

## COURSE STRUCTURE

### SYLLABUS FOF BACHELOR OF FINE ARTS (BFA Programme; Foundation Course + Honours in Painting / Sculpture discipline) AS PER CHOICE BASED CREDIT SYSTEM (CBCS)

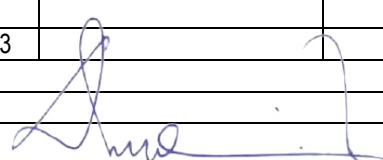
#### Abbreviation

FNA = Fine Arts  
 FCC = Core Course (Foundation course); 8x3cr. = 24 Credits  
 FCT = Core Theory (Foundation course); 2x4cr. = 8 credits  
 CP = Core Course (Painting Honours); 14x6cr. =84  
 CS = Core Course (Sculpture Honours); 14x6cr. =84  
 DSE (DP)= Discipline Specific Elective (Painting); 6x4cr. = 24  
 DSE (DS)= Discipline Specific Elective (Sculpture); 6x4cr. = 24  
 AECC = Ability Enhancement Compulsory Course; 2x4cr. = 8 Credits  
 SEC = Skill Enhancement Course; 2x4cr. = 8 Credits  
 GE = Generic Elective; 6x4cr. = 24 Credits

1 Credit = 1 Theory period of one-hour duration  
 1 Credit = 1 Studio period of one and half hour duration

#### 1. Foundation Course (Compulsory Course)

Sem.	Core Course (CC)		AECC		SEC	DSE	GE	Credit	Nature of Course
I	FCC1	FNA-FCC-111			N.A.	N.A.	N.A.	4x3cr. =12cr.	Studio Course (Practical based)
	FCC2	FNA-FCC-112							
	FCC3	FNA-FCC-113							
	FCC4	FNA-FCC-114							
	FCT1	FNA-FCT-115					1x4cr. =4cr.	Theory	
			AECC1	FNA-A-113				1x4cr. =4cr.	Theory
<b>Semester-I</b>								<b>20 Credit</b>	
II	FCC5	FNA-FCC-121			N.A.	N.A.	N.A.	4x3cr. =12cr.	Studio Course (Practical based)
	FCC6	FNA-FCC-122							
	FCC7	FNA-FCC-123							
	FCC8	FNA-FCC-124							
	FCT2	FNA-FCT-125					1x4cr. =4cr.	Theory	
			AECC2	FNA-A-123				1x4cr. =4cr.	Theory
<b>Semester-II</b>								<b>20 Credit</b>	
<b>Foundation Course (Total Credits)</b>								<b>40</b>	


  
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 Jt. Registrar (Acad. & Conf.)  
 Rajiv Gandhi University  
 Rono Hills, Doimukh (A.P.)

## 2. (a) BFA in PAINTING Discipline

Sem.	Core Course (CC)		AECC	SEC	DSE	GE	Credit	Nature of Course
III	C1	FNA-CP-231					2x6cr. = 12cr.	Studio Course (Practical based)
	C2	FNA-CP-232						
				SEC-1	FNA-S-233			1x4cr. = 4cr.
					DSE-1	FNA-DP-234		1x4cr. = 4cr.
					GE1	FNA-G-235	1x4cr. = 4cr.	Theory
<b>Semester-III</b>							<b>24 Credit</b>	
IV	C3	FNA-CP-241					2x6cr. = 12cr.	Studio Course (Practical based)
	C4	FNA-CP-242						
				SEC-2	FNA-S-243			1x4cr. = 4cr.
					DSE-2	FNA-DP-244		1x4cr. = 4cr.
					GE2	FNA-G-245	1x4cr. = 4cr.	Theory
<b>Semester-IV</b>							<b>24 Credit</b>	
V	C5	FNA-CP-351					2x6cr. = 12cr.	Studio Course (Practical based)
	C6	FNA-CP-352						
					DSE-3	FNA-DP-353		2x4cr. = 8cr.
					DSE-4	FNA-DP-354		
					GE3	FNA-G-355	1x4cr. = 4cr.	Theory
<b>Semester-V</b>							<b>24 Credit</b>	
VI	C7	FNA-CP-361					2x6cr. = 12cr.	Studio Course (Practical based)
	C8	FNA-CP-362						
					DSE-5	FNA-DP-363		1x4cr. = 4cr.
						GE4	FNA-G-364	1x4cr. = 4cr.
<b>Semester-VI</b>							<b>20 Credit</b>	
VII	C9	FNA-CP-471					3x6cr. = 18cr.	Studio Course (Practical based)
	C10	FNA-CP-472						
	C11	FNA-CP-473						
						GE5	FNA-G-474	1x4cr. = 4cr.
<b>Semester-VII</b>							<b>22 Credit</b>	
VIII	C12	FNA-CP-481					3x6cr. = 18cr.	Studio Course (Practical based)
	C13	FNA-CP-482						
	C14	FNA-CP-483						
					DSE-6	FNA-DP-484		1x4cr. = 4cr.
					GE6	FNA-G-485	1x4cr. = 4cr.	Theory
<b>Semester-VIII</b>							<b>26 Credit</b>	

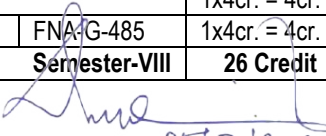
**Total Credits: 40 (Foundation Course) + 140 (Painting Honours) = 180 credits**

  
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## 2. (b) BFA in SCULPTURE

Semester	Core Course (CC)		AECC	SEC	DSE	GE	Credit	Nature of Course
III	C1	FNA-CS-231					2x6cr. = 12cr.	Studio Course (Practical based)
	C2	FNA-CS-232						
				SEC-1	FNA-S-233			1x4cr. = 4cr.
					DSE-1	FNA-DS-234		1x4cr. = 4cr.
					GE1	FNA-G-235	1x4cr. = 4cr.	Theory
<b>Semester-III</b>							<b>24 Credit</b>	
IV	C3	FNA-CS-241					2x6cr. = 12cr.	Studio Course (Practical based)
	C4	FNA-CS-242						
				SEC-2	FNA-S-243			1x4cr. = 4cr.
					DSE-2	FNA-DS-244		1x4cr. = 4cr.
					GE2	FNA-G-245	1x4cr. = 4cr.	Theory
<b>Semester-IV</b>							<b>24 Credit</b>	
V	C5	FNA-CS-351					2x6cr. = 12cr.	Studio Course (Practical based)
	C6	FNA-CS-352						
					DSE-3	FNA-DS-353		2x4cr. = 8cr.
					DSE-4	FNA-DS-354		
					GE3	FNA-G-355	1x4cr. = 4cr.	Theory
<b>Semester-V</b>							<b>24 Credit</b>	
VI	C7	FNA-CS-361					2x6cr. = 12cr.	Studio Course (Practical based)
	C8	FNA-CS-362						
					DSE-5	FNA-DS-363		1x4cr. = 4cr.
					GE4	FNA-G-364	1x4cr. = 4cr.	Theory
<b>Semester-VI</b>							<b>20 Credit</b>	
VII	C9	FNA-CS-471					3x6cr. = 18cr.	Studio Course (Practical based)
	C10	FNA-CS-472						
	C11	FNA-CS-473						
						GE5	FNA-G-474	1x4cr. = 4cr.
<b>Semester-VII</b>							<b>22 Credit</b>	
VIII	C12	FNA-CS-481					3x6cr. = 18cr.	Studio Course (Practical based)
	C13	FNA-CS-482						
	C14	FNA-CS-483						
					DSE-6	FNA-DS-484		1x4cr. = 4cr.
					GE6	FNA-G-485	1x4cr. = 4cr.	Theory
<b>Semester-VIII</b>							<b>26 Credit</b>	

**Total Credits: 40 (Foundation Course) + 140 (Sculpture Honours) = 180 credits**

  
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### Conversion of percentage into credit(s) and grade(s)

- a. The following illustrations shall be taken as an example for computing SGPA and CGPA from percentage to credits for this programme in all disciplines:
- b. Percentage to Grades and Grade Points: The following formula shall be used to convert marks (%) into letter grades.

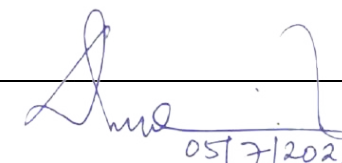
% of Marks	Grade Point	Letter Grade
95-100	10	O (Outstanding)
85-94	9	A++ (Excellent)
75-84	8	A+ (Very Good)
65-74	7	A (Good)
55-64	6	B+ (Above Average)
45-54	5	B (Average)
35-44	4	C (Pass)
34 and less	0	D (Fail)
Absent	0	Ab (Absent)

- c. Conversion to grade point to percentage = Grade Point x 10.0
- d. A student obtaining Grade D shall be considered failed and shall be required to reappear in the examination, as per university ordinance.
- e. Illustration of Computation of SGPA and CGPA and Format for Transcripts:


Course	Credit	Grade Letter	Grade Point	Credit Point (Credit X Grade)	SGPA (Credit Point/Credit)
<b>Semester-I (Foundation Course)</b>					
FCC1	FNA-FCC-111	03			$SGPA1 = \frac{\text{Credit Point of semester}}{20 \text{ (i. e. Credits of semester)}}$
FCC2	FNA-FCC-112	03			
FCC3	FNA-FCC-113	03			
FCC4	FNA-FCC-114	03			
FCT1	FNA-FCT-115	04			
AECC1	FNA-A-113	04			
Total-I	<b>20</b>			=Credit Point of semester	
<b>Semester-II (Foundation Course)</b>					
FCC5	FNA-FCC-121	03		03 x .....	

  
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FCC6	FNA-FCC-122	03			03 x .....	$SGPA2 = \frac{\text{Credit Point of semester}}{20 \text{ (i. e. Credits of semester)}}$
FCC7	FNA-FCC-123	03			03 x .....	
FCC8	FNA-FCC-124	03			03 x .....	
FCT2	FNA-FCT-125	04			04 x .....	
AECC2	FNA-A-123	04			04 x .....	
<b>Total-I</b>		<b>20</b>			<b>=Credit Point of semester</b>	
<b>Semester-III (Honours in Painting/Sculpture)</b>						
C1	FNA-CP-231/ FNA-CS-231	06				$SGPA3 = \frac{\text{Credit Point of semester}}{24 \text{ (i. e. Credits of semester)}}$
C2	FNA-CP-232/ FNA-CS-232	06				
SEC-1	FNA-S-233	04				
DSE-1	FNA-DP-234/ FNA-DS-234	04				
GE1	FNA-G-235	04				
<b>Total-III</b>		<b>24</b>			<b>=Credit Point of semester</b>	
<b>Semester-IV</b>						
C3	FNA-CP-241/ FNA-CS-241	06				$SGPA4 = \frac{\text{Credit Point of semester}}{24 \text{ (i. e. Credits of semester)}}$
C4	FNA-CP-242/ FNA-CS-242	06				
SEC-2	FNA-S-243	04				
DSE-2	FNA-DP-244/ FNA-DS-244	04				
GE2	FNA-G-245	04				
<b>Total-IV</b>		<b>24</b>			<b>=Credit Point of semester</b>	
<b>Semester-V</b>						
C5	FNA-CP-351/ FNA-CS-351	06				$SGPA5 = \frac{\text{Credit Point of semester}}{24 \text{ (i. e. Credits of semester)}}$
C6	FNA-CP-352/ FNA-CS-352	06				
DSE-3	FNA-DP-353/ FNA-DS-353	04				
DSE-4	FNA-DP-354/ FNA-DS-354	04				
GE3	FNA-G-355	04				

  
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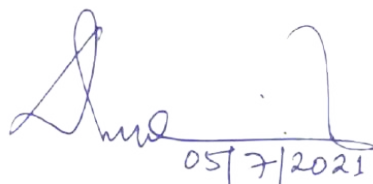
Total-V		<b>24</b>			=Credit Point of semester
<b>Semester-VI</b>					
C7	FNA-CP-361/ FNA-CS-361	06			$SGPA6 = \frac{\text{Credit Point of semester}}{20 \text{ (i. e. Credits of semester)}}$
C8	FNA-CP-362/ FNA-CS-362	06			
DSE-5	FNA-DP-363/ FNA-DS-363	04			
GE4	FNA-G-364	04			
Total-VI		<b>20</b>			=Credit Point of semester
<b>Semester-VII</b>					
C9	FNA-CP-471/ FNA-CS-471	06			$SGPA7 = \frac{\text{Credit Point of semester}}{22 \text{ (i. e. Credits of semester)}}$
C10	FNA-CP-472/ FNA-CS-472	06			
C11	FNA-CP-473/ FNA-CS-473	06			
GE5	FNA-G-474	04			
Total-VII		<b>22</b>			=Credit Point of semester
<b>Semester-VIII</b>					
C12	FNA-CP-481/ FNA-CS-481	06			$SGPA8 = \frac{\text{Credit Point of semester}}{26 \text{ (i. e. Credits of semester)}}$
C13	FNA-CP-482/ FNA-CS-482	06			
C14	FNA-CP-483/ FNA-CS-483	06			
DSE-6	FNA-DP-484/ FNA-DS-484	04			
GE6	FNA-G-485	04			
Total-VIII		<b>26</b>			=Credit Point of semester
<b>Grand total</b>		<b>180</b>			=CP (1+2+3+4+5+6+7+8 semester)

  
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CGPA							
	Grand Total= 180 credits			Total Credit Points=.....	$SGPA = \frac{\text{Total Credit Point}}{180}$ (i. e. Total Credits of Course)		
Semester-I	Semester-II	Semester-III	Semester-IV	Semester-V	Semester-VI	Semester-VII	Semester-VIII
20	20	24	24	24	20	22	26
$\overline{SGPA1}$	$\overline{SGPA2}$	$\overline{SGPA3}$	$\overline{SGPA4}$	$\overline{SGPA5}$	$\overline{SGPA6}$	$\overline{SGPA7}$	$\overline{SGPA8}$

Thus,  $CGPA = (20 \times SGPA1 + 20 \times SGPA2 + 24 \times SGPA3 + 24 \times SGPA4 + 24 \times SGPA5 + 20 \times SGPA6 + 22 \times SGPA7 + 26 \times SGPA8)$



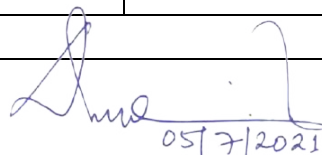
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## SYLLABUS FOR BACHELOR OF FINE ARTS (BFA); FOUNDATION COURSE

### 1<sup>st</sup> Semester Foundation Course

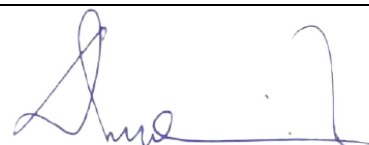
Course		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Internal/End Semester Evaluation/Examination Procedure
FCC1	FNA-FCC-111	<b>Introduction to Painting-I</b>	Study of Objects with colour	Learning application of colours for objects study.	Understanding of colours and paint.	<b>References Books/Artists:</b> 1. Ways of Seeing by John Berger, 2. Living Tradition by K.G. Subramanyan, 3. Vision and Creation by Nandalal Bose (Trans. K G Subramanyan), Jogen Chaudhry, RamkinkarBajj, Rembrandt, Rodin, etc.	03	<b>Paper:</b> Studio based (Practical based)  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Display/Submission/Exhibition  <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
FCC2	FNA-FCC-112	<b>Introduction to Sculpture-I</b>	Study of Natural Objects with Clay.	Learning use of clay for modelling 3D forms.	Understanding clay modelling to develop 3D form.		03	
FCC3	FNA-FCC-113	<b>Introduction to Design &amp; Printmaking-I</b>	Introduce basic design and printmaking	Understanding basic design and printmaking	Ability to generate simple design, pattern and take prints.		03	
FCC4	FNA-FCC-114	<b>Basic Drawing-I</b>	Introducing drawing and sketches From life	Learning various lines, strokes, hatching, shapes, texture, etc.	Ability to draw any shapes, forms and ideas.		03	
FCT1	FNA-FCT-115	<b>Introduction to Visual Art</b>	1. Chronology of Art History 2. Introduction to nomenclature of various Visual/Fine arts disciplines 3. Introduction to pre-historic arts	A general understanding for the chronological development of the visual arts from Pre-Historic to the Modern era. And basic perception about different disciplines of visual arts.	Understanding of chronological development of the visual arts from Pre-Historic to the Modern era and introduction to different art terminologies	<b>Reference books:</b> 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 2. Ways of Seeing, John Berger, 3. Vision and Creation, Nandalal Bose, translation by K. G. Subramanyan.	04	<b>Paper:</b> Theory  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Viva Voce  <b>Examiner:</b> Two internal member appointed by HOD/Exam Committee.
AECC1	FNA-A-113	<b>English Compulsory</b>	As prescribed by the University				04	
<b>Total</b>							<b>20</b>	

  
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## 2<sup>nd</sup> Semester Foundation Course

Course		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Internal/End Semester Evaluation/Examination Procedure
FCC5	FNA-FCC-121	<b>Introduction to Painting-II</b>	Study of Nature with colours	Learning application of colours for nature study.	Understanding of colours and paint.	<b>References Books/Artists:</b> 1. Ways of Seeing by John Berger, 2. Living Tradition by K.G. Subramanyan, 3. Vision and Creation by Nandalal Bose (Trans. K G Subramanyan), Jogen Chaudhry, RamkinkarBaij, Rembrandt, Rodin, etc.	03	<b>Paper:</b> Studio based (Practical based)  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Display/Submission/Exhibition  <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
FCC6	FNA-FCC-122	<b>Introduction to Sculpture-II</b>	Study of Objects (Industrial/Natural) with basic armature.	Learning basic armature of objects and develop 3D form.	Understanding basic principles of 3D form.		03	
FCC7	FNA-FCC-123	<b>Introduction to Design &amp; Printmaking -II</b>	Develop design and colour print	Create design reference to nature.And take a prints in colour.	Understanding extracting design from nature and take prints in multiple colours.		03	
FCC8	FNA-FCC-124	<b>Basic Drawing-II</b>	Architectural spaces with pencil, pen and inch and other markings	Learning to draw 3 dimensional and two dimensional spaces.	Understanding the relationship of line, space and form		03	
FCT2	FNA- FCT-125	<b>Introduction to Art of Early Civilizations</b>	Early Civilizations; Indus valley Civilization, Assyrian art, Egyptian art, Greek art and Roman art.	Introduction to the earliest available arts and artefacts from Indus Valley Civilization, and early civilizations across the globe, such as Assyrian, Egyptian, Greek and Roman.	Understanding art history of early civilizations; Indian and Western arts	<b>Reference books:</b> 1. Introduction to Indian Art, A. K.Coomaraswamy, 2. Art of India Through the Ages, Stella Kramrisch, 3. Gardner's Art Through The Ages, Fred S. Kleiner	04	<b>Paper:</b> Theory  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Written  <b>Examiner:</b> Appointed by COE
AECC2	FNA-A-123	<b>EVS</b>	As prescribed by the University					
Total							<b>20</b>	

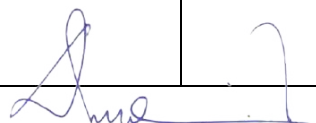
  
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## SYLLABUS FOR BACHELOR OF FINE ARTS (BFA) IN PAINTING

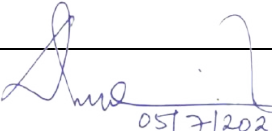
### 3<sup>rd</sup> SEMESTER PAINTING

Course Code		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C1	FNA-CP-231	Study from Life-I	Portrait Study  Still Life/Natural and artificial objects	Study life, character, scale, proportion, texture, line, etc.	Understanding of proportion, scale, basic character of human portrait and still life through drawing and colour.	<b>Reference books/Artists:</b> Nandalal Bose, Benod Bihari, Ramkinkar Baij, Jogen Chaudhry, Renaissance artists, Baroque artists, Romanticism artists, Impressionism artists, Post-Impressionism artists, etc.	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
C2	FNA-CP-232	Study from Nature-I	Outdoor Study (Study of local environment)	Study colour, texture, shape, form, design, perspective, architecture, people and relation with nature	Basic understanding for transforming the real objects in space to a 2 dimensional surface	<b>Reference books/Artists:</b> Nandalal Bose, Benod Bihari, Ramkinkar Baij, Renaissance artists, Baroque artists, Impressionism, Post-Impressionism, etc.	06	
SEC-1	FNA-S-233	Image Editing	Introduction to handmade Collage Introduction to software for edit posters OR Create digital arts	To Learn to use image reference. To learn digital image editing/texture/colour/photograph	Knowing basic idea of colour and reference relationship Knowing basic use of software (Photoshop/Power point, etc.) for image editing.	<b>Reference books/software:</b>  Photoshop/Illustrator/Power Point, etc.	04	
DSE-1	FNA-DP-234	Study from Miniature	Study of Miniature/Manuscript painting	Study the traditional painting like Miniature/Manuscript to produce individual art work	Understanding traditional painting to learn technique, composition, medium, etc. and improvising towards individual interpretation.	<b>Reference books/Artists:</b> Mughal/Rajasthani/Pahari Miniature, Jain Manuscript Painting, Works of Abanindranath Tagore, Nandalal Bose, Gulam Sheikh, Nilima Sheikh, NS Harsha, Surender Nair, Rekha Rodwatti, BhupenKhakkar and other artists.	04	
GE1	FNA-G-235	Introduction to Art History-I	<b>Indian Art;</b> Maurya, Sunga, Satavahana, Kushan, Gupta & post-Gupta sculpture. <b>Western art:</b> 1. Early Christian and Byzantine art 2. Early Gothic & Late Gothic art 3. Early Renaissance <b>Chinese art</b> Landscape painting : Song to Ming period]	Basic introduction to the arts of Mauryan, Sunga, Satavahana, Kushana, Gupta & post-Gupta sculpture. Basic introduction to Early Christian, Byzantine art, Gothic art and early Renaissance period. Basic introduction to the Chinese painting tradition, particularly focusing on the great landscape paintings from Song, Yuan and Ming periods.	Understanding art history of Indian Art: Maurya to Post-Gupta period and Western Art: Early Christian, Byzantine art, Early Gothic to Early Renaissance and Chinese paintings.	<b>Reference books:</b> 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), ParthaMitter 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 4. History of Far Eastern Art, Sherman E Lee	04	
							24	

  
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#### 4<sup>th</sup> SEMESTER PAINTING

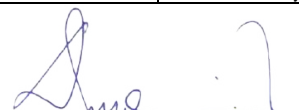
Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C3	FNA-CP-241	<b>Study from Life-II</b> Study from Life (Portrait)-II Life Study full figure	Study life portrait in detail (Character, Colour, scale, proportion, and interpretation etc.) Study full human figure in detail (Colour, scale, proportion, anatomy, etc.)	Learning of character, proportion and scale of human portrait and full figure through drawing and colour	<b>Reference books/Artists:</b> Nandalal Bose, Benod Bihari, Ramkinkar Baij, Jogen Chaudhry, Rocco artists, Renaissance artists, Baroque artists, Romanticism artists, Impressionism artists, Post-Impressionism artists, etc.	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80%
C4	FNA-CP-242	<b>Study from Reference-I</b> Study of Paintings from Western/Indian Tradition (painting)	Learn the techniques, medium and process of different traditions of world arts (paintings) and make personal interpretation.	Understanding and investigating/applying the techniques, medium and process of different traditional paintings for inspiration to develop original work.	<b>Reference books/Artists:</b> Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, artists like Abanindranath Tagore, Raja Ravi Varma, Rembrandt, Cloud Manner, Pablo Picasso, Tyeb Mehta, M F Hussain, etc.	06	<b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members
SEC-2	FNA-S-243	<b>Media Design</b> Introduction to photography Or Digital poster designing and editing.	Learning basic skill of photography and use of Still camera. Introduction to different techniques of digital application	Knowledge of still photography and photography as art. Application of different digital tools.	<b>Reference books:</b> Photography/Photoshop/etc.	04	(One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
DSE-2	FNA-DP-244	<b>Study from Scroll Painting</b> Narrative Composition reference to traditional technique/style/medium/ composition of Scroll Painting (Indian/Far East)	Narrate their own culture/ethnic/existence with reference to traditional technique/style/medium/ composition of Scroll Painting.	Experience and understanding the traditional painting and improvising with those traditions toward individual interpretation.	<b>Reference books/Artists:</b> 1. History of Far Eastern Art, Sherman E Lee, 2. Continuity and Change in an Indian Folk Art, Thomas Kaiser, 3. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jain, 4. Tradition and Expression in Mithila Painting, Jyotindra Jain, 5. Kalighat Paintings, Suhashini Sinha & C. Panda	04	internal faculty appointed by HoD / Examination Committee).
GE2	FNA-G-245	<b>Introduction to Art History-II</b> <b>1. Indian Art; Mural traditions &amp; early illuminated manuscripts:</b> i. Ajanta and Bagh ii. Manuscript illumination traditions of India: Pala & Jain <b>2. Western art:</b> i. High Renaissance ii. Baroque, Rococo and Neoclassicism <b>3. Introduction to Japanese painting &amp; prints;</b> i. Screen painting – Muromachi and	<b>Basic</b> introduction to the cave painting of Ajanta and Bagh followed by the introduction to the manuscript painting traditions of Eastern and Western India. Basic introduction to the Renaissance (painting and sculpture) and following periods of Baroque, Rococo and Neoclassicism. Basic introduction to Japanese	Understanding the art of Ajanta, Bagh, Manuscript of Pala & Jain. Understanding art of High Renaissance, Baroque, Rococo and Neoclassicism. Understanding the art of Japanese painting Muromachi, Momoyama and Edo periods, and Ukiyo-e woodblock prints.	<b>Reference books:</b> 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), ParthaMitter 3. Ajanta, History and Development, Walter M. Spink 4. Indian Miniature Painting, AnjanChakravarty, 5. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 6. The Story of Art, E. H. Gombrich, 7. History of Far Eastern Art, Sherman E Lee	04	<b>Paper:</b> Theory <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Written <b>Examiner:</b> Appointed by

  
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			Momoyama periods ii. Ukiyo-e woodblock prints of the Edo period	painting of Muromachi and Momoyama, and Edo periods of Ukiyo-e woodblock prints.				COE
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## 5<sup>th</sup> SEMESTER PAINTING

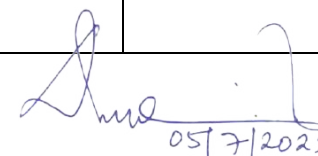
Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C5	FNA-CP-351	<b>Study from Nature-II</b> Direct Observation; Space, Environment, Architecture, People relationship.  Composition; Based on immediate environment/space	Understanding linear perspective, multiple perspectives, Birds eye view, architecture drawing and composition by translating 3D experience of space and form into 2D.	Basic understanding for transforming the real objects, life- forms and people in space to a 2 dimensional composition	<b>Reference books/Artists:</b> Nandalal Bose, Benod Bihari, Jogen Chaudhry, David Hockney, Baroque artists, Romanticism artists, Realism artists, Impressionism artists, Post-Impressionism artists, etc.	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80%
C6	FNA-CP-352	<b>Study from Reference-II</b> Reference from Contemporary Artist (well known/established artists in contemporary scenario); Western World/Indian	Learning the practice and process of Contemporary Artist	Understanding and equip with medium, process and practice by contemporary artists	<b>Reference books/Artists:</b> David Hockney, Kara Walker, Faith Ringgold, Atul Dodiya, Anju Dodiya, Jogen Chaudhry, Arpita Singh, Nalini Malani, Ansem Keifer, etc.	06	<b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
DSE-3	FNA-DP-353	<b>Study of Traditional Painting-I</b> Study of Folk/Tribal art/other indigenous traditional paintings (like Gond Tribal Painting, Patachitra of Bengal/Assam, Madhubani Paintings/Local arts of North-East India, etc.)	Study the traditional painting like Tribal art and other indigenous art practices to produce individual art work	Understanding traditional painting to learn technique, composition, medium, etc. and improvising towards individual interpretation.	<b>Reference books/Artists:</b> 1. The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan, 2. Continuity and Change in an Indian Folk Art ( about the <i>jadupati</i> in particular and <i>patua</i> in general), Thomas Kaiser, 3. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jain, 4. Tradition and Expression in Mithila Painting, Jyotindra Jain, 5. Kalighat Painting: Images from a Changing World, Jyotindra Jain, 6. Kalighat Paintings, Suhashini Sinha & C. Panda, 7. Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India, Marion Wettstein 8. The Art of North-East Frontier of India, Verrier Elwin	04	Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
DSE-4	FNA-DP-354	<b>Study of Traditional Painting-II</b> Narrative Composition with reference to the technique/style/medium of Tribal art/other indigenous traditions	Narrate their own culture/ethnic/existence with reference to the Tribal art/other indigenous traditional painting.	Experience and understanding the traditional painting and improvising with those traditions toward individual interpretation.		04	
GE3	FNA-G-355	<b>Introduction to Art History-III</b> 1. <b>Modern Western art:</b> i. Romanticism ii. Realism iii. Impressionism (Manet, Monet, Degas, Pissarro, Cassatt, etc.) 2. <b>Miniature painting traditions</b>	Basic introduction of Miniature painting traditions of Mughal, Rajasthani and Pahari schools. Basic introduction of pre-modern art movements of Romanticism, Realism and	Understanding and appreciation of Indian Miniature painting traditions and Modern Western art: Romanticism, Realism and Impressionism.	<b>Reference books:</b> 1. Indian Miniature Painting, AnjanChakravarty, 2. Indian Art (Oxford History of Art), ParthaMitter, 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 4. The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan, 5. Continuity and Change	04	<b>Paper:</b> Theory <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b>

  
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			i. Mughal, ii. Rajasthani iii. Pahari painting <b>3. Tribal/Folk/Traditional Art</b> i. Madhubani Painting ii. Bengal Patachitra iii. Gond Tribal art iv. Arts of North East India	Impressionism. Basic introduction of various tribal and folk-art traditions of Indian origin, such as Madhubani painting, Bengal <i>Patachitra</i> , Gond tribal painting, wood carving and other traditional arts of North Eastern India.	Understanding and appreciation of Tribal & Folk art: Madhubani Painting, Bengal Patachitra, Gond Tribal art, and Woodcarving and other traditional arts of North East India	in an Indian Folk Art, Thomas Kaiser, 6. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jain, 7. Tradition and Expression in Mithila Painting, Jyotindra Jain, 8. Kalighat Painting: Images from a Changing World, Jyotindra Jain, 9. Kalighat Paintings, Suhashini Sinha & C. Panda, 10. Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India, Marion Wettstein, 11. The Art of North-East Frontier of India, Verrier Elwin		Written  <b>Examiner:</b> Appointed by COE
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### 6<sup>th</sup> SEMESTER PAINTING


Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C7	FNA-CP-361	<b>Study from Nature-III</b>	Composition based on observation (intricacy of life and nature people relationship).	Understanding and transforming into composition the experience of human-nature relationship.	Ability to create composition on multiple relationships between life and nature.	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination
C8	FNA-CP-362	<b>Mix-Media Composition</b>	Experiment with Multiple mediums and materials in one space.	Introduction to various mediums to create multi-layered composition with reference to coloured paper, photograph, digital image and other found material towards individual interpretation	Understanding the possibilities of mix-media as medium for creating art work.	06	
DSE-5	FNA-DP-363	<b>Project Mural</b>	Mural (Painted and other materials) (In group OR individual project)	Introduction to painted/ mixed media mural like direct painting on the wall both indoor and outdoor public spaces or mosaic murals with tiles and other found materials.	Understanding and ability to create site specific wall mural.	04	

  
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								Committee).
GE4	FNA-G-364	Introduction to Art History-IV	<b>1. Modern Western art; Post-Impressionism to Fauvism:</b> i. Post- Impressionism: Seurat, Van Gogh, Gauguin, Cezanne, Lautrec <b>2. Modern Indian art; Pre-Independence:</b> i. Company School/Painting ii. Raja Ravi Varma iii. Abanindranath Tagore (and Bengal School) iv. Gaganendranath Tagore v. Kalighatpatas vi. Jamini Roy vii. Amrita Sher-Gil viii. Deviprasad Roy Choudhury	Basic introduction to various modern art movements of western origin focusing on major artists from Post-Impressionism, Fauvism and Expressionism. Basic introduction to Modern Indian art from Pre-Independence era, focussing on Company school, Bengal School, Kalighatpatas and various individual artists.	Understanding and appreciation of various modern art movements and the major artists of Post-Impressionism, Fauvism and Expressionism. Understanding and appreciation of Modern Indian art (Pre-Independence)	<b>Reference books:</b> 1. The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947, ParthaMitter, 2. The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal c. 1850-1920(Cambridge South Asian Studies), TapatiGuha-Thakurta, 3. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur, 4. A Concise History of Modern Painting , Herbert Read, 5. The Art of Sculpture, Herbert Read, 6. The Magic of Making: Essays on Art and Culture, K.G. Subramanyan, 7. Chitrakar: The Artist, Benodebehari Mukherjee, Trans. K.G.Subramanyan, 8. Kalighat Painting: Images from a Changing World, Jyotindra Jain, 9. Kalighat Paintings, Suhashini Sinha & C. Panda	04	<b>Paper:</b> Theory  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Written  <b>Examiner:</b> Appointed by COE
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## 7<sup>th</sup> SEMESTER PAINTING

Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C9	FNA-CP-471	Painting Composition-I	Composition; Figurative/Non-figurative	Explore the individual idea, interpretation and contextualize in response to contemporary art practice. Understanding the process for developing artistic idiom.	Understanding of materials and possibility towards individual artistic expression.	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b>
C10	FNA-CP-472	Painting Composition-II	Composition: Individual interpretation	Explore the individual idea, interpretation and contextualize in response to contemporary art practice. Understanding the process for developing artistic idiom.	Understanding of materials and possibility towards individual artistic expression.	06	<b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b>


  
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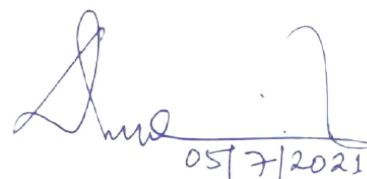
C11	FNA-CP-473	Painting Composition-III	Composition: Mix-media/Non-traditional medium	Explore the individual idea, interpretation and contextualize in response to contemporary art practice. Understanding the process for developing artistic idiom.	Understanding of materials and possibility towards individual artistic expression.		06	Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
GE5	FNA-G-474	Introduction to Art History-V	<b>Modern Western art; Development of Conceptual art:</b> 1. Cubism: Analytical and Synthetic 2. Futurism, Constructivism, Dadaism and Surrealism 3. Abstract Expressionism 3. Pop art, Kinetic art and Minimal art <b>Modern Indian art; Santiniketan Masters and Post-Independence:</b> 1. Individual modernists of Santiniketan (Rabindranath Tagore, Nandalal Bose, RamkinkarBaij and Binodebehari Mukherjee) 2. Progressive Art movements	Study of modern art in the European countries and America focusing on the major art movements (Futurism, Cubism to Pop art) and major artists from those movements. Introduction to Shantiniketan masters and Progressive art movements in the post-independent India focussing on the important groups.	Understanding and appreciation of the modern art movements in European countries and America. Understanding and appreciation of Modern Indian art (Santiniketan masters and Progressive Art movements).	<b>Reference books:</b> 1. Art Now, Herbert Read, 2. The Meaning of Art, Herbert Read, 3. A Concise History of Modern Painting, Herbert Read, 4. The Art of Sculpture, Herbert Read, 5. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 6. What is art, A. C. Danto, 7. Santiniketan: The Making of a Contextual Modernism, R. Siva Kumar, 8. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur, 9. <u>The Santiniketan Murals</u> , R. Siva Kumar and more, 10. Creative Arts in Modern India, Ratan Parimoo and Indra Mohan Sharma.	04	<b>Paper:</b> Theory  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Written  <b>Examiner:</b> Appointed by COE
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#### 8<sup>th</sup> SEMESTER PAINTING

Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C12	FNA-CP-481	Painting Composition-IV	Individual interpretation (Figurative/Non-figurative/Mix-media)	Self expression of individual idea and developing individual idiom.	Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.	06	<b>Paper:</b> Studio based (Practical based)

  
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C13	FNA-CP-482	Painting Composition-V	Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)	Self expression of individual idea and developing individual idiom.	Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.	Yue Minjun, I Nyoman Masriadi, Gulam Mohamed Sheikh, Faith Ringgold etc.	06	<b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).	
C14	FNA-CP-483	Painting Composition-VI	Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)	Self expression of individual idea and developing individual idiom.	Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.		06		
DSE-6	FNA-DP-484	Project Presentation	1. Project paper: Paper writing about own art work/practice (minimum 500 words). 2. Portfolio Presentation; art works created during entire BFA course 3. Exhibition/Display of Final Semester's submission/Examination.	To learn and present own art works in professional manner. Should be able to write about own art practice.	Ability to exhibit and present their art works in professional manner.	<b>Reference:</b> Visit artists exhibition, Observe catalogues of exhibitions and Artists statement.	04	<b>Paper:</b> Theory  <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Viva Voce  <b>Examiner:</b> Two internal member appointed by HOD/Examination on Committee.	
GE6	FNA-G-485	Introduction to Contemporary Art	1. Conceptual art and Contemporary World art. 2. Indian Contemporary art	Introduction to Conceptual art, Contemporary art of the world and India.	Understanding and appreciation of Contemporary arts and artists.	<b>Reference books:</b> 1. What Is Contemporary Art, Terry Smith, 2. What Was Contemporary Art? Richard Meyer, 3. Artspeak: A Guide To Contemporary Ideas, Movements, and Buzzwords, 1945 To the Present, Robert Atkins, 4. Asian art history in the twenty-first century, V. N. Desai (Ed.), 5. Biennials and Beyond: Exhibitions that Made Art History: 1962-2002, B. Althuser , 6. Volume of Vitamin D and Vitamin P, Phaidon Press, 7. When Was Modernism: Essays on Contemporary Cultural Practices in India, 8. Contemporary Indian Art: Other Realities, Yashodhara Dalmia, 9. A Guide to 101 Modern & Contemporary Indian Artists, Amrita Jhaveri, 10. Contemporary Indian Sculpture: An Algebra of Figuration, Josef James, 11. Contemporary Art in Baroda, Gulammohammed Sheikh, 12. Representing the Body: Gender Issues in Indian Art, VidyaDehejia and Daryl YaunerHarnisch,	04		
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संयुक्त कुलसचिव (शैक्षणिक एवं सम्मेलन)  
 राजीव गांधी विश्वविद्यालय  
 Jt. Registrar (Acad. & Conf.)



## SYLLABUS FOR BACHELOR OF FINE ARTS (BFA) IN SCULPTURE

### 3<sup>rd</sup> SEMESTER SCULPTURE

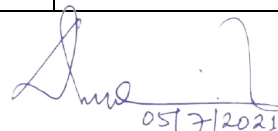
Course Code		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C1	FNA-CS-231	Study from Life -I	Head Study (Study of Individual segments of the human and other living bodies).	Learning basic proportion, scale, mass, anatomy, posture, drawing, modeling, etc. of head/life.	Understanding basic structure and proportion of head/life.	<b>Reference books/Artists:</b> 1. Anatomy & Drawing by <u>Victor Perard</u> , 2. <u>Bridgman's Life Drawing (Dover Anatomy for Artists)</u> and <u>Heads, Features and Faces (Dover Anatomy for Artists)</u> , George B. Bridgma, 3. <u>Modelling and Sculpting the Human Figure (Dover Art Instruction)</u> , <u>Edouard Lanteri</u> , 4. <u>The Art of Animal Drawing: Construction, Action, Analysis, Caricature (Dover Art Instruction)</u> , Ken Hultgen, 5. <u>An Atlas of Animal Anatomy for Artists (Dover Anatomy for Artists)</u> , W. Ellenberger, 6. <u>The Human Machine (Dover Anatomy for Artists)</u> , George B. Bridgman, 7. <u>Creating Animals in Wire &amp; Clay Book</u> , Susie Benes and 8. <u>Artists Individual like Michelangelo, RamkinkarBajaj, Rodin, etc.</u>	06	<b>Paper:</b> Studio based (Practical based)  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
C2	FNA-CS-232	3D Structural Design-I	Develop Armature for 3D design inspired from living and non-living objects and surrounding.	Learning of basic armature to develop 3D structural design.	Understanding importance of armature in 3D structural design leading to sculpture.		06	
SEC-1	FNA-S-233	Image Editing	-Introduction to handmade Collage Introduction to software for edit posters OR create digital arts	To Learn to use image reference. To learn digital image editing/texture/colour/phograph	Knowing basic idea of colour and reference relationship Knowing basic use of software (Photoshop/Power point, etc. ) for image editing.	<b>Reference books/software:</b>  Photoshop/Illustrator/Power Point, etc.	04	
DSE-1	FNA-DS-234	Study from Reference-I	Project developed with reference to Folk/Traditional/Tribal art. OR Project developed in collaboration with traditional artist.	Learning traditional/indigenous skills, mediums and application.	Generate art work using traditional/indigenous skills, mediums and approaches.	<b>Reference books/Artists:</b> 1. Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India, Marion Wettstein, 2. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 3. The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan, 4. Continuity and Change in an Indian Folk Art, Thomas Kaiser, 5. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jai, 5. Willow	04	<b>Paper:</b> Theory

  
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						Basketry and Sculpture, Jo Hammond, 6. Ruth Asawa: Life's, Tamara Schenkenberg, 7. The Sculpture of Ruth Asawa, Timothy Anglin Burgard, and individual artist like Radha Krishnan and other artists.		
GE1	FNA-G-235	Introduction to Art History-I	<p><b>Indian Art;</b> Maurya, Sunga, Satavahana, Kushan, Gupta &amp; post-Gupta sculpture.</p> <p><b>Western art:</b> 1. Early Christian and Byzantine art 2. Early Gothic &amp; Late Gothic art 3. Early Renaissance</p> <p><b>Chinese art</b> Landscape painting : Song to Ming period]</p>	<p>Basic introduction to the arts of Mauryan, Sunga, Satavahana, Kushana, Gupta &amp; post-Gupta sculpture.</p> <p>Basic introduction to Early Christian, Byzantine art, Gothic art and early Renaissance period.</p> <p>Basic introduction to the Chinese painting tradition, particularly focusing on the great landscape paintings from Song, Yuan and Ming periods.</p>	<p>Understanding art history of Indian Art: Maurya to Post-Gupta period and Western Art: Early Christian, Byzantine art, Early Gothic to Early Renaissance and Chinese paintings.</p>	<p><b>Reference books:</b> 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), ParthaMitter 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 4. History of Far Eastern Art, Sherman E Lee</p>	04	<p><b>Paper:</b> Theory</p> <p><b>Marks:</b> Internal; 20% End Semester; 80%</p> <p><b>Examination:</b> Written</p> <p><b>Examiner:</b> Appointed by COE</p>
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#### 4<sup>th</sup> SEMESTER SCULPTURE

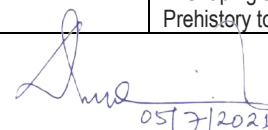
Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.	
C3	FNA-CS-241	Study from life-II	Life Study (half scale of human figure) and other physical gesture.	Learning mass, volume, scale, proportion, anatomy, posture, etc. from Male/Female figures (half-scale in size).	Ability to develop half scale life study.	<p><b>Reference books/Artists:</b> 1. Anatomy &amp; Drawing by Victor Perard, 2. Bridgman's Life Drawing (Dover Anatomy for Artists) and Heads, Features and Faces (Dover Anatomy for Artists), George B. Bridgman, 3. Modelling and Sculpting the Human Figure (Dover Art Instruction), Edouard Lanteri, 4. The Art of Animal Drawing: Construction, Action, Analysis, Caricature (Dover Art Instruction), Ken Hultgen, 5. An Atlas of Animal Anatomy for Artists (Dover Anatomy for Artists), W. Ellenberger, 6. The Human Machine (Dover Anatomy for Artists), George B. Bridgman, 7. Creating Animals in Wire &amp; Clay Book, Susie Benes, 8. Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpture, Peter Rubino, 9. The Encyclopedia of Sculpture Techniques, John W. Mills, 10. The Elements of Sculpture,</p>	06	<p><b>Paper:</b> Studio based (Practical based)</p> <p><b>Marks:</b> Internal; 20% End Semester; 80%</p> <p><b>Examination:</b> Display/Submission/Exhibition</p> <p><b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one</p>
C4	FNA-CS-242	3D Structural Design-II	3D structural design with direct POP/M-seal/any appropriate medium on Armature.	Learning 3D structural design with basic principles as elements of sculpture.	Generate 3D structural design with appropriate medium leading towards a sculpture.		06	

  
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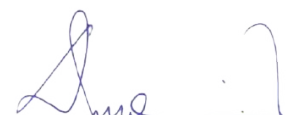
						Herbert George and 11. Artists Individual like Michelangelo, RamkinkarBaij, Rodin, etc.		internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
SEC-2	FNA-S-243	Media Design	Introduction to photography Or Digital poster designing and editing.	Learning basic skill of photography and use of Still camera. Introduction to different techniques of digital application	Knowledge of still photography and photography as art. Application of different digital tools.	<b>Reference books:</b> Photography/Photoshop/etc.	04	
DSE-2	FNA-DS-244	Study From Reference-II	Study of Relief Sculpture from Indian/indigenous and different traditions of world art.	Learning low, medium & high relief sculpture.	Understanding relief sculpture of different traditions of world art.	<b>Reference:</b> Relief Sculpture (Appreciation of the Arts S.), L.R. Rogers and Drawings & sculpture of European Renaissance (Ghiberti, Donatello, etc) and Rodin. Indian Artists like RamkinkarBaij, K.G. Subramanian, Meera Mukherjee and other artists.	04	<b>Paper:</b> Theory
GE2	FNA-G-245	Introduction to Art History-II	<b>1. Indian Art; Mural traditions &amp; early illuminated manuscripts:</b> i. Ajanta and Bagh ii. Manuscript illumination traditions of India: Pala & Jain <b>2. Western art:</b> i. High Renaissance ii. Baroque, Rococo and Neoclassicism <b>3. Introduction to Japanese painting &amp; prints;</b> i. Screen painting – Muromachi and Momoyama periods ii. Ukiyo-e woodblock prints of the Edo period	<b>Basic</b> introduction to the cave painting of Ajanta and Bagh followed by the introduction to the manuscript painting traditions of Eastern and Western India. Basic introduction to the Renaissance (painting and sculpture) and following periods of Baroque, Rococo and Neoclassicism. Basic introduction to Japanese painting of Muromachi and Momoyama, and Edo periods of Ukiyo-e woodblock prints.	Understanding the art of Ajanta, Bagh, Manuscript of Pala & Jain. Understanding art of High Renaissance, Baroque, Rococo and Neoclassicism. Understanding the art of Japanese painting Muromachi, Momoyama and Edo periods, and Ukiyo-e woodblock prints.	<b>Reference books:</b> 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), ParthaMitter 3. Ajanta, History and Development, Walter M. Spink 4. Indian Miniature Painting, AnjanChakravarty, 5. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 6. The Story of Art, E. H. Gombrich, 7. History of Far Eastern Art, Sherman E Lee	04	<b>Paper:</b> Theory <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Written <b>Examiner:</b> Appointed by COE
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## 5<sup>th</sup> SEMESTER SCULPTURE

Course Code	Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C5	FNA-CS-351	Study from Life-III	Portrait (Character Study in Clay) and casting in other materials like cement, fiberglass, POP, etc.	Learning mass, volume, scale, proportion, anatomy, character, etc. of Male/Female portrait.	Ability to develop portrait.	<b>Reference books/Artists:</b> 1. Shaping the World: Sculpture from Prehistory to Now, Antony Gormley, 2.	06 <b>Paper:</b> Studio based

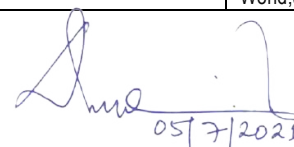
  
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C6	FNA-CS-352	<b>Sculpture Composition-I</b>	Composition with two/three Living/Non-living forms/figures in Wood/ Stone/Fiberglass/ etc. Observation from life, bodies in action.	Learning of mass, volume, forms, shape, texture, rhythm, line, balance, positive & negative space, etc.	Understanding principles & elements of composition.	Antony Gormley on Sculpture <u>Antony Gormley</u> , 3.Sculpture: Technique, Form, Content, <u>Arthur Williams</u> , and 4. Individual artists like Rodin, Ramkinkar Baij, K.G. Subramanian, Meera Mukherjee and etc.	06	(Practical based) <b>Marks:</b> Internal; 20% End Semester; 80%	
DSE-3	FNA-DS-353	<b>ARC Welding</b>	Technique and methods in doing metal Welding to make Armature/construction leading towards direct sculpture.	Learning and understanding of welding medium, process, application and techniques.	Generate art work using metal ARC Welding towards creating direct sculpture.	<b>Reference books/Artists:</b> 1. Creating Welded Sculpture (Dover Art Instruction), <u>Nathan Cabot Hale</u> , 2.Making Sculpture from Scrap Metal, <u>Peter Parkinson</u> , 3.Artist Blacksmith Sculpture: The Art of Natural Metalwork, <u>David Freedman</u> , 4.Welding Complete: Techniques, Project Plans & Instructions, <u>Michael A. Reeser</u> , 5.Learn to Weld: Beginning MIG Welding and Metal Fabrication Basics, <u>Stephen Christena</u> , 6.Beginner's Guide; Step-by-Step Directions, <u>Ryan Ridgway</u> , 7.Farm and Workshop Welding: Everything You Need to Know to Weld, Cut, and Shape Metal, <u>Andrew Pearce</u> , etc.	04	<b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).	
DSE-4	FNA-DS-354	<b>Study of Conventional Medium and Technique</b>	Intaglio Sand Casting. OR Wood Carving OR Stone Carving OR Terracotta	Learning different conventional mediums and techniques to generate sculpture.	Experience and understanding the conventional mediums and techniques to improvise towards individual interpretation.	<b>Reference books/Artists:</b> 1.Paperclay: Art and Practice (The New Ceramics), <u>Rosette Gault</u> (Author), Local tribal/folk traditions of bamboo crafts and other local design practice. Artists like Meera Mukherjee, KG Subramanian, RamkinkarBaij, Mrinalini Mukherjee, Rabindra Reddy and others.	04		
GE3	FNA-G-355	<b>Introduction to Art History-III</b>	<b>1. Modern Western art:</b> i. Romanticism ii. Realism iii. Impressionism (Manet, Monet, Degas, Pissarro, Cassatt, etc.) <b>2. Miniature painting traditions</b> i. Mughal, ii. Rajasthani iii. Pahari painting <b>3. Tribal/Folk/Traditional Art</b> i. Madhubani Painting ii. Bengal Patachitra iii. Gond Tribal art iv. Arts of North East India	Basic introduction of Miniature painting traditions of Mughal, Rajasthani and Pahari schools. Basic introduction of pre-modern art movements of Romanticism, Realism and Impressionism. Basic introduction of various tribal and folk-art traditions of Indian origin, such as Madhubani painting, Bengal <i>Patachitra</i> , Gond tribal painting, wood carving and other traditional arts of North Eastern India.	Understanding and appreciation of Indian Miniature painting traditions and Modern Western art: Romanticism, Realism and Impressionism.  Understanding and appreciation of Tribal & Folk art: Madhubani Painting, Bengal Patachitra, Gond Tribal art, and Woodcarving and other traditional arts of North East India	<b>Reference books:</b> 1. Indian Miniature Painting, AnjanChakravarty, 2. Indian Art (Oxford History of Art), ParthaMitter, 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 4. The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanian, 5. Continuity and Change in an Indian Folk Art, Thomas Kaiser, 6. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jain, 7. Tradition and Expression in Mithila Painting, Jyotindra Jain, 8. Kalighat Painting: Images from a Changing World, Jyotindra Jain, 9. Kalighat Paintings, Suhashini Sinha & C. Panda, 10. Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India, Marion Wettstein, 11. The Art of North-East Frontier of India, Verrier Elwin	04	<b>Paper:</b> Theory <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Written <b>Examiner:</b> Appointed by COE	
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## 6<sup>th</sup> SEMESTER SCULPTURE

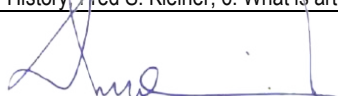
Course Code		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C7	FNA-CS-361	Study from Life-IV	Life size figure study leading to casting in appropriate medium like POP/Cement/Fiberglass/etc.	Learning anatomy, mass, volume, scale, proportion, posture, etc. of Male/Female figure.	Ability to develop life size figure study.	<b>Reference books/artists:</b> 1. Shaping the World: Sculpture from Prehistory to Now, Antony Gormley, 2. Individual artists from Renaissance to Modern period like Ghiberti, Donatello, Rodin. Indian Artists like RamkinkarBajji, K.G. Subramanian, Meera Mukherjee, Vinayak Pandurang Karmarkar, Deviprasad Roy Chowdhury and other artists.	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
C8	FNA-CS-362	Sculpture Composition-II	Figurative/Non-figurative clay sculpture leading to Piece Mould and Casting in different materials.	Developing a composition and learning of piece mould technique and casting.	Ability to use piece mould casting process.		06	
DSE-5	FNA-DS-363	Environmental Sculpture	Outdoor Sculpture OR Site specific project (In group OR individual project)	Learning to make individual/group project to create sculpture/installation art considering local materials and environment/location.	Making art with found materials/conventional materials responding to local environment/location.	<b>Reference books/Artists:</b> Local tribal/folk traditions of bamboo crafts and other local design practice. Artists like Meera Mukherjee, KG Subramanian, RamkinkarBajji, Mrinalini Mukherjee, Rabindra Reddy, Kanayi Kunhiraman, Nek Chand, Navjot Altaf, Anish Kapoor, Andy Goldsworthy and others.	04	
GE4	FNA-G-364	Introduction to Art History-IV	<b>1. Modern Western art; Post-Impressionism to Fauvism:</b> i. Post-Impressionism: Seurat, Van Gogh, Gauguin, Cezanne, Lautrec ii. Fauvism and Expressionism <b>2. Modern Indian art; Pre-Independence:</b> i. Company School/Painting ii. Raja Ravi Varma iii. Abanindranath Tagore (and Bengal School) iv. Gaganendranath Tagore v. Kalighatpata vi. Jamini Roy	Basic introduction to various modern art movements of western origin focusing on major artists from Post-Impressionism, Fauvism and Expressionism. Basic introduction to Modern Indian art from Pre-Independence era, focussing on Company school, Bengal School, Kalighatpata and various individual artists.	Understanding and appreciation of various modern art movements and the major artists of Post-Impressionism, Fauvism and Expressionism. Understanding and appreciation of Modern Indian art (Pre-Independence)	<b>Reference books:</b> 1. The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947, ParthaMitter, 2. The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal c. 1850-1920(Cambridge South Asian Studies), TapatiGuha-Thakurta, 3. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur, 4. A Concise History of Modern Painting, Herbert Read, 5. The Art of Sculpture, Herbert Read, 6. The Magic of Making: Essays on Art and Culture, K.G. Subramanian, 7. Chitrakar: The Artist, Benodebehari Mukherjee, Trans. K.G.Subramanian, 8. Kalighat Painting: Images from a Changing World, Jyotindra Jain, 9. Kalighat Paintings,	04	<b>Paper:</b> Theory <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Written <b>Examiner:</b> Appointed by COE

  
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			vii. Amrita Sher-Gil viii. Deviprasad Roy Choudhury			Suhashini Sinha & C. Panda			
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## 7<sup>th</sup> SEMESTER SCULPTURE

Course Code		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C9	FNA-CS-471	Sculpture Composition-III	Concept development and exploring unconventional material to produce figurative/non-figurative sculpture.	Explore the individual idea, interpretation and understanding the process for developing artistic idiom.	Understanding of materials and possibility towards individual artistic expression.	<b>Reference books/Artists:</b> 1. Sculpture Now (World of Art), <u>Anna Moszynska</u> , 2. Sculpture Today, <u>Judith Collins</u> , 3. An Introduction to MODERN INDIAN SCULPTURE, Jaya Appasamy, 4. individual artists like Meera Mukherjee, KG Subramanyan, RamkinkarBajj, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, NN Rimzon, Raghav Kaneria, Anish Kapoor, Navjot Altaf, Andy Goldsworthy, Christo, Picasso, Alberto Giacometti, Tony Cragg, Anthony Gormley, Louise Bourgeois, Robert Smithson, Richard Long, etc. and Contemporary art practices (Indian, Asian, African and Global art scenario)	06	<b>Paper:</b> Studio based (Practical based) <b>Marks:</b> Internal; 20% End Semester; 80% <b>Examination:</b> Display/Submission/Exhibition <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by HoD / Examination Committee).
C10	FNA-CS-472	Sculpture Composition-IV	Composition with Mixed Media/Scrap metal to produce figurative/non-figurative sculpture.				06	
C11	FNA-CS-473	Sculpture Composition-V	Figurative/non-figurative Composition leading to Metal casting Or Fiberglass casting Or Terracotta/Paper-pulp casting	Learning of lost wax process and ratio of different alloy leading to metal casting OR learning of fibreglass/Terracotta/Paper-pulp casting.	Understanding the technicality of metal or fibreglass/Terracotta/Paper-pulp casting to generate original composition.		06	
GE5	FNA-G-474	Introduction to Art History-V	<b>Modern Western art; Development of Conceptual art:</b> 1. Cubism: Analytical and Synthetic 2. Futurism, Constructivism, Dadaism and Surrealism 3. Abstract Expressionism 3. Pop art, Kinetic art and Minimal	Study of modern art in the European countries and America focusing on the major art movements (Futurism, Cubism to Pop art) and major artists from those movements. Introduction to Shantiniketan	Understanding and appreciation of the modern art movements in European countries and America. Understanding and appreciation of Modern Indian art (Santiniketan)	<b>Reference books:</b> 1. Art Now, Herbert Read, 2. The Meaning of Art, Herbert Read, 3. A Concise History of Modern Painting, Herbert Read, 4. The Art of Sculpture, Herbert Read, 5. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 6. What is art, A.	04	<b>Paper:</b> Theory <b>Marks:</b> Internal; 20% End Semester; 80%

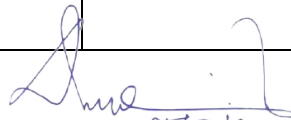
  
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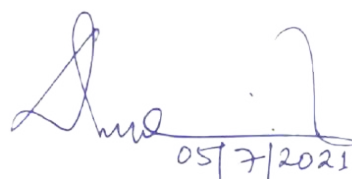
			art <b>Modern Indian art; Santiniketan Masters and Post-Independence:</b> 1. Individual modernists of Santiniketan (Rabindranath Tagore, Nandalal Bose, RamkinkarBaj and Binodebehari Mukherjee) 2. Progressive Art movements	masters and Progressive art movements in the post-independent India focussing on the important groups.	masters and Progressive Art movements).	C. Danto, 7. Santiniketan: The Making of a Contextual Modernism, R. Siva Kumar, 8. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur, 9. The Santiniketan Murals, R. Siva Kumar and more, 10. Creative Arts in Modern India, Ratan Parimoo and Indra Mohan Sharma.		<b>Examination:</b> Written  <b>Examiner:</b> Appointed by COE
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### 8<sup>th</sup> SEMESTER SCULPTURE

Course Code		Paper/Subject Title	Content	Objective	Outcome	Reference	Credit	Int./End Sem. Eval./Exam.
C12	FNA-CS-481	<b>Sculpture Composition- VI</b>	Contextualize process, idea and its execution towards individual expression.	Self expression of individual idea and developing individual idiom towards contemporary sensibility of the local and the global art practice.	Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.	<b>Reference books/Artists:</b> 1. Sculpture Now (World of Art), <u>Anna Moszynska</u> , 2. Sculpture Today, <u>Judith Collins</u> , 3. An Introduction to MODERN INDIAN SCULPTURE, Jaya Appasamy, 4. The Story of Contemporary Art, <u>Tony Godfrey</u> , 5. Alexander Calder: Performing Sculpture, Achim Borchardt and others, and 6. individual artists like Meera Mukherjee, KG Subramanyan, RamkinkarBaj, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, NN Rimzon, Raghav Kaneria, Anish Kapoor, Navjot Altaf, Andy Goldsworthy, Christo, Picasso, Alberto Giacometti, Tony Cragg, Anthony Gormley, Louise Bourgeois, Robert Smithson, Richard Long, etc. and Contemporary art practices (Indian, Asian, African and Global art scenario)	06	<b>Paper:</b> Studio based (Practical based)  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Display/Submission/Exhibition  <b>Examiner:</b> Panel/Jury of minimum 3 members (One External, one internal faculty of the discipline and internal faculty appointed by
C13	FNA-CS-482	<b>Sculpture Composition- VII</b>	Development of individual idea and its execution towards contemporary practice.				06	
C14	FNA-CS-483	<b>Sculpture Composition- VIII</b>	Development of individual idea and its execution leading towards contemporary sculpture.				06	
DSE-6	FNA-DS-484	<b>Project Presentation</b>	1. Project paper: Paper writing about own art work/practice (minimum 500 words). 2. Portfolio Presentation; art works created during entire BFA course 3. Exhibition/Display of Final	To learn and present own art works in professional manner. Should be able to write about own art practice.	Ability to exhibit and present their art works in professional manner.		<b>Reference:</b> Visit artists exhibition, Observe catalogues of exhibitions and Artists statement.	

  
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			Semester's submission/Examination.					HoD / Examination Committee).
GE6	FNA-G-485	Introduction to Contemporary Art	1. Conceptual art and Contemporary World art. 2. Indian Contemporary art	Introduction to Conceptual art, Contemporary art of the world and India.	Understanding and appreciation of Contemporary arts and artists.	<b>Reference books:</b> 1. What Is Contemporary Art, Terry Smith, 2. What Was Contemporary Art? Richard Meyer, 3. Artspeak: A Guide To Contemporary Ideas, Movements, and Buzzwords, 1945 To the Present, Robert Atkins, 4. Asian art history in the twenty-first century, V. N. Desai (Ed.), 5. Biennials and Beyond: Exhibitions that Made Art History: 1962-2002, B. Althuser , 6. Volume of Vitamin D and Vitamin P, Phaidon Press, 7. When Was Modernism: Essays on Contemporary Cultural Practices in India, 8. Contemporary Indian Art: Other Realities, YashodharaDalmia, 9. A Guide to 101 Modern & Contemporary Indian Artists, Amrita Jhaveri, 10. Contemporary Indian Sculpture: An Algebra of Figuration, Josef James, 11. Contemporary Art in Baroda, Gulammohammed Sheikh, 12. Representing the Body: Gender Issues in Indian Art, VidyaDehejia and Daryl YaunerHarnisch,	04	<b>Paper:</b> Theory  <b>Marks:</b> Internal; 20% End Semester; 80%  <b>Examination:</b> Viva Voce  <b>Examiner:</b> Two internal member appointed by HOD/Examinati on Committee.
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संयुक्त कुलसचिव (शैक्षणिक एवं सम्मेलन)  
राजीव गांधी विश्वविद्यालय  
Jt. Registrar (Acad. & Conf.)  
Rajiv Gandhi University  
Rono Hills, Doimukh (A.P.)