) Early Greek Philosophy (Penguin Classics)-by Jonathan Barnes
- 4) The Republic-by Plato

REFERENCE BOOKS: FOR INDIAN AESTHETICS

- 1) Bharata: The Natyasastraby Kapila Vatsyayan
- 2) India in the Natyasastra of Bharataby Dr. Dileep Kumar Kanjilal, Anon, et al.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	PO3	PO4	P05	P06	PO7		
CO1	3	2	2	2	2	1	2		
CO2	2	3	2	2	2	1	2		
CO3	2	2	3	2	2	2	1		
CO4	2	2	2	3	2	1	1		
CO5	2	2	2	2	3	1	2		
TOTAL	12	11	11	11	11	5	8		

FAP 323 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

To provide opportunities for students to expand their technical skills in drawing, emphasizing the exploration of diverse subjects, styles and approaches and encouraging conceptual development in their artworks.

COURSE OUTCOMES:

- 1) Students will engage in advanced painting projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with different surfaces and supports for painting, such as canvas, wood, or alternative materials, expanding their understanding of the materiality of their art work.
- 3) Students will explore the intersection of painting with other art forms, such as sculpture, installation or digital media, pushing the boundaries of traditional painting practices.
- 4) Students will develop an understanding of art criticism and theory, analyzing and interpreting artworks from a variety of theoretical perspectives.
- 5) Students will engage in collaborative projects, working with other artists or disciplines to create interdisciplinary artworks and explore new avenues of creativity.

DRAWING:

Study of various aspects of our surroundings including street scenes, human dwellings and life situations. The study should focus upon the ability to observe and capture the essence of the scenes depicted.

SUGGESTED MEDIA: pencils, charcoal, crayon and ink

Unit-I

Study of the structure of the human body and its articulation.

Unit-II

Study of animals, Human figure draped.

Unit-III

Study of figure in action from the local scene in various mediums.

ASSIGNMENTS: The students should submit all completed drawings at the end of each class. Also they need to submit about 100 sketches at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: A step-by-step guide to creating eye-catching art work Duncan Smith-Arcturus.
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon.
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy Burne Hogarth Watson Guptil.

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	PO1	PO2	P03	P04	PO5	90d	PO7	
CO1	3	2	1	2	2	1	1	
CO2	2	2	1	3	2	1	1	
CO3	1	2	2	2	1	2	2	
CO4	1	1	2	3	2	0	2	
CO5	1	2	1	2	2	2	0	
TOTAL	8	9	7	12	9	6	6	

FAP 324 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

to offer the ability to hone their technical painting skills, with an emphasis on exploring a variety of themes, methods and styles, as well as encouraging intellectual growth in their artwork.

COURSE OUTCOMES:

- 1) Students will engage in advanced painting projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with different surfaces and supports for painting, such as canvas, wood, or alternative materials, expanding their understanding of the materiality of their artwork.
- 3) Students will explore the intersection of painting with other art forms, such as sculpture, installation, or digital media, pushing the boundaries of traditional painting practices.
- 4) Students will develop an understanding of art criticism and theory, analyzing and interpreting artworks from a variety of theoretical perspectives.
- 5) Students will engage in collaborative projects, working with other artists or disciplines to create interdisciplinary artworks and explore new avenues of creativity.

COMPOSITION:

Study of nature and life: the students should use forms from nature to create landscape compositions and still life. Paintings based on study of Birds, animals and human beings should be made either in monochrome or color.

MEDIUM: Watercolors, poster colours, pastels on paper.

Unit-I

Compositional exercises to understand the use of space.

Unit-II

Composition from preparatory studies of the local scene.

ASSIGNMENTS: Students should submit finished paintings at the end of each painting class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching art work Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy Burne HogarthWatson Guptil
- 5) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnenschritt fur schritt stap voop stap het menselijk lichaam tekenen-BooQs-Booqs Publishers byba,
- 6) How to draw animals: in simple steps Polly Pinder Search Press Ltd.,

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	PO1	PO2	PO3	P04	PO5	PO6	PO7	
CO1	3	2	2	2	2	1	1	
CO2	3	3	2	3	2	2	1	
CO3	2	2	2	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	11	10	12	12	10	7	

FAP 325 & FAS 329.2 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

To provide opportunities for students to expand their technical skills in painting, emphasizing the exploration of diverse subjects, styles and approaches and encouraging conceptual development in their artworks.

COURSE OUTCOMES:

- 1) Students will engage in advanced printmaking projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with the integration of printmaking with new technologies, such as digital printmaking or 3D printing, pushing the boundaries of traditional printmaking practices.
- 3) Students will refine their skills in self-reflection and self-critique, evaluating their own artwork and artistic process with a heightened level of introspection.
- 4) Students will learn about exhibition practices and curatorial considerations, preparing for showcasing their prints in professional settings.
- 5) Students will develop an understanding of printmaking as a means of cultural preservation and dissemination, considering the role of prints in historical documentation and public engagement.

DRAWING:

- 1) Study of the structure of the human body and its articulation.
- 2) Study of animals, Human figure draped.
- 3) Study of figure in action from the local scene in various mediums.

PRINTMAKING:

- 1) Using soft and hard ground to get textural innovations use of multiple points.
- 2) Viscosity in colour printing, engraving, Mezzotint.

SERIGRAPHY:

- 1) Preparing of the screen, stencil process, gum method of sealing method, photo exposing process.
- 2) For all the printmaking media student should be trained through compositions based on studies or from imagination stressing form, colour structure, design by making them aware on various values.

ASSIGNMENTS: Students should submit key sketches with printed compositions at the end of each composition class. At the end of the semester each student submission should not be less than two sets of prints.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by frans masereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber (Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	P03	P04	P05	PO6	PO7	
CO1	3	2	2	2	2	1	1	
CO2	3	3	2	3	2	2	1	
CO3	2	2	2	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	11	10	12	12	10	7	

FAP 326 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

To foster advanced technical skills in sculpture, enabling students to employ advanced techniques, experiment with unconventional materials and critically reflect on their own artistic practice.

COURSE OUTCOMES:

- 1) Students will engage in advanced sculpture projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with the integration of sculptural elements with other artistic disciplines, such as painting, photography, or performance, creating interdisciplinary artworks.
- 3) Students will refine their skills in self-reflection and self-critique, evaluating their own artwork and artistic process with a heightened level of introspection.
- 4) Students will learn about exhibition practices and curatorial considerations, preparing for showcasing their artwork in professional settings.
- 5) Students will explore public art and community engagement, considering the impact of sculpture in public spaces and creating works that contribute to the social and cultural Fabric of communities.

DRAWING

Life study: Torso study in detail taking a waste mould and casting in plaster of Paris.

COMPOSITION:

- 1) Concept development and transform in to a relief or round sculpture in abstract forms, figurative.
- 2) Composition in mixed media.

ASSIGNMENTS: Students should submit key sketches of the model from different vantage points along with finished sculpture at the end of each class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

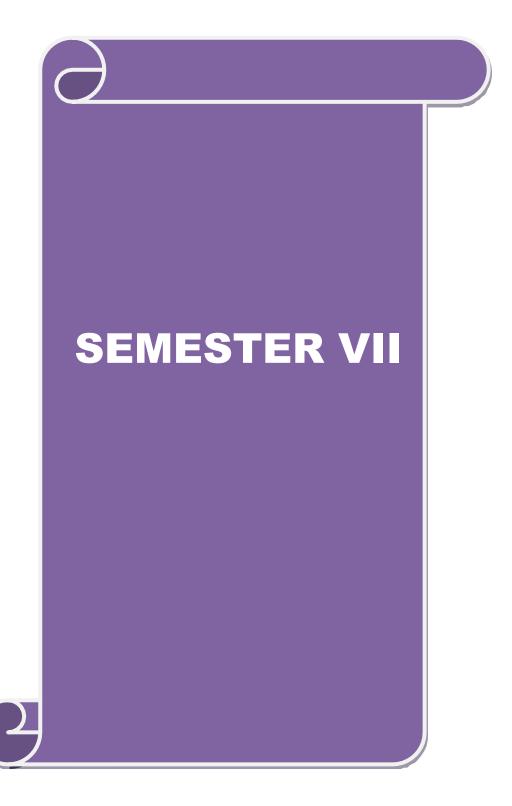
Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell.
- 2) The Complete guide to Sculpture modeling and ceramics Barry, Midgley-Grange Books.
- 3) The Encyclopedia of Sculpture Techniques John, Mills. B.T. Batsford Ltd.

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	P03	P04	P05	PO6	PO7	
CO1	3	2	1	1	1	1	1	
CO2	1	3	1	1	1	1	1	
CO3	2	2	3	1	1	2	1	
CO4	3	3	2	3	2	1	3	
CO5	1	1	2	1	3	2	2	
TOTAL	10	11	9	7	8	6	5	



BACHELOR OF FINE ARTS SEMESTER-VII

FAP & FAS 411 (R20): VISUAL FOLK ARTS OF INDIA

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

Introduction to Tribal and Folk India and geographical distribution.

Descriptive accounts of all kinds of Terracotta traditions (Molela , Gujrath, Tamil nadu, Bengal). Metal casting traditions (Dhokra casting of Bastar)

Unit-II

Puppetry tradition, types of puppetry, South Indian puppetry and their religious and ritualistic significance.

Unit-III

Introduction to prominent tribes, geographical distribution, religious manifestations.

Unit-IV

Wall painting traditions (Madhuban, Warli, Pithoro, Gonds).

Unit-V

Textile paintings traditions (Matani pachedi, Phads, Puripatas).

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History-Prof. Jayprakash. Jagtay Jagtay
- 3) Title of the book Indian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.
- 4) Painting In the Kangra Valley by Vijay Sharma & Foreword by J.P. Losty
- 5) Indian Miniature Paintingby Anjan Chakraverty.
- 6) KKhajurahoa different perspectiveby anuradhapotlapalli.
- 7) The sun temple of konark-by anil dey.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	PO6	P07		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		

FAP & FAS 412 (R20): ART HISTORY (WESTERN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

German Expressionism Definition and origins of the movement Die Brücke, (The Bridge)Ernst Ludwig Kirchner Erich Heckel Emil Nolde

Unit-II

Abstract Expressionism: Action or Gesture painters Jackson Pollock William de Kooning, James Brook, Franz Kline. Krasner, Robert Motherwell. Bardley Walter Tomlin Colour Field painting. Barnett Newman, Mark Rothko, A.D. Reinhardt simple, unified blocks of colour.

Unit-III

Pop Art: About the movement characteristics of the works Richard Hamilton Jasper Johns Roy Lichtenstein Andy Warhol Op Art Constructivism & Futurism: About the movement characteristics of the works and Artists.

Unit-IV

Modern Sculpture: Trends of modern Sculpture, Artist and their Works Henry Moore-David Smith-Toni Smith-Alexander Calder-Albert Giacometti Geam DubuffetAnish Kapoor

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Davbid Joselit, Art since 1900 modernism, anti-modemism Thames & Hudison
- 2) Susie Hodge Art, Qurcus, 2013
- 3) Mark Francis, POP, Phaidon Series. Post modernism.
- 4) Edit Tomory. A History of Fine Arts in India and the West. Orient Longmann
- 5) Sir Lawrence Gowing. A History of Art. Andromeda 2002

Courses Outcomes]	Program	Outcom	es (PO's)	
(CO's)	PO1	PO2	PO3	P04	PO5	PO6	PO7
CO1	3	2	2	2	1	2	2
CO2	2	2	3	2	3	3	2
CO3	1	1	3	1	2	1	1
CO4	3	3	2	2	2	3	2
CO5	2	2	3	3	1	2	3
TOTAL	11	10	13	10	9	11	10



FAP 413 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

The course aims to enhance the advanced drawing skills of final year students, focusing on creative exploration, experimentation with diverse techniques and mediums and the development of a personal artistic style and concept-driven approach in their artworks.

COURSE OUTCOMES:

- 1) Students will engage in advanced painting projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with different surfaces and supports for painting, such as canvas, wood, or alternative materials, expanding their understanding of the materiality of their artwork.
- 3) Students will explore the intersection of painting with other art forms, such as sculpture, installation, or digital media, pushing the boundaries of traditional painting practices.
- 4) Students will develop an understanding of art criticism and theory, analyzing and interpreting artworks from a variety of theoretical perspectives.
- 5) Students will engage in collaborative projects, working with other artists or disciplines to create interdisciplinary artworks and explore new avenues of creativity.

Unit-I

The students need to study human figure in different postures, using various media. The study should emphasize on delineation of character, distortion, dramatization and various expressions so as to arrive at a distinctive personal style.

MEDIUM: pencils, charcoal, crayon and ink and various graphic media.

ASSIGNMENTS:

Each student has to work from at least four different vantage points for model studies and submit all drawings at the end of each day of the class. Also they need to submit about 100 sketches at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching art work Duncan Smith-Arcturus.
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy-Burne Hogarth Watson Guptil

Courses			Program	Outcom	es (PO's))	
Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2	1	0	2	2	1	1
CO2	1	3	1	2	1	0	2
CO3	2	2	1	3	2	1	1
CO4	0	2	2	2	3	1	1
CO5	2	3	2	3	2	1	2
TOTAL	7	11	6	13	10	4	7

FAP 414 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

The course aims to enhance the composition skills of final year students, enabling them to create visually compelling and thought-provoking artworks through the deliberate arrangement of elements, consideration of spatial relationships, exploration of visual dynamics and effective use of principles of design.

COURSE OUTCOMES:

- 1) Students will engage in advanced painting projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with different surfaces and supports for painting, such as canvas, wood, or alternative materials, expanding their understanding of the materiality of their artwork.
- 3) Students will explore the intersection of painting with other art forms, such as sculpture, installation, or digital media, pushing the boundaries of traditional painting practices.
- 4) Students will develop an understanding of art criticism and theory, analyzing and interpreting artworks from a variety of theoretical perspectives.
- 5) Students will engage in collaborative projects, working with other artists or disciplines to create interdisciplinary artworks and explore new avenues of creativity.
- 6) Advance creative compositions based on previous studies and practical experience should aim toward a complete pictorial interpretation of theme and content. Projects should emphasize on independent creative work. Necessary reference material (books, magazines, art works) have to be used to make key sketches and notes before taking up final paintings.

MEDIUM: Acrylic, Oil, Water colour Tempera, Mixed media, etc.

ASSIGNMENTS: Students should submit key sketches and concept notes along with finished paintings at the end of each painting class. At the end of the semester each student submission should not be less than six works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching art work Duncan Smith-Arcturus
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy-Burne Hogarth Watson Guptil.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	PO5	90d	PO7		
CO1	3	2	1	1	2	1	2		
CO2	2	3	1	2	1	1	2		
CO3	2	2	2	3	2	1	2		
CO4	1	1	1	3	2	1	1		
CO5	2	3	1	2	2	1	3		
TOTAL	10	11	6	11	9	5	10		

FAP 415 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

The course aims to advance the technical expertise and conceptual exploration of final year students in printmaking, equipping them with the skills to create sophisticated and expressive prints, while encouraging experimentation with various printmaking techniques and fostering critical analysis of their own work and the printmaking medium.

COURSE OUTCOMES:

- 1) Students will focus on developing a cohesive body of work for their final thesis project, demonstrating a mature artistic voice and a deep understanding of their chosen themes and concepts.
- 2) Students will engage in research and concept development, exploring interdisciplinary approaches and integrating other artistic disciplines into their printmaking practice.
- 3) Students will refine their technical skills, experimenting with advanced printmaking techniques and materials to create innovative and visually compelling prints.
- 4) Students will participate in professional development activities, such as networking, art residencies, or internships, to gain exposure and practical experience in the art world.
- 5) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.
- 1) Creative composition.
- 2) Student can choose any printmaking medium to do his/her work in.
 - a) Relief printing
 - b) Lithography
 - c) Intaglio and
 - d) Serigraphy
 - e) Etching

ASSIGNMENTS:

The students should submit key sketches along with at least four completed sets of prints for each work.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artist by Barrington Barber (Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses Outcomes	Program Outcomes (PO's)										
(CO's)	PO1	PO2	PO3	PO4	PO5	90d	PO7				
CO1	3	2	2	3	2	2	2				
CO2	3	3	2	3	2	2	3				
CO3	2	2	3	3	2	3	2				
CO4	3	3	2	3	2	2	2				
CO5	2	2	3	2	3	2	3				
TOTAL	13	12	12	14	11	11	12				

FAP 416 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

The course aims to deepen the conceptual and technical skills of final year students in sculpture, enabling them to develop a unique artistic voice, experiment with diverse materials and techniques and create thought-provoking three-dimensional artworks that reflect their personal vision and engage with contemporary art practices.

COURSE OUTCOMES:

- 1) Students will focus on developing a cohesive body of work for their final thesis project, demonstrating a mature artistic voice and a deep understanding of their chosen themes and concepts.
- 2) Students will engage in research and concept development, exploring interdisciplinary approaches and integrating other artistic disciplines into their sculpture practice.
- 3) Students will refine their technical skills, experimenting with advanced sculptural techniques and materials to create innovative and visually compelling artworks.
- 4) Students will participate in professional development activities, such as networking, art residencies, or internships, to gain exposure and practical experience in the art world.
- 5) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.

RELIEF:

Student has to compose sculptures either in round or relief in clay.

Students will learn various Relief making techniques such as, traditional and contemporary methods.

ASSIGNMENTS: The students should submit at least 4 completed works along with sketches

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

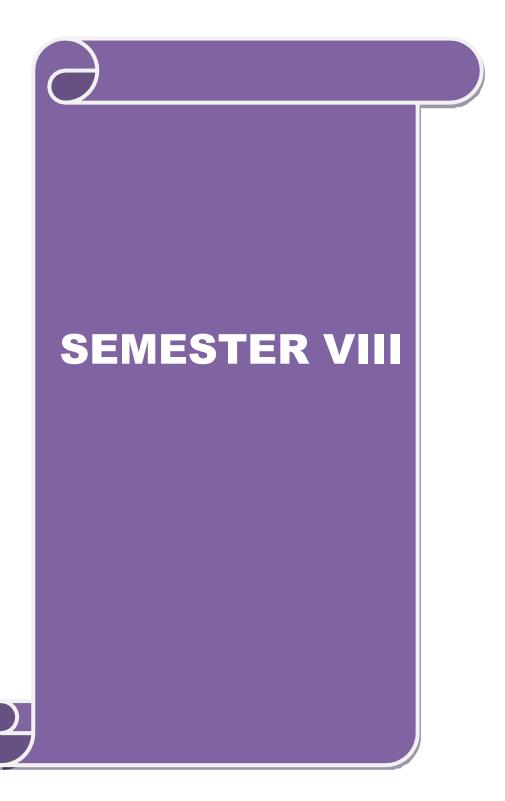
MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell.
- 2) The Complete guide to Sculpture modeling and ceramics Barry, Midgley-Grange Books.
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.-B.T. Batsford Ltd.

Courses Outcomes]	Program	Outcom	es (PO's))	
(CO's)	P01	PO2	P03	P04	PO5	P06	PO7
CO1	3	2	1	3	2	2	2
CO2	3	3	2	3	2	1	2
CO3	2	2	2	2	2	2	1
CO4	2	2	3	3	2	2	1
CO5	2	3	2	2	3	2	2
TOTAL	12	12	10	13	11	9	8





BACHELOR OF FINE ARTS SEMESTER-VIII

FAP & FAS 421 (R20): PROJECT

COURSE LEARNING OBJECTIVES:

The course aims to provide students with a comprehensive understanding of modern Indian art, including its historical context, key artists and movements and critical analysis of artworks.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

During the Eighth Semester, all the students shall submit a Project on any topics related to Visual Arts/ Craft forms/Local temple Art and Architecture. The student shall take up minor research to identify the specific issues/topics for documentation and submit the report both in Print form and digital format (CD/DVD). The Project report should be submitted before the semester end examination. It will be valued by both Internal (Guide) and one external examiner for 80 marks. There shall be a Viva voice on the dissertation for 20 marks given by the committee comprised by the coordinator of the Department.

- 1) The left side margin should be 1.5 inches and remaining three sides must be 1 inch.
- 2) The name of the font must be Times New Roman.
- 3) For body text font size would be 12 and side heading shall be 14 and Headings must be 16 Space between lines must be 2

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester. Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	P06	P07		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		



FAP & FAS 422 (R20): DIGITAL ART

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

UNIT I: Digital Illustration, Logo designs, Making Illustration, Stationary design

UNIT II: Image editing Colour settings, Digital Portraits etc.

UNIT III: Lay Out Design Print & Web Lay out Design, Art Catalogue Design Etc.

UNIT IV: Introduction to Animation Frame by Frame Animation and Motion between animation and rendering techniques.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Adobe Creative Team.
- 2) Adobe Photoshop CS (Class Work book)
- 3) Droblas, Adele. Fundamental Photoshop: A Complete Introduction, Greenberg.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	90d	P07		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		



FAP 423 (R20): DRAWING

COURSE LEARNING OBJECTIVES:

The course aims to refine and expand upon the advanced drawing skills of final year students, fostering their ability to create sophisticated and conceptually-driven artworks, while encouraging experimentation, personal expression and critical engagement with contemporary artistic practices.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.
- 3) Students will develop a professional artist's statement and resume, preparing for post-graduation opportunities such as artist residencies, grants, or further education.
- 4) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 5) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 6) These course outcomes are meant to provide a general framework and can be customized or expanded based on the specific curriculum and goals of the BFA painting program.

Study and composition of full human form by structuring the picture surface into background, middle ground and foreground. Studies should also emphasize on definition of character, distortion, dramatization and various expressions so as to arrive at a distinctive personal style. Drawings based on the studies carried out in module one with emphasis on creative compositions using various drawing media.

MEDIUM: pencils, charcoal, crayon and ink and various graphic media

ASSIGNMENTS: The students should submit all completed drawings at the end of each class. Also they need to submit about 100 sketches at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy Burne Hogarth Watson Guptil.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	90d	P07		
CO1	3	2	1	1	1	1	1		
CO2	1	3	1	1	1	1	1		
CO3	2	2	3	1	1	2	1		
CO4	3	3	2	3	2	1	3		
CO5	1	1	2	1	3	2	2		
TOTAL	9	11	9	7	8	7	8		

FAP 424 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

The course aims to deepen the understanding and application of compositional principles and techniques among final year students, enabling them to create compelling and visually impactful artworks through deliberate arrangement and manipulation of visual elements.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.
- 3) Students will develop a professional artist's statement and resume, preparing for post-graduation opportunities such as artist residencies, grants, or further education.
- 4) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 5) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 6) These course outcomes are meant to provide a general framework and can be customized or expanded based on the specific curriculum and goals of the BFA painting program.

LIFE STUDY:

Study of human figure in different postures in various media in color.

CREATIVE COMPOSITION:

Advancement of previous experience toward a complete pictorial interpretation of theme and content. Projects with emphasis on independent creative work

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ASSIGNMENTS:

The students should submit all completed paintings at the end of each class.. Also they need to submit 4 works at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,.
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,.
- **3**) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy Burne Hogarth Watson Guptil.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	10d	P02	юз	P04	PO5	90d	LO4		
CO1	3	2	1	1	1	1	1		
CO2	1	3	1	1	1	1	1		
CO3	2	2	3	1	1	2	1		
CO4	3	3	2	3	2	1	3		
CO5	1	1	2	1	3	2	2		
TOTAL	10	11	9	7	8	6	5		

FAP 425 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

The course aims to develop the advanced printmaking skills of final year students, enabling them to explore various printmaking techniques, refine their artistic vision and produce cohesive bodies of work that demonstrate technical proficiency, conceptual depth and creative exploration.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 3) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 4) Students will prepare their portfolio and artist statement, creating a professional presentation of their artwork that showcases their individual style, technical proficiency and artistic vision.
- 5) Students will develop a plan for post-graduation, including career options, further education, or artistic pursuits and gain the necessary skills and knowledge to pursue their chosen path.
- 6) Please note that these course outcomes are provided as a general guideline and can be tailored or expanded upon based on the specific curriculum and goals of the BFA Printmaking program.

Zinc plate etching (Intaglio and aquatint) learning how to print from zinc plate using intaglio and aquatint techniques to produce multicolor reproductions.

ASSIGNMENTS: The students should submit at least 2 black and white prints 2 colored completed prints, at the end of each optional subject class.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author).
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber (Author).

Courses			Program	Outcom	es (PO's)	
Outcomes (CO's)	PO1	PO2	P03	P04	PO5	PO6	PO7
CO1	3	2	1	3	2	2	1
CO2	2	3	2	2	2	1	1
CO3	1	2	3	2	2	1	1
CO4	3	3	1	3	2	1	2
CO5	2	2	1	2	3	1	3
TOTAL	11	12	8	12	11	7	8

FAP 426 (R20): SCULPTURE

COURSE LEARNING OBJECTIVES:

The course aims to enhance the sculptural skills and conceptual understanding of final year students, fostering their ability to create three-dimensional artworks that engage with materials, forms and spatial relationships, while exploring personal expression and conceptual frameworks.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 3) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 4) Students will prepare their portfolio and artist statement, creating a professional presentation of their artwork that showcases their individual style, technical proficiency and artistic vision.
- 5) Students will develop a plan for post-graduation, including career options, further education, or artistic pursuits and gain the necessary skills and knowledge to pursue their chosen path.

Please note that these course outcomes are provided as a general guideline and can be tailored or expanded upon based on the specific curriculum and goals of the BFA Sculpture program.

CREATIVE COMPOSITION:

Advancement of previous experience towards a complete pictorial interpretation of theme and content. Mixed media projects with emphasis on independent creative work.

PORTRAITURE:

Advanced studies and experiments in portraiture using contemporary techniques and media so as to arrive at a distinctive personal style.

SUGGESTED MEDIA: Clay/ Terracotta/ Fiber Glass/ Wood/ metal/Stone/Mixed Media ASSIGNMENTS: At the end of the semester each student submission should not be less than four works. at the end of each optional subject class.

MODE OF INTERNAL ASSESSMENT:

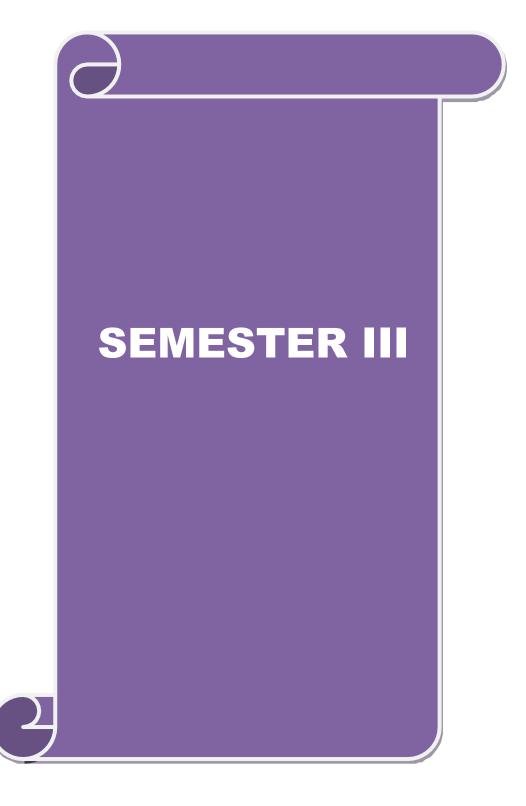
Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modeling and ceramics Barry, Midgley-Grange Books
- 3) The Encyclopedia of Sculpture Techniques John, Mills. B.T. Batsford Ltd.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	P02	P03	P04	P05	P06	PO7	
CO1	3	2	1	1	1	1	1	
CO2	1	3	1	1	1	1	1	
CO3	2	2	3	1	1	2	1	
CO4	3	3	2	3	2	1	3	
CO5	1	1	2	1	3	2	2	
TOTAL	10	11	9	7	8	6	5	



II-SCULPTURE SPECIALIZATION

BACHELOR OF FINE ARTS SEMESTER-III

FAP & FAS 211 (R20): ART HISTORY (INDIAN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

Gudimallam [near Tirupati], early Shaivite temple, Pallava art and architecture,

Unit-II

Chalukyan, Chola, Hoysala, Undavalli caves, Vaishnavite cave,

Unit-III

Konark, Khajuraho, Vijayanagara period art and architecture and Murals. Lepakshi art, sculpture and murals.

Unit-IV

Miniature painting traditions of India-Deccani, Mughal, Rajasthani and Pahari.

NOTE: Objective of the subject of this semester deals with the Indian art of important developments in the antiquity period.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History-Prof.Jayprakash Jagtay Jagtay
- 3) Title of the bookIndian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.
- 4) Painting in the Kangra Valley by Vijay Sharma & Foreword by J.P. Losty.
- 5) Indian Miniature Paintingby Anjan Chakraverty.
- 6) Khajurahoa different perspective by anuradha potlapalli.
- 7) The sun temple of konark-by anil dey

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	P03	P04	P05	P06	PO7	
CO1	3	2	2	2	1	3	2	
CO2	2	3	3	2	2	2	2	
CO3	2	1	3	2	2	3	2	
CO4	1	2	2	3	1	3	2	
CO5	2	2	2	3	3	2	2	
TOTAL	10	10	12	12	9	13	10	

FAP & FAS 212 (R20): INTRODUCTION TO INDIAN AESTHETICS

COURSE LEARNING OBJECTIVES:

To develop a comprehensive understanding of the philosophy of art in the Indian context, encompassing key concepts, theories and aesthetics and their significance within Indian culture.

COURSE OUTCOMES:

- CO1: Understand and analyse various forms of Indian art and their historical significance.
- CO2: Evaluate and interpret Indian artworks, theories and historical contexts.
- CO3: Communicate ideas, emotions and concepts related to Indian art history visually.
- CO4: Demonstrate professionalism in the field of Indian art history.
- CO5: Develop a comprehensive understanding of the historical and cultural contexts of Indian art.

Unit-I

1-64-Arts-art and technical importance in visual language.

Unit-II

Importance of Bharata's Natyasastra and Navarasa Theory.

Unit-III

Chitrasutram.

Objective of the subject: is to make the students understand how arts and aesthetics were part of everyday life.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Bharata: The Natyasastra by Kapila Vatsyayan
- 2) India in the Natyasastra of Bharataby Dr. Dileep Kumar Kanjilal, Anon, et al.

Courses Outcomes (CO's)	Program Outcomes (PO's)						
	P01	P02	P03	P04	P05	PO6	PO7
CO1	3	2	2	2	1	3	2
CO2	2	3	3	2	2	2	2
CO3	2	1	3	2	2	3	2
CO4	1	2	2	3	1	3	2
CO5	2	2	2	3	3	2	2
TOTAL	10	10	12	12	9	13	10



FAP & FAS 213 (R20): ENGLISH

COURSE LEARNING OBJECTIVES:

The aim of this course is to enhance the students with good communication skills which help them to be successful in their professional life. This course aims at enabling the students to communicate or interact well in academic and professional contexts. The students will be trained with various exercises, activities and many hands-on experiences which help them to acquire these skills.

COURSE OUTCOMES:

- CO 1. Effective Expression: Develop the ability to express artistic ideas clearly and effectively through various communication channels.
- CO 2. Articulate Writing: Improve written communication skills to effectively convey artistic concepts, research findings and critical analyses concisely and coherently.
- CO 3. Visual Presentation Skills: Acquire skills in visually presenting artwork and creative concepts, utilizing effective techniques for exhibitions, presentations and portfolios.
- CO 4. Audience Engagement: Learn strategies to engage diverse audiences and effectively communicate artistic intentions, eliciting meaningful responses and connections.
- CO 5. Collaborative Communication: Develop collaborative communication skills to work effectively with peers, professionals and interdisciplinary teams, fostering creativity and innovation in artistic projects

From the book, "Speak Well" edited by the Andhra and University of Hyderabad.

Unit-I

Stress and Intonation.

Unit-II

Interactions 4.

Unit-III

Presentations Skills.

Unit-IV.

Writing Skills

Unit-V

Descriptive Skills & Interpersonal Skills.

ASSIGNMENTS:

Two written tests and one project presentation.

MODE OF INTERNAL ASSESSMENT:

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) "Speak Well" by Kandula Nirupa Rani, Jayashri Mohanraj, Indira Babbellapati, Orient Blackswan Pvt limited 2012.
- 2) Communication Skills by Sanjay Kumar & Pushp Lata, second edition Oxford publishers 2015.
- 3) Communicate to Conquer: A Handbook of Group Discussions and Job Interviews with CD, PHI Publications.
- 4) High School English Grammar and Composition by Wren and Martin.
- 5) Effective Technical Communication by M Ashraf Rizvi, Mc Graw Hill Education, 2nd edition.

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	P03	P04	P05	PO6	PO7	
CO1	3	2	2	2	1	3	2	
CO2	2	3	3	2	2	2	2	
CO3	2	1	3	2	2	3	2	
CO4	1	2	2	3	1	3	2	
CO5	2	2	2	3	3	2	2	
TOTAL	10	10	12	12	9	13	10	

FAS 218 (R20): HEAD STUDY

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

Unit-I

To make sketches and drawings from the model and to make the portrait of the model in clay.

Unit-II

Head study in clay with drawings.

ASSIGNMENTS:

Students should submit key sketches of the model from different vantage points along with finished sculptures at the end of each class.

At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20marks class work and remaining 40 marks end exam.

- 1) The Complete guide to Sculpture modelling and ceramics .Barry, Midgley-Grange Books,
- 2) Title of the Book Jan sons History of Art, Author Penelope J. E Davies) Edition Eight edition.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	P02	P03	P04	P05	P06	PO7	
CO1	3	2	2	2	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	2	3	2	2	2	1	
CO4	2	2	2	3	2	1	1	
CO5	2	2	2	2	3	1	2	
TOTAL	12	11	11	11	11	5	8	



FAS 219 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

Unit-I

Relief sculpture in clay from the selected sketches, drawings in the sketch book.

Unit-II

Preparations of pottery, perching casting, slab casting and practice.

Unit-III

Composition in clay with POP mould & casting.

Unit-IV

Armature and structure making and its application.

SUGGESTED MEDIA: Clay/ Terracotta/ Fiber Glass/ Wood.

ASSIGNMENTS: Students should submit key sketches of the composition from different vantage possibilities along with finished sculpture at the end of each class. At the end of the semester each student submission should not be less than five works.

MODE OF INTERNAL ASSESSMENT: Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The Encyclopedia of Sculpture Techniques-John, Mills-B.T. Batsford Ltd,
- 2) The potter's dictionary of materials and techniques Frank Hamer Bloomsbury Academic.

Courses Outcomes (CO's)	Program Outcomes (PO's)								
	PO1	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	1	2	2	1	1		
CO2	2	2	1	3	2	1	1		
CO3	1	2	2	2	1	2	2		
CO4	1	1	2	3	2	0	2		
CO5	1	2	1	2	2	2	0		
TOTAL	8	9	7	12	9	6	6		

FAS 219.1 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

To encourage experimentation with diverse painting techniques, textures and surfaces as well as the exploration of the use of various painting mediums in order to increase students' understanding of painting as a form of visual expression.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.

DRAWING:

Study from objects, Animals, Nature and Human figures.
Study of Human head, Study of human figure groups.
Study of animals in various media.

COMPOSITION:

Compositional exercises are based on studies of objects, groups in space and studies of human figure, animals and studies of the local scene, compositional analysis of paintings exercises in the use of watercolour and textural values.

ASSIGNMENTS:

Students should submit key sketches of the composition from different vantage possibilities along with finished Paintings at the end of each class.

At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Art Anatomy of Animals Ernest Thompson Seton-Dover Publications
- 2) Water Colour Jyotsna Prakashan Milind Mulick,
- 3) Colour Theory-Prof.Jayprakash. Jagtay Jagtay.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	2	2	1	3	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	1	2	2	2	2	2	
CO4	1	2	1	2	2	1	2	
CO5	2	3	1	3	2	1	3	
TOTAL	9	11	7	12	10	6	11	

FAS 219.2 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

To improve students' comprehension of printmaking as a form of visual communication with a focus on conceptual idea discovery and printmaking's fusion with other creative forms.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in printmaking, experimenting with more advanced techniques and processes, such as multi-plate color printing, photoetching, or digital printmaking.
- 2) Students will explore non-traditional printmaking techniques and alternative approaches to printmaking, such as installation, book arts, or mixed media prints.
- 3) Students will deepen their understanding of art theory and criticism related to printmaking, analyzing and interpreting prints from a variety of perspectives.
- 4) Students will study the works of contemporary printmakers, exploring current trends, concepts and materials in the field.
- 5) Students will engage in independent projects, allowing them to explore their individual interests and develop a body of work that reflects their artistic voice.

DRAWING:

The study from objects, animals, nature and human figures, study of human head, study of human groups, study of animals in various media.

Introduction with the major methods of Printmaking, Understanding of black and white textures and lines through nature study, object study in single and in groups, etc.

- 1) Their Transformation in eliminated paper cuts linocuts, wood cuts, impressions from various textured papers, etc
- 2) Their use in simple forms, imaginative compositions.

ASSIGNMENTS:

Students should submit finished prints at the end of each composition class. At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

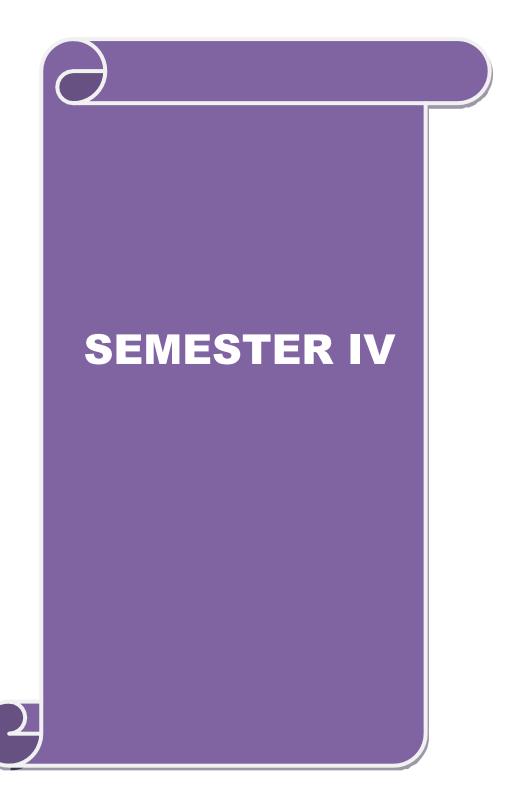
MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

REFERENCE BOOKS:

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists.by Barrington Barber(Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses Outcomes	Program Outcomes (PO's)									
(CO's)	P01	PO2	PO3	PO4	PO5	PO6	PO7			
CO1	3	2	2	2	2	1	1			
CO2	3	3	2	3	2	2	1			
CO3	2	2	2	2	2	3	2			
CO4	2	2	2	3	2	2	2			
CO5	3	3 2 2 2 2 1								
TOTAL	13	11	10	12	12	10	7			



BACHELOR OF FINE ARTS SEMESTER-IV

FAS & FAP 221 (R20): ART HISTORY (WESTERN ART)

COURSE LEARNING OBJECTIVES:

Students will gain a comprehensive understanding of ancient and medieval Western art, encompassing various styles, cultural influences and historical contexts.

COURSE OUTCOMES:

- CO 1. Understand key styles, movements and periods in ancient and medieval Western art.
- CO 2. Analyze artworks from ancient and medieval Western cultures in their historical context.
- CO 3. Recognize influential artists and artistic developments from the period.
- CO 4. Evaluate stylistic and thematic characteristics of ancient and medieval Western art.
- CO 5. Communicate effectively about the subject through research and discussions.

Unit-I

Romanesque art, Gothic art

Early Renaissance and Renaissance art

Unit-II

High Renaissance, Italian Renaissance and Michelangelo, Raphael and Leonardo Da Vinci Baroque and Dutch art,

Unit-III

Mannerism, Rococo, Neo Classicism,

Romanticism

Unit-IV

Neoclassicism and Pre-Raphaelite brotherhood

Realism, Impressionism and Post-Impressionism

Objective of the subject –This semester deals with the important medieval period of Western art.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal tests will be conducted for 20 marks each from the syllabus and the average of the two will be taken as the internal marks.

- 1) Title of the book h.w janson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition
- 3) Title of the book Neoclassicism and Romanticism: Architecture Sculpture Painting Drawings 1750-1848, Author: by Rolf Toman 1st Edition.
- 4) Title of the book Baroque and Rococo Art and Architecture, Author by Robert Neuman, 1st Edition,
- 5) Title of the book The History of the Renaissance World: Susan Wise Bauer (Author) 23 September 2013 First edition.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	P02	PO3	P04	PO5	PO6	PO7	
CO1	2	2	1	3	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	1	2	2	2	2	2	
CO4	1	2	1	2	2	1	2	
CO5	2	3	1	3	2	1	3	
TOTAL	9	11	7	12	10	6	11	

FAP & FAS 222 (R20): INTRODUCTION TO WESTERN AESTHETICS

COURSE LEARNING OBJECTIVES:

Explore and understand the theoretical foundations and philosophical principles of Western aesthetics.

COURSE OUTCOMES:

- CO 1. Analyse and interpret major aesthetic theories and concepts in Western philosophy.
- CO 2. Evaluate the influence of Western aesthetics on art, literature and cultural practices.
- CO 3. Critically examine the relationship between beauty, art and morality in Western thought.
- CO 4. Develop a nuanced understanding of key Western aesthetic movements and their impact on artistic practices.
- CO 5. Apply theoretical knowledge of Western aesthetics to analyse and appreciate diverse forms of visual and performing arts.

Unit-I

Socrates, Plato's mimesis, Aristotle and Catharsis, Plotinus. Discussion should be in relation to art expressions

Note: Objective of the subject-Students will learn Greek and Roman, before Christ period Philosophy and aesthetics that had become the basic art directive for the centuries of Western arts.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester Two internal tests will be conducted for 20 marks each from the syllabus and the average of the two will be taken as the internal marks.

- 1) Aesthetics: (philosophy of art) Prakash, Veereshwar; Krishna Prakashan Media
- 2) On the Aesthetic Education of Man (Dover Books on Western Philosophy) by Friedrich Schille.
- 3) Early Greek Philosophy (Penguin Classics)-by Jonathan Barnes
- 4) The Republic-by Plato
- 5) Greek Philosophy: Thales to Aristotle (Readings in the History of Philosophy)by Reginald E. Allen.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	P02	P03	P04	P05	P06	PO7	
CO1	3	2	2	2	2	1	1	
CO2	3	3	2	3	2	2	1	
CO3	2	2	2	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	11	10	12	12	10	7	



FAP & FAS 223 (R20): ENGLISH

COURSE LEARNING OBJECTIVES:

The aim of this course is to enhance the students with good communication skills which help them to be successful in their professional life. This course aims at enabling the students to communicate or interact well in academic and professional contexts. The students will be trained with various exercises, activities and many hands-on experiences which help them to acquire these skills.

COURSE OUTCOMES:

- CO 1. Effective Expression: Develop the ability to express artistic ideas clearly and effectively through various communication channels.
- CO 2. Articulate Writing: Improve written communication skills to effectively convey artistic concepts, research findings and critical analyses concisely and coherently.
- CO 3. Visual Presentation Skills: Acquire skills in visually presenting artwork and creative concepts, utilizing effective techniques for exhibitions, presentations and portfolios.
- CO 4. Audience Engagement: Learn strategies to engage diverse audiences and effectively communicate artistic intentions, eliciting meaningful responses and connections.
- CO 5. Collaborative Communication: Develop collaborative communication skills to work effectively with peers, professionals and interdisciplinary teams, fostering creativity and innovation in artistic projects

From the book, "Speak Well" edited by the Andhra and University of Hyderabad.

Unit-I

Group Discussions.

Unit-II

Debating

Unit-III

Interviews.

Unit-IV

Professional Writing Skills.

Unit-V

Public Speaking, Soft Skills.

ASSIGNMENTS:

Two written tests and one project presentation.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester Two internal tests will be conducted for 20 marks each from the syllabus and the average of the two will be taken as the internal marks.

- 1) "Speak Well" by Kandula Nirupa Rani, Jayashri Mohanraj, Indira Babbellapati, Orient Blackswan Pvt limited 2012.
- 2) Communication Skills by Sanjay Kumar & Pushp Lata, second edition Oxford publishers 2015.
- 3) Communicate to Conquer: A Handbook of Group Discussions and Job Interviews with CD, PHI Publications.
- 4) High School English Grammar and Composition by Wren and Martin.
- 5) Effective Technical Communication by M Ashraf Rizvi, Mc Graw Hill Education, 2nd edition.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	90d	PO7		
CO1	3	2	2	2	2	1	2		
CO2	2	3	2	2	2	1	2		
CO3	2	2	3	2	2	2	1		
CO4	2	2	2	3	2	1	1		
CO5	2	2	2	2	3	1	2		
TOTAL	12	11	11	11	11	5	8		

FAS 228 (R20): LIFE STUDY

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

Unit-I

LIFE STUDY: Study of human form in various postures in round or relief.

ASSIGNMENTS:

Students should submit key sketches of the model from different vantage points along with finished sculpture at the end of each class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: the complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange Books,
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.- B.T.Batsford Ltd,

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	1	2	2	1	1		
CO2	2	2	1	3	2	1	1		
CO3	1	2	2	2	1	2	2		
CO4	1	1	2	3	2	0	2		
CO5	1	2	1	2	2	2	0		
TOTAL	8	9	7	12	9	6	6		



FAS 229 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

COMPOSITION: Understanding various sculptural media and their structural possibilities to make compositions by using objects from nature, human figures and animals in relief or round.

Unit-I

Composition with direct POP (relief/round)

Unit-II

Composition with Iron scrap welding, etc. (relief/round)

Unit-III

Composition with human and animal studies. (relief/round)

Unit-IV

Composition with natural forms. (relief/round)

Suggested Media: Clay/ Terracotta/ Wood/POP/Waste Iron/ Un Used Plastic etc,.

ASSIGNMENTS:

Students should submit key sketches of the composition from different vantage possibilities along with finished sculptures at the end of each class.

At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20marks class work and remaining 40 marks end exam..

REFERENCE BOOKS:

1) Model-making: Materials and Methods-by David Neat

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	PO2	P03	PO4	P05	9Od	PO7	
CO1	3	2	2	2	2	1	1	
CO2	3	3	2	3	2	2	1	
CO3	2	2	2	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	11	10	12	12	10	7	

FAP 226 & FAS 229.2 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

To promote students' abilities to examine and interpret prints within a larger creative discourse by encouraging them to critically interact with the historical, cultural and modern contexts of printmaking.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in printmaking, focusing on achieving a higher level of craftsmanship and complexity in their prints.
- 2) Students will experiment with different approaches to printmaking, such as experimental print processes, mixed media combinations, or large-scale prints.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting prints from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in printmaking, including portfolio development, exhibition opportunities and print sales.

Unit-1

Understanding of the purpose of the printmaking tools. Methods and materials of various types of relief printmaking techniques, etc. Intaglio: Methods and materials, Processing and Printing. Dry point, Etching in line drawing and texture, dots, etc in monochrome.

ASSIGNMENTS:

Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	1	2	2	2	2	1	
CO2	3	2	2	2	2	2	1	
CO3	2	2	3	2	2	3	2	
CO4	2	2	2	3	2	2	2	
CO5	3	2	2	2	2	2	1	
TOTAL	13	9	11	11	10	11	7	



FAS 229.1 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

To encourage experimentation with diverse painting techniques, textures and surfaces as well as the exploration of the use of various painting mediums in order to increase students' understanding of painting as a form of visual expression.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.
- 1) Study from objects, Animals, Nature and Human figures.
- 2) Study of Human head, Study of human figure groups. Study of animals in various media.
- 3) Compositional analysis of painting exercises in the use in various mediums and textural values.

ASSIGNMENTS:

Students should submit key sketches of the composition from different vantage possibilities along with finished Paintings at the end of each class.

At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

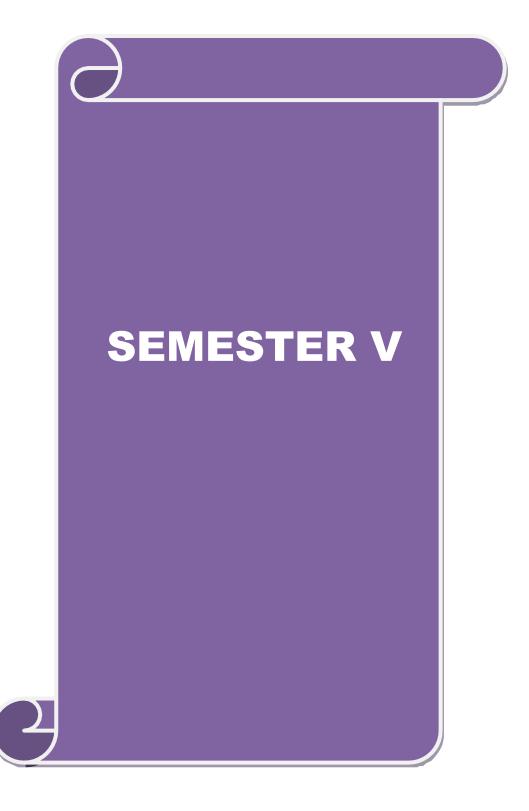
Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus, A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 2) Dynamic anatomy-Burne Hogarth Watson Guptil
- 3) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnen schritt für schrittstapvoopstap het menselijklichaamtekenen-BooQs-Booqs Publishers byba,.

Commen	Program Outcomes (PO's)								
Courses Outcomes (CO's)	P01	P02	P03	P04	P05	PO6	PO7		
CO1	3	2	1	2	2	1	1		
CO2	2	2	1	3	2	1	1		
CO3	1	2	2	2	1	2	2		
CO4	1	1	2	3	2	0	2		
CO5	1	2	1	2	2	2	0		
TOTAL	8	9	7	12	9	6	6		



BACHELOR OF FINE ARTS SEMESTER-V

FAP & FAS 311 (R20): ART HISTORY (INDIAN ART & WESTERN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

PARTA: (INDIAN ART)

Pala and Sena paintings.

Later Chalukya Temples.

The Temples of Western India Modhera and Dilwara Temples of Mount Abu.

Chola Bronzes.

PARTB: (WESTERN ART)

1.Italian Renaissance 2.Renaissance in the North 3.Mannerism 4.Baroque 5.Rococo

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

REFERENCE BOOKS: PART-A: (INDIAN ART)

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History-Prof.Jayprakash.JagtayJagtay
- 3) Title of the bookIndian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.

REFERENCE BOOKS: PART-B: (WESTERN ART)

- 1) Title of the book h.w janson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Title of the book Neoclassicism and Romanticism: Architecture Sculpture Painting Drawings 1750-1848, Author: by Rolf Toman 1st Edition.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	90d	PO7		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		

FAP & FAS312 (R20):

AESTHETICS (WESTERN AESTHETICS & INDIAN AESTHETICS)

COURSE LEARNING OBJECTIVES:

To develop a comprehensive understanding of the philosophy of art in the Indian and western art. context, encompassing key concepts, theories and aesthetics and their significance within Indian and western art culture.

COURSE OUTCOMES:

CO1: Understand and analyse various forms of Indian art and western art and their historical significance.

CO2: Evaluate and interpret Indian and western artworks, theories and historical contexts.

CO3: Communicate ideas, emotions and concepts related to Indian art and western art history visually.

CO4: Demonstrate professionalism in the field of Indian art and western art history.

CO5: Develop a comprehensive understanding of the historical and cultural contexts of Indian art and western art.

PART A:

Western Aesthetics

Theory of Imitation

Theory of Beauty

Socrates, Plato, Aristotle, Plotinus

PART B:

Indian Aesthetics

Introduction of Aesthetics.

Basics of Indian Philosophy as related to Art.

Aesthetics concept.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Aesthetics: (philosophy of art) Prakash, Veereshwar; Krishna Prakashan Media
- 2) On the Aesthetic Education of Man (Dover Books on Western Philosophy) by Friedrich Schille.
- 3) Greek Philosophy: Thales to Aristotle (Readings in the History of Philosophy)by Reginald E. Allen
- 4) The Republic of Plato: The Ten Books Complete and Unabridged (Classics of Greek Philosophy) by Plato and Benjamin Jowett.

- 1) Bharata: The Natyasastraby Kapila Vatsyayan
- 2) India in the Natyasastra of Bharataby Dr. Dileep Kumar Kanjilal, Anon, et al.

Courses	Program Outcomes (PO's)							
Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7	
CO1	3	2	2	2	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	2	3	2	2	2	1	
CO4	2	2	2	3	2	1	1	
CO5	2	2	2	2	3	1	2	
TOTAL	12	11	11	11	11	5	8	

FAS 317 (R20): LIFE STUDY

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculpture.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

UNIT-I

Study of human form in various postures in round.

ASSIGNMENTS:

Students should submit key sketches of the model from different vantage points along with finished sculpture at the end of each class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.-B.T.Batsford Ltd,.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	PO2	PO3	P04	PO5	P06	PO7	
CO1	3	2	1	2	2	1	1	
CO2	2	2	1	3	2	1	1	
CO3	1	2	2	2	1	2	2	
CO4	1	1	2	3	2	0	2	
CO5	1	2	1	2	2	2	0	
TOTAL	8	9	7	12	9	6	6	



FAS 318 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

Unit-I

Composition in wood/ Plaster of Paris.

Unit-II

Environmental sculpture, welded sculpture in scrap, cement, fiber glass etc.

Unit-III

Composition with mixed media.

Unit-IV

Assembling.

ASSIGNMENTS:

Students should submit key sketches and notes along with finished compositions at the end of each composition class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.- B.T.Batsford Ltd.

Courses Outcomes (CO's)	Program Outcomes (PO's)								
	P01	P02	P03	P04	PO5	P06	PO7		
CO1	3	2	2	2	2	1	2		
CO2	2	3	2	2	2	1	2		
CO3	2	2	3	2	2	2	1		
CO4	2	2	2	3	2	1	1		
CO5	2	2	2	2	3	1	2		
TOTAL	12	11	11	11	11	5	8		

FAS 319 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

To encourage experimentation with diverse painting techniques, textures and surfaces as well as the exploration of the use of various painting mediums in order to increase students' understanding of painting as a form of visual expression.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.

DRAWING:

- 1) Study of the structure of the human body and its articulation.
- 2) Study of animals, Human figure draped.
- 3) Study of figure in action from the local scene in various mediums.

COMPOSITION:

- 1) Compositional exercises to understand the use of space.
- 2) Composition from preparatory studies of the local scene.

MEDIUM:

Watercolors, poster colours, pastels, collage.

ASSIGNMENTS:

Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.
- 4) Dynamic anatomy-Burne Hogarth Watson Guptil
- 5) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnen schritt für schrittstapvoopstap het menselijklichaamtekenen-BooQs-Booqs Publishers byba,
- 6) How to draw animals: in simple stepsPolly PinderSearch Press Ltd.

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Courses	Program Outcomes (PO's)								
Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	9Od	PO7		
CO1	3	2	2	2	2	1	1		
CO2	3	3	2	3	2	2	1		
CO3	2	2	2	2	2	3	2		
CO4	2	2	2	3	2	2	2		
CO5	3	2	2	2	2	2	1		
TOTAL	13	11	10	12	12	10	7		

FAS 319.1 (R20): PRINT MAKING

COURSE LEARNING OBJECTIVES:

Allowing students to develop their individual artistic voices and explore personal topics and ideas while honing their technical skills in advanced printmaking techniques including etching, lithography or screen printing.

COURSE OUTCOMES:

- 1) Students will further refine their technical skills in printmaking, focusing on more advanced techniques and materials to create highly resolved and conceptually rich prints.
- 2) Students will explore the use of printmaking in conjunction with other artistic processes, such as collage, painting, or digital manipulation, expanding the possibilities of printmaking as a medium.
- 3) Students will study contemporary printmaking practices, exploring the works of renowned printmakers and examining the social, political and environmental aspects of printmaking.
- 4) Students will develop effective written and oral communication skills related to their artwork, enabling them to articulate their ideas and concepts to a diverse audience.
- 5) Students will develop a comprehensive portfolio of their prints, showcasing their technical abilities, conceptual ideas and artistic growth throughout the program.

DRAWING:

- 1) Study of the structure of the human body and its articulation.
- 2) Study of animals, Human figure draped.
- 3) Study of figure in action from the local scene in various mediums.
- 4) Use of space.

PRINTMAKING:

1) Exploring the possibilities of Intaglio technique in various mediums.

AQUATINT:

- 1) Use of tonal and textural gradations in black and white, original compositions using zinc plate and copper plate, etc.
- 2) Printing in colour.

ASSIGNMENTS:

Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

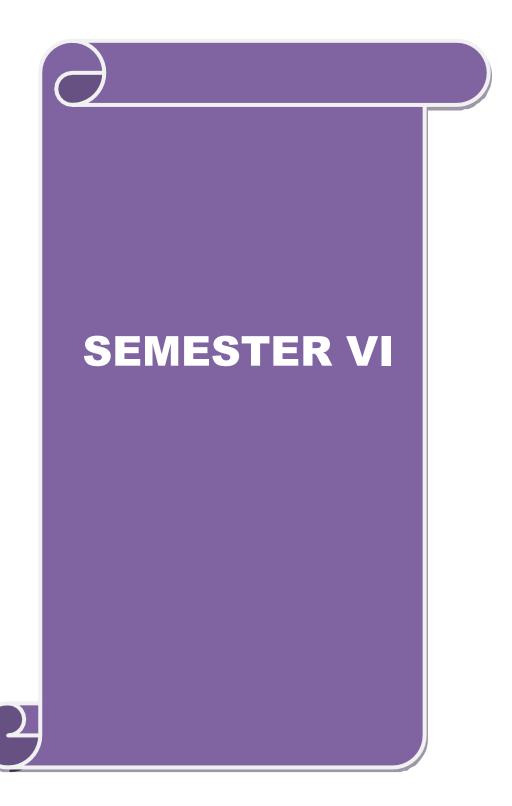
External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

REFERENCE BOOKS:

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by frans masereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber (Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

	Program Outcomes (PO's)								
Courses Outcomes (CO's)	P01	P02	PO3	P04	PO5	P06	PO7		
CO1	3	2	1	2	2	1	1		
CO2	2	2	1	3	2	1	1		
CO3	1	2	2	2	1	2	2		
CO4	1	1	2	3	2	0	2		
CO5	1	2	1	2	2	2	0		
TOTAL	8	9	7	12	9	6	6		

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BACHELOR OF FINE ARTS SEMESTER-VI

FAP & FAS 321 (R20): ART HISTORY

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

SECTION A: WESTERN ART

1. Neoclassicism 2.Romanticism 3.Realism 4.Impressionism

SECTION B: INDIAN ART

Pala Painting, Jain Manuscript Painting, Mughal Painting, Rajastani Painting, Pahari Painting, Deccani Painting

MODE OF INTERNAL ASSESSMENT:

- ▲ One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.
- ▲ Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

REFERENCE BOOKS: PART A: (INDIAN ART)

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History- Prof. Jayprakash. Jagtay Jagtay

- 3) Title of the bookIndian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.
- 4) Painting In the Kangra Valley
- 5) by Vijay Sharma & Foreword by J.P. Losty
- 6) Indian Miniature Paintingby Anjan Chakraverty.

REFERENCE BOOKS: PART-B: (WESTERN ART)

- 1) Title of the book h.w janson history of art (authoranthony f. janson) edition fourth edition.
- 2) Title of the Book Jan sons History of Art, Author Penelope J.E Davies) Edition Eight edition.
- 3) Title of the book The History of the Renaissance World: Susan Wise Bauer (Author) 23 September 2013 First edition.
- 4) Title of the book Neoclassicism and Romanticism: Architecture Sculpture Painting Drawings 1750-1848, Author: by Rolf Toman 1st Edition.
- 5) Title of the book Baroque and Rococo Art and Architecture, Author by Robert Neuman, 1st Edition.

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Courses Outcomes (CO's)	Program Outcomes (PO's)								
	P01	P02	P03	P04	P05	P06	PO7		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		

FAP & FAS 322 (R20): AESTHETICS

COURSE LEARNING OBJECTIVES:

To develop a comprehensive understanding of the philosophy of art in the Indian and western art context, encompassing key concepts, theories and aesthetics and their significance within Indian and western art culture.

COURSE OUTCOMES:

CO1: Understand and analyse various forms of Indian art and western art and their historical significance.

CO2: Evaluate and interpret Indian and western artworks, theories and historical contexts.

CO3: Communicate ideas, emotions and concepts related to Indian art and western art history visually.

CO4: Demonstrate professionalism in the field of Indian art and western art history.

CO5: Develop a comprehensive understanding of the historical and cultural contexts of Indian art and western art.

PART A: WESTERN AESTHETICS

Immanuel Kant, Hegel and other modern aestheticians

Introduction, Intuition, Sublime, Catharsis, Disinterested Satisfaction and other aesthetic theories

PART B: INDIAN AESTHETICS

- 1) Inter relation between visual Art & Performing Art.
- 2) The importance of the contemporary Aesthetics.
- 3) Shadanga theory.
- 4) Literary Aesthetics.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two internal exams will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Aesthetics: (Philosophy of art) Prakash, Veereshwar; Krishna Prakashan Media
- 2) On the Aesthetic Education of Man (Dver Books on Western Philosophy) by Friedrich Schille.
- 3) Early Greek Philosophy (Penguin Classics)-by Jonathan Barnes
- 4) The Republic-by Plato

REFERENCE BOOKS: FOR INDIAN AESTHETICS

- 1) Bharata: The Natyasastraby Kapila Vatsyayan
- 2) India in the Natyasastra of Bharataby Dr. Dileep Kumar Kanjilal, Anon, et al.

Courses Outcomes (CO's)	Program Outcomes (PO's)							
	P01	P02	P03	P04	PO5	PO6	PO7	
CO1	3	2	2	2	2	1	2	
CO2	2	3	2	2	2	1	2	
CO3	2	2	3	2	2	2	1	
CO4	2	2	2	3	2	1	1	
CO5	2	2	2	2	3	1	2	
TOTAL	12	11	11	11	11	5	8	

FAS 327 (R20): LIFE STUDY

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

LIFE STUDY:

Study of various aspects of our surroundings including street scenes, human dwellings and life situations. The study should focus upon the ability to observe and capture the essence of the scenes depicted.

SUGGESTED MEDIA: Pencils, charcoal, crayon and ink

Study and composition of full human form by proportionate construction of planes, masses, height, volume etc. of the figure.

ASSIGNMENTS:

Students should submit key sketches of the model from different vantage points along with finished sculpture at the end of each class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange Books,
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.-B.T.Batsford Ltd,

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	P02	P03	P04	P05	P06	PO7		
CO1	3	2	1	2	2	1	1		
CO2	2	2	1	3	2	1	1		
CO3	1	2	2	2	1	2	2		
CO4	1	1	2	3	2	0	2		
CO5	1	2	1	2	2	2	0		
TOTAL	8	9	7	12	9	6	6		



FAS 328 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

COMPOSITION:

Compositions based on study of objects, figures, interiors and outdoor sculpture

Unit: I

Concept development and transform in to a relief or round sculpture in abstract forms, figurative.

Unit: II

Composition in mixed media.

SUGGESTED MEDIA: Clay/ Terracotta/ Fiber Glass/ Wood/ metal/Stone

ASSIGNMENTS:

Students should submit key sketches and notes along with finished compositions at the end of each composition class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange Books,
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.-B.T.Batsford Ltd.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	2	2	2	1	1		
CO2	3	3	2	3	2	2	1		
CO3	2	2	2	2	2	3	2		
CO4	2	2	2	3	2	2	2		
CO5	3	2	2	2	2	2	1		
TOTAL	13	11	10	12	12	10	7		

FAP 325 & FAS 329.2 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

To provide opportunities for students to expand their technical skills in painting, emphasizing the exploration of diverse subjects, styles and approaches and encouraging conceptual development in their artworks.

COURSE OUTCOMES:

- 1) Students will engage in advanced printmaking projects that challenge their technical skills and conceptual thinking, allowing them to explore complex themes and ideas.
- 2) Students will experiment with the integration of printmaking with new technologies, such as digital printmaking or 3D printing, pushing the boundaries of traditional printmaking practices.
- 3) Students will refine their skills in self-reflection and self-critique, evaluating their own artwork and artistic process with a heightened level of introspection.
- 4) Students will learn about exhibition practices and curatorial considerations, preparing for showcasing their prints in professional settings.
- 5) Students will develop an understanding of printmaking as a means of cultural preservation and dissemination, considering the role of prints in historical documentation and public engagement.

DRAWING:

- 1) Study of the structure of the human body and its articulation.
- 2) Study of animals, Human figure draped.
- 3) Study of figure in action from the local scene in various mediums.

PRINTMAKING:

- 1) Using soft and hard ground to get textural innovations use of multiple points.
- 2) Viscosity in colour printing, engraving, Mezzotint.

SERIGRAPHY:

- 1) Preparing of the screen, stencil process, gum method of sealing method, photo exposing process.
- 2) For all the printmaking media student should be trained through compositions based on studies or from imagination stressing form, colour structure, design by making them aware on various values.

ASSIGNMENTS:

Students should submit key sketches with printed compositions at the end of each composition class. At the end of the semester each student submission should not be less than two sets of prints.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques,
- 2) by Bill Fick (Author), Beth Grabowski (Author)
- 3) The city: a vision in woodcuts (dover fine art, history of art) by frans masereel (author)
- 4) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber (Author).
- 5) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses			Program	Outcom	es (PO's)		
Outcomes (CO's)	P01	PO2	PO3	P04	P05	P06	PO7
CO1	3	2	2	2	2	1	1
CO2	3	3	2	3	2	2	1
CO3	2	2	2	2	2	3	2
CO4	2	2	2	3	2	2	2
CO5	3	2	2	2	2	2	1
TOTAL	13	11	10	12	12	10	7

FAS 329 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

To encourage experimentation with diverse painting techniques, textures and surfaces as well as the exploration of the use of various painting mediums in order to increase students' understanding of painting as a form of visual expression.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.

Study of nature and life: the students should use forms from nature to create landscape compositions and still life. Paintings based on study of Birds, animals and human beings should be made either in monochrome or color.

MEDIUM: Watercolors, poster colours, pastels on paper.

Unit-I

Compositional exercises to understand the use of space.

Unit-II

Composition from preparatory studies of the local scene.

ASSIGNMENTS:

Students should submit finished paintings at the end of each painting class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

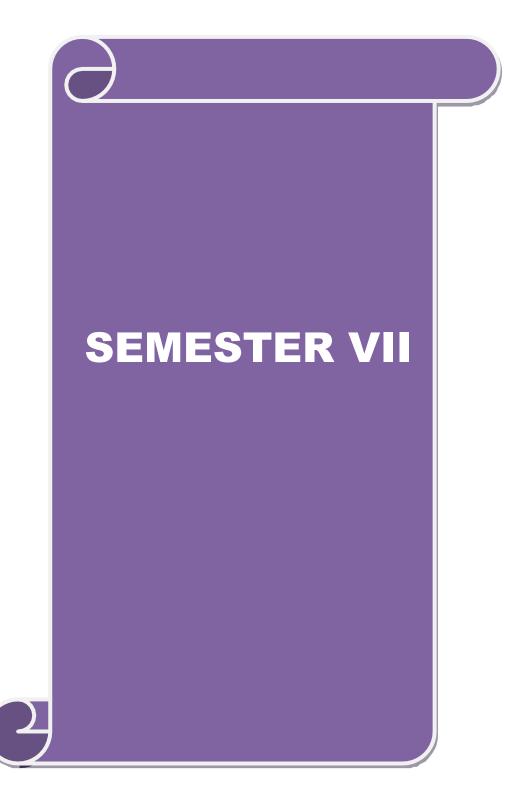
Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus,
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon,
- 3) How to Draw the Human Body step by Step Comment dessiner le corps humain Etape par etape den menschichen Korper Zeichnen schritt für schrittstapvoopstap het menselijklichaamtekenen-BooQs-Booqs Publishers byba,
- 4) How to draw animals: in simple stepsPolly Pinder Search Press Ltd.

G 0.4		Pr	ogram	Outcon	nes (PO	's)	
Courses Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	3	2	1	1	1	1	1
CO2	1	3	1	1	1	1	1
CO3	2	2	3	1	1	2	1
CO4	3	3	2	3	2	1	3
CO5	1	1	2	1	3	2	2
TOTAL	10	11	9	7	8	6	5



BACHELOR OF FINE ARTS SEMESTER-VII

FAP & FAS 411 (R20): VISUAL FOLK ARTS OF INDIA

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

Introduction to Tribal and Folk India and geographical distribution.

Descriptive accounts of all kinds of Terracotta traditions (Molela, Gujrath, Tamilnadu, Bengal). Metal casting traditions (Dhokra casting of Bastar

Unit-II

Puppetry tradition, types of puppetry, South Indian puppetry and their religious and ritualistic significance.

Unit-III

Introduction to prominent tribes, geographical distribution, religious manifestations.

Unit-IV

Wall painting traditions (Madhuban, Warli, Pithoro, Gonds).

Unit-V

Textile paintings traditions (Matani pachedi, Phads, Puripatas).

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Indian Art-Parthe Mitter Oxford
- 2) Indian Art History-Prof.Jayprakash. Jagtay Jagtay
- 3) Title of the book Indian Art (Oxford History of Art) (Author-Parthe Mitter) price 1,045.00. (Year 25 May 2001) First edition.
- 4) Painting In the Kangra Valley by Vijay Sharma & Foreword by J.P. Losty
- 5) Indian Miniature Paintingby Anjan Chakraverty.
- 6) Khajurahoa different perspectiveby anuradhapotlapalli.
- 7) The sun temple of konark-by anil dey.

G 0.4	Program Outcomes (PO's)								
Courses Outcomes (CO's)	P01	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		

FAP & FAS 412 (R20): ART HISTORY (WESTERN ART)

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

Unit-I

German Expressionism Definition and origins of the movement Die Brücke, (The Bridge) Ernst Ludwig Kirchner Erich Heckel Emil Nolde

Unit-II

Abstract Expressionism: Action or Gesture painters Jackson Pollock William de Kooning, James Brook, Franz Kline. Krasner, Robert Motherwell. Bardley Walter Tomlin Colour Field painting. Barnett Newman, Mark Rothko, A.D. Reinhardt simple, unified blocks of colour.

Unit-III

Pop Art: About the movement characteristics of the works Richard Hamilton Jasper Johns Roy Lichtenstein Andy Warhol Op Art Constructivism & Futurism: About the movement characteristics of the works and Artists.

Unit-IV

Modern Sculpture: Trends of modern Sculpture, Artist and their Works Henry Moore-David Smith-Toni Smith-Alexander Calder-Albert Giacometti Geam Dubuffet Anish Kapoor

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Davbid Joselit, Art since 1900 modernism, anti-modemism Thames & Hudison
- 2) Susie Hodge Art, Qurcus, 2013
- 3) Mark Francis, POP, Phaidon Series. Post modernism.
- 4) Edit Tomory. A History of Fine Arts in India and the West. Orient Longmann
- 5) Sir Lawrence Gowing. A History of Art. Andromeda 2002.

Courses Outcomes	Program Outcomes (PO's)							
(CO's)	P01	P02	P03	P04	P05	PO6	PO7	
CO1	3	2	2	2	1	2	2	
CO2	2	2	3	2	3	3	2	
CO3	1	1	3	1	2	1	1	
CO4	3	3	2	2	2	3	2	
CO5	2	2	3	3	1	2	3	
TOTAL	11	10	13	10	9	11	10	



FAS 417 (R20): LIFE STUDY

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

The students need to study human figure in different postures, using various media. The study should emphasize on description of character, distortion, dramatization and various expressions so as to arrive at a distinctive personal style.

MEDIUM: pencils, charcoal, crayon and ink and various graphic media.

ASSIGNMENTS:

Students should submit key sketches of the model from different vantage points along with finished sculpture at the end of each class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.-B.T.Batsford Ltd.

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	P01	PO2	PO3	P04	PO5	PO6	PO7		
CO1	2	1	0	2	2	1	1		
CO2	1	3	1	2	1	0	2		
CO3	2	2	1	3	2	1	1		
CO4	0	2	2	2	3	1	1		
CO5	2	3	2	3	2	1	2		
TOTAL	7	11	6	13	10	4	7		



FAS 418 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

To encourage students to critically engage with the historical, cultural and contemporary contexts of sculpture, fostering their ability to analyze and interpret sculptural artworks within a broader artistic discourse.

COURSE OUTCOMES:

- 1) Students will continue to refine their technical skills in sculpture, focusing on achieving a higher level of craftsmanship and complexity in their artwork.
- 2) Students will experiment with different approaches to sculpture, such as abstraction, conceptual sculpture, or kinetic sculpture, pushing the boundaries of traditional sculptural practices.
- 3) Students will deepen their understanding of art history and theory, analyzing and interpreting artworks from different cultures and time periods and incorporating diverse influences into their own artistic practice.
- 4) Students will engage in interdisciplinary collaborations, working with artists from other disciplines to create hybrid or multimedia artworks.
- 5) Students will develop an understanding of professional practices in sculpture, including portfolio development, exhibition opportunities and public art considerations.

COMPOSITION:

Advancement of previous experience towards a complete pictorial interpretation of theme and content. Projects with emphasis on independent creative work.

Concept development and exploring in conventional materials.

Developing individual language deriving from concepts.

SUGGESTED MEDIA:

Clay/ Terracotta/ Fiber Glass/ Wood/ metal/Stone/mixed media

ASSIGNMENTS: Students should submit key sketches and notes along with finished compositions at the end of each composition class. At the end of the semester each student submission should not be less than six works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques-John, Mills. -B.T.Batsford Ltd.

Courses		Program Outcomes (PO's)								
Outcomes (CO's)	PO1	PO2	PO3	PO4	PO5	9Od	PO7			
CO1	3	2	1	1	2	1	2			
CO2	2	3	1	2	1	1	2			
CO3	2	2	2	3	2	1	2			
CO4	1	1	1	3	2	1	1			
CO5	2	3	1	2	2	1	3			
TOTAL	10	11	6	11	9	5	10			



FAS 419 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

To encourage experimentation with diverse painting techniques, textures and surfaces as well as the exploration of the use of various painting mediums in order to increase students' understanding of painting as a form of visual expression.

COURSE OUTCOMES:

- 1) Students will expand their technical skills in painting, experimenting with advanced techniques such as glazing, impasto and mixed media.
- 2) Students will explore the use of symbolism and narrative in their artwork, developing a deeper understanding of visual storytelling.
- 3) Students will learn to conduct research and gather reference materials for their paintings, incorporating elements of research into their artistic process.
- 4) Students will engage in critiques and group discussions, refining their ability to articulate and defend their artistic choices and concepts.
- 5) Students will begin to explore the concept of abstraction in painting, experimenting with non-representational forms and pushing the boundaries of their artistic expression.

PORTRAITURE:

Advanced studies complete with background, middle ground and foreground. character and various expressions so as to arrive at a distinctive personal style.

CREATIVE COMPOSITION:

Advancement of previous experience towards a complete pictorial interpretation of theme and content. Projects with emphasis on independent creative work.

ASSIGNMENTS:

Students should submit finished paintings at the end of each painting class. At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus.
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon.
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.

Courses		Program Outcomes (PO's)							
Outcomes (CO's)	PO1	PO2	PO3	P04	P05	P06	PO7		
CO1	3	2	1	3	2	2	2		
CO2	3	3	2	3	2	1	2		
CO3	2	2	2	2	2	2	1		
CO4	2	2	3	3	2	2	1		
CO5	2	3	2	2	3	2	2		
TOTAL	12	12	10	13	11	9	8		



FAS 419.1 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

The course aims to advance the technical expertise and conceptual exploration of final year students in printmaking, equipping them with the skills to create sophisticated and expressive prints, while encouraging experimentation with various printmaking techniques and fostering critical analysis of their own work and the printmaking medium.

COURSE OUTCOMES:

- 1) Students will focus on developing a cohesive body of work for their final thesis project, demonstrating a mature artistic voice and a deep understanding of their chosen themes and concepts.
- 2) Students will engage in research and concept development, exploring interdisciplinary approaches and integrating other artistic disciplines into their printmaking practice.
- 3) Students will refine their technical skills, experimenting with advanced printmaking techniques and materials to create innovative and visually compelling prints.
- 4) Students will participate in professional development activities, such as networking, art residencies, or internships, to gain exposure and practical experience in the art world.
- 5) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.
- 1) Creative composition.
- 2) Student can choose any printmaking medium to do his/her work in.
 - a) Relief printing,
 - b) Lithography,
 - c) Intaglio and
 - d) Serigraphy.
 - e) Etching

ASSIGNMENTS:

The students should submit key sketches along with at least four completed sets of prints for each work.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

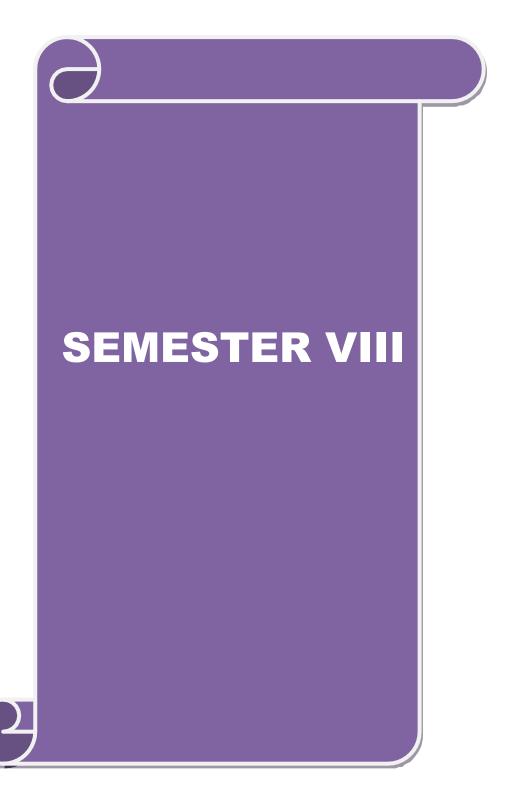
MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by fransmasereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber(Author).
- 4) Collagraphs and Mixed-Media Printmaking (Printmaking Handbooks by Brenda Hartill (Author), Richard Clarke (Author).

Courses Outcomes	Program Outcomes (PO's)								
(CO's)	PO1	PO2	PO3	PO4	PO5	PO6	PO7		
CO1	3	2	2	3	2	2	2		
CO2	3	3	2	3	2	2	3		
CO3	2	2	3	3	2	3	2		
CO4	3	3	2	3	2	2	2		
CO5	2	2	3	2	3	2	3		
TOTAL	13	12	12	14	11	11	12		





BACHELOR OF FINE ARTS SEMESTER-VIII

FAP & FAS 421 (R20): PROJECT

COURSE LEARNING OBJECTIVES:

The course aims to provide students with a comprehensive understanding of modern Indian art, including its historical context, key artists and movements and critical analysis of artworks.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

During the Eighth Semester, all the students shall submit a Project on any topics related to Visual Arts/ Craft forms/Local temple Art and Architecture. The student shall take up minor research to identify the specific issues/topics for documentation and submit the report both in Print form and digital format (CD/DVD). The Project report should be submitted before the semester end examination. It will be valued by both Internal (Guide) and one external examiner for 80 marks. There shall be a Viva voice on the dissertation for 20 marks given by the committee comprised by the coordinator of the Department.

- 1) The left side margin should be 1.5 inches and remaining three sides must be 1 inch.
- 2) The name of the font must be Times New Roman.
- 3) For body text font size would be 12 and side heading shall be 14 and Headings must be 16. Space between lines must be 2

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester. Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

Courses	Program Outcomes (PO's)								
Outcomes (CO's)	P01	P02	P03	P04	P05	P06	PO7		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		



FAP & FAS 422 (R20): DIGITAL ART

COURSE LEARNING OBJECTIVES:

An overview of art history covering major artistic movements, styles and works from ancient to modern times. Develop an understanding of historical, cultural and aesthetic contexts of art.

COURSE OUTCOMES:

- CO 1. Demonstrate knowledge of major artistic movements, styles and artists.
- CO 2. Apply visual analysis skills to interpret artworks.
- CO 3. Discuss and evaluate the cultural, historical and aesthetic significance of artworks.
- CO 4. Appreciate the diversity of artistic expression across cultures and time periods.
- CO 5. Communicate effectively about art history through oral presentations and written assignments.

UNIT I:

Digital Illustration

Logo designs, Making Illustration, Stationary design

UNIT II: Image editing Colour settings, Digital Portraits etc.

UNIT III: Lay Out Design Print & Web Lay out Design, Art Catalogue Design Etc.

UNIT IV: Introduction to Animation Frame by Frame Animation and Motion between animation and rendering techniques.

MODE OF INTERNAL ASSESSMENT:

One project presentation, on a given topic from with-in the syllabus, will be held at the end of the semester.

Two visual based written tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as internal marks.

- 1) Adobe Creative Team.
- 2) Adobe Photoshop CS (Class Workbook)
- 3) Droblas, Adele. Fundamental Photoshop: A Complete Introduction, Greenberg

Courses	Program Outcomes (PO's)								
Outcomes (CO's)	P01	P02	P03	P04	P05	P06	PO7		
CO1	3	2	2	2	1	3	2		
CO2	2	3	3	2	2	2	2		
CO3	2	1	3	2	2	3	2		
CO4	1	2	2	3	1	3	2		
CO5	2	2	2	3	3	2	2		
TOTAL	10	10	12	12	9	13	10		



FAS 427 (R20): LIFE STUDY

COURSE LEARNING OBJECTIVES:

The course aims to refine and expand upon the advanced drawing skills of final year students, fostering their ability to create sophisticated and conceptually-driven artworks, while encouraging experimentation, personal expression and critical engagement with contemporary artistic practices.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.
- 3) Students will develop a professional artist's statement and resume, preparing for post-graduation opportunities such as artist residencies, grants, or further education.
- 4) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 5) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 6) These course outcomes are meant to provide a general framework and can be customized or expanded based on the specific curriculum and goals of the BFA painting program.

DRAWING: Observing various objects, surroundings, situations etc. and making sketches/compositions based on observation and memory.

SUGGESTED MEDIA: pencils, charcoal, crayon and ink and various graphic media.

PORTRAITURE: Advanced studies and experiments in portraiture using contemporary techniques and media so as to arrive at a distinctive personal style.

LIFE STUDY: detailed study in drawing and making a life size figure in clay, in standing, sitting, recycling posture from the life model with clay.

ASSIGNMENTS:

At the end of the semester each student submission should not be less than 4 works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.-B.T.Batsford Ltd.

Courses Outcomes (CO's)		Program Outcomes (PO's)						
	P01	P02	P03	P04	P05	P06	P07	
CO1	3	2	1	1	1	1	1	
CO2	1	3	1	1	1	1	1	
CO3	2	2	3	1	1	2	1	
CO4	3	3	2	3	2	1	3	
CO5	1	1	2	1	3	2	2	
TOTAL	9	11	9	7	8	7	8	

FAS 428 (R20): COMPOSITION

COURSE LEARNING OBJECTIVES:

The course aims to deepen the understanding and application of compositional principles and techniques among final year students, enabling them to create compelling and visually impactful artworks through deliberate arrangement and manipulation of visual elements.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will present their final thesis project in a public exhibition, effectively communicating their ideas and artistic achievements to a broader audience.
- 3) Students will develop a professional artist's statement and resume, preparing for post-graduation opportunities such as artist residencies, grants, or further education.
- 4) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 5) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 6) These course outcomes are meant to provide a general framework and can be customized or expanded based on the specific curriculum and goals of the BFA painting program.

COMPOSITION:

Advancement of previous experience towards a complete pictorial interpretation of theme and content. Mixed media projects with emphasis on independent creative work.

SUGGESTED MEDIA: Clay/ Terracotta/ Fiber Glass/ Wood/ metal/Stone

ASSIGNMENTS:

Students should submit key sketches and notes along with finished compositions at the end of each composition class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20marks class work and remaining 40 marks end exam.

- 1) Giambologna: The complete sculpture Charles Avery-Moyer Bell,
- 2) The Complete guide to Sculpture modelling and ceramics Barry, Midgley-Grange
- 3) The Encyclopedia of Sculpture Techniques-John, Mills.- B.T.Batsford Ltd.

Courses	Program Outcomes (PO's)						
Outcomes (CO's)	P01	P02	P03	P04	P05	P06	PO7
CO1	3	2	1	1	1	1	1
CO2	1	3	1	1	1	1	1
CO3	2	2	3	1	1	2	1
CO4	3	3	2	3	2	1	3
CO5	1	1	2	1	3	2	2
TOTAL	10	11	9	7	8	6	5



FAS 429 (R20): PAINTING

COURSE LEARNING OBJECTIVES:

The course aims to enhance the sculptural skills and conceptual understanding of final year students, fostering their ability to create three-dimensional artworks that engage with materials, forms and spatial relationships, while exploring personal expression and conceptual frameworks.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 3) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 4) Students will prepare their portfolio and artist statement, creating a professional presentation of their artwork that showcases their individual style, technical proficiency and artistic vision.
- 5) Students will develop a plan for post-graduation, including career options, further education, or artistic pursuits and gain the necessary skills and knowledge to pursue their chosen path.

Please note that these course outcomes are provided as a general guideline and can be tailored or expanded upon based on the specific curriculum and goals of the BFA Sculpture program.

CREATIVE COMPOSITION: Advancement of previous experience towards a complete pictorial interpretation of theme and content. Mixed media projects with emphasis on independent creative work.

MURAL:

Students will learn various mural making techniques such as, traditional and contemporary methods.

ASSIGNMENTS: Students should submit finished works at the end of each optional subject class. At the end of the semester each student submission should not be less than four works.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) The fundamentals of drawing animals: a step-by-step guide to creating eye-catching artwork Duncan Smith-Arcturus.
- 2) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter-Parragon.
- 3) A complete guide anatomy for the artist: a comprehensive guide to drawing the human body Daniel Carter and Michael Courtney Parragon.

Courses Outcomes (CO's)		Program Outcomes (PO's)						
	P01	P02	P03	P04	P05	P06	PO7	
CO1	3	2	1	1	1	1	1	
CO2	1	3	1	1	1	1	1	
CO3	2	2	3	1	1	2	1	
CO4	3	3	2	3	2	1	3	
CO5	1	1	2	1	3	2	2	
TOTAL	10	11	9	7	8	6	5	



FAS 429.1 (R20): PRINTMAKING

COURSE LEARNING OBJECTIVES:

The course aims to develop the advanced printmaking skills of final year students, enabling them to explore various printmaking techniques, refine their artistic vision and produce cohesive bodies of work that demonstrate technical proficiency, conceptual depth and creative exploration.

COURSE OUTCOMES:

- 1) Students will complete their final thesis project, which will demonstrate a culmination of their artistic growth, technical skills and conceptual development throughout the program.
- 2) Students will engage in a comprehensive critique of their artwork, receiving feedback from Faculty, peers and industry professionals to further refine their artistic practice.
- 3) Students will reflect on their artistic journey throughout the program, identifying areas of growth and setting goals for continued artistic development beyond graduation.
- 4) Students will prepare their portfolio and artist statement, creating a professional presentation of their artwork that showcases their individual style, technical proficiency and artistic vision.
- 5) Students will develop a plan for post-graduation, including career options, further education, or artistic pursuits and gain the necessary skills and knowledge to pursue their chosen path.
- 6) Please note that these course outcomes are provided as a general guideline and can be tailored or expanded upon based on the specific curriculum and goals of the BFA Printmaking program.

Zinc plate etching (Intaglio and aquatint) learning how to print from zinc plate using intaglio and aquatint techniques to produce multicolor reproductions.

ASSIGNMENTS:

The students should submit at least 2 black and white prints 2 colored completed prints, at the end of each optional subject class.

MODE OF INTERNAL ASSESSMENT:

Two internal tests will be conducted for 20 marks from the syllabus and the average of the two will be taken as the internal marks.

MODE OF EXTERNAL ASSESSMENT:

External examination will be conducted for 80 marks from the syllabus, eighty marks divided into 5 marks attendance, 15 marks sketching, 20 marks class work and remaining 40 marks end exam.

- 1) Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, by Bill Fick (Author), Beth Grabowski (Author)
- 2) The city: a vision in woodcuts (dover fine art, history of art) by frans masereel (author)
- 3) Fundamentals of Drawing: A Complete Professional Course for Artists by Barrington Barber (Author).

Courses Outcomes (CO's)	Program Outcomes (PO's)						
	P01	P02	PO3	P04	P05	P06	PO7
CO1	3	2	1	3	2	2	1
CO2	2	3	2	2	2	1	1
CO3	1	2	3	2	2	1	1
CO4	3	3	1	3	2	1	2
CO5	2	2	1	2	3	1	3
TOTAL	11	12	8	12	11	7	8

