

SYLLABUS

FINE ARTS

UNDERGRADUATE PROGRAMME (PAINTING and SCULPTURE)

Under NEP 2020
(w.e.f. 2023-24 Academic Session onwards)



Department of Fine Arts & Music
Under Faculty of Visual and Performing Arts
Rajiv Gandhi University
(A Central University)
Doimukh -Arunachal Pradesh
India-791112

1.1. THE PREAMBLE

The Undergraduate Programme in Fine Arts offered by the Department of Fine Arts and Music, Rajiv Gandhi University, Rono Hills, Arunachal Pradesh is meticulously crafted in line with NEP-2020 guidelines. This program is designed to cultivate students into proficient and reflective artists equipped with the academic and professional skills necessary to make significant contributions to the dynamic field of fine arts (visual arts). As the discourse of Fine Arts (Visual Arts) becomes increasingly influential in contemporary society, shaping cultural expression and fostering creative innovation, this program offers comprehensive learning that spans traditional visual art forms to contemporary digital media, blending historical insights with archival aims. The program not only explores aesthetic and creative endeavors but also engages critically with social and cultural contexts. As an all-encompassing field of study, the discipline of Fine Arts (Visual Arts) deepens one's understanding of human, more-than-human experiences and societal realities. Through this program, students will enhance their artistic abilities and creative thinking, preparing them to apply their expertise in various practical ways and to make meaningful contributions to the cultural and artistic landscape.

1.2 PROGRAMME

The One Year Certificate/Two Year Diploma/Three Year Under Graduate Degree/Four Year Under Graduate Degree (Honours Without Research)/Four Year Under Graduate Degree (Honours with Research) in Fine Arts is a four-year (eight semesters) programme of credits including major courses, minor courses, multidisciplinary courses, skill enhancement courses, value-added courses and ability enhancement courses with multiple exits. In each semester, the students will be offered and will undergo studio-based (practicum) and theory courses. The students will be offered several major courses (in Painting and Sculpture) throughout the four years as per UGC guidelines.

This programme will adopt a flexible curricular structure to enable creative combinations of disciplinary areas. The undergraduate degree programme is of 4-year duration, with multiple exit points with appropriate certifications such as; a UG Certificate after completing 1 year (2nd semesters) provided the student secures an additional 4 credits in training/internship/apprenticeship, a UG Diploma after 2 years (4 semesters) of study provided the student secures an additional 4 credits in training/internship/apprenticeship, a Bachelor's Degree after a 3-year (6 semesters) of study and UG Degree with Honours and UG Degree with Research with Honours degree after 4 years (8 semesters) of study.

1.3 PROGRAMME EDUCATIONAL OBJECTIVES (PEOs)

The Under Graduate programme in Fine Arts aims to fulfill the following objectives:

PEO1: This programme aims to foster and nurture creative abilities and a comprehensive understanding of artistic techniques, enabling the production of innovative and works experimenting with diverse mediums and styles.

PEO2: Aims to achieve professional excellence in their chosen field of fine arts, equipped with the knowledge and skills required to pursue successful careers as independent artists, art directors, curators, educators, or in other related professions.

PEO3: To promote a comprehensive understanding of the historical, cultural, and social contexts of art among the students.

PEO4: To develop a strong practice of their art with integrity, respecting intellectual property rights, promoting sustainability, and contributing positively to the cultural and social landscape.

PEO5: To develop respect for social diversity and increasing social and cultural relevance of learning.

1.4 PROGRAMME OUTCOMES (POs)

PO1— Skill Based Efficiency

The graduates will be able to work in the field of visual art as part of cultural production. The program entails the understanding and contributing to the learning of various skills such as drawing, application, making and understanding of colour, the techniques of handling various tools and equipment, industrial and non-industrial materials, making dynamic 3D structures/forms etc. Additionally, the Fine Arts graduating students will also learn the methods of digital tools, media and their applications.

PO2: Art Appreciation

The graduates will be able to appreciate and have an orientation of various approaches, methods and perspective towards visual art. This outcome includes an understanding from pre-modern to contemporary art practices from different cultures and contexts, allowing more informed and nuanced approach to creating and interpreting art, fostering innovation and critical thinking.

PO3— Critical Thinking

The graduating students will foster critical thinking in terms of understanding the nuances of socio-cultural contexts in the domain of visual art practices and in the pedagogical understanding of the discipline.

PO4—Archiving Indigenous Knowledge System

The graduates will emphasize on integrating various indigenous knowledge systems into art practice which will involve the recognizing and valuing of the cultural heritage, traditions, and worldviews of indigenous communities. This will be achieved using traditional materials and techniques, incorporating oral histories and narratives, symbols, and collaborating with indigenous artists and communities. Additionally, the graduating students will also develop the theoretical understanding of local history through archival and ethnographic methods.

PO5— Multidisciplinary and Collaborative Approach

The graduating students will carry out multidisciplinary and collaborative attitude in the field of art. The program will enable the students in the contemporary art world, the ability to work across various disciplines and collaborate with professionals from different fields and specializations.

PO6—Employability and Entrepreneurship

The graduates will be able to have different set of skills to generate employability and entrepreneurship along with freelancing individual practices. Entrepreneurship in art will involve starting a gallery, launching commercial art-firms, building indigenous craft industries including

textile or developing virtual platforms for digital works. Such skills will ensure sustainability and growth in an artist's career. Moreover, the program will improve writing skills through the Art History theory courses, applicable to both professional and academic contexts (such as crafting professional content writing or a research thesis). This will be enabling a skill among students combining analytical abilities, historical understanding, and clear, engaging prose.

PO7—Fostering Egalitarian Approach

The graduating students will be able to appreciate to develop art practice with non-hierarchical and egalitarian approaches. Such approaches in art practices will involve collaborative creation, community-based projects, and participatory art. These approaches will also challenge traditional power dynamics in the art world, promoting accessibility, diversity, and collective creativity.

PO8—Community Engagement and Practices

The graduating students should be able to adopt a critical, informed, and practice-oriented approach towards diverse social, economic, political, historical, environmental, and cultural aspects with an outlook towards collectivity in research. They will enhance their ability to apply knowledge and skills to contribute positively to creating just, inclusive, tolerant, and environmentally sustainable communities. Additionally, they will demonstrate the importance of active participation in the larger domain of visual arts professionally and socially through practical engagement of visual art practices.

PO9—Approach Towards Practice Based Research

The graduates will be able to learn the practice-based research in the field of visual art. This approach will teach them to value the insights and discoveries that emerge from the act of making art, appreciating and recognizing the legitimacy of artistic practice as a form of research, which can contribute to academic discourse, artistic practices leading to innovative outcomes. The graduates will also demonstrate strong observational skills, a spirit of inquiry, and the ability to ask critical questions and should be able to define problems, formulate relevant research questions and hypotheses, test these hypotheses using both quantitative and qualitative data, draw inferences from data analysis and interpretation, and extract relevance from oral histories and narratives.

PO10— Develop Art Ecosystem

The graduating students will be able to develop a network of 'art ecosystem' in the region. This encompasses creating art institutions, promoting local artists, and practitioners from across the disciplines, organizing festivals, exhibitions, and establishing platforms for dialogue and collaboration to enhance the cultural vibrancy, community engagement and networking with the active participators from various specializations.

1.5 PROGRAMME SPECIFIC OUTCOMES (PSOs)

PSO1: Students will appreciate diverse approaches, methods, and perspectives in visual art, spanning from pre-modern to contemporary practices across diverse cultures and contexts. This holistic understanding encourages a nuanced approach to art creation and interpretation, fostering innovation and critical thinking. Additionally, students will cultivate the ability to support the local art ecosystem by establishing institutions, promoting local artists, organizing festivals, and creating platforms for collaboration, enhancing cultural vibrancy and community engagement. Moreover, students will value practice-based research in visual art, recognizing its contribution to academic discourse, artistic practices, and innovative outcomes, legitimizing art as a form of research.

PSO 2: Students will develop proficiency in working with a diverse range of materials, both industrial and non-industrial. Training in the use of materials such as metals, plastics, glass, and ceramics, firstly, the students will learn techniques for shaping, joining, and finishing these materials, which often involves tools and machinery found in industrial settings. This will prepare them for careers in fields such as product design, sculpture, and installation art. Secondly, with the exploration of organic and unconventional materials ranging from wood, textiles, and found objects to natural fibers, the students will experiment with traditional and contemporary methods of working with these materials, fostering creativity and innovation. They will gain skills in sustainable practices and the ability to incorporate eco-friendly materials into their works.

PSO 3: Students will develop skills in documenting and archiving art, contributing to the historical narrative at a larger social level. This includes photographing and recording various art forms, maintaining detailed records of creative processes, and understanding archiving principles. These skills will help build visual archives, create professional portfolios, apply for grants, and share work with wider audiences. By cataloging and preserving both physical and digital records, students ensure their contributions are preserved for future generations, providing valuable resources for researchers, historians, and fellow artists, thereby enriching the collective understanding of artistic trends and social impacts over time.

1.6 CERTIFICATION CRITERIA (Multiple Exit Options)

UG Certificate (Programme Code: FNA-1001)-Students exiting the programme after securing 40 credits will be awarded a UGCertificate in the relevant discipline/subject (i.e. Certificate in Fine Arts) provided they secure 4 credits in work-based vocational courses offered during the summer term or internship/apprenticeship in addition to 6 credits from skill-based courses earned during the first and second semester.

UG Diploma (Programme Code:FNA-2001)-Students exiting the programme after securing 80 credits will be awarded a UG Diploma in the relevant discipline/subject (i.e. Diploma in the Fine Arts). Out of 80 credits, students will have to secure 4 credits in skill-based vocational courses offered during the first-year or second-year summer term.

UG Degree (ProgrammeCode: PNT/SCU-3001)-Students who wish to undergo a three-year UG programme will be awarded a UG Degree in the Major discipline after successful completion of three years, securing 120 credits.

FYUGP (Four-Year UG Degree Honours) (Programme Code: PNT/SCU-4001)- A four-year UG Honours Degree in the major discipline will be awarded to those who complete a four-year degree programme with 160 credits.

FYUGP (Four-Year UG Degree Honours with Research) (Programme Code: PNT/SCU-5001)- A four-year UG Degree in Honours with Research will be awarded to those students who complete a four-year degree programme with 160 credits, including 12 credits from a research project/dissertation in the major discipline.

1.7PROGRAMME CRITERIA

The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture).

At the time of Admission in the 1st semester, the student shall choose either Painting or Sculpture honours, which will be offered from the 3rd semester onward i.e. after completion of the 1-year course. The honours in 3rd semester will be assigned based on the student's performance in the 1st year and their choice at the time of admission, subject to seat availability by the department or committee.

The ratio of seats for Painting and Sculpture is 7/3 OR 6/4 (of the total number of eligible students):

- 1) 7/3 if demand for painting greater than sculpture honours
- 2) 6/4 if demand for sculpture greater than painting honours
- 3) After completion of the 2nd Semester, the students will be given a final opportunity to choose their honours course, if they do not make a new choice, their chosen honours at the time of 1st Semester Admission will be treated as their final choice. Honours will be allotted based on their performance in the 1-year and availability of seats, in keeping with their chosen honours.

OTHER KEY CRITERIA

- 1) Selection of Minor Course: Students of Fine Arts with a major course in painting/sculpture (i.e. studio-based or practical-based disciplines) shall opt for the theory course (i.e. Art History & Aesthetics) as the minor course offered by the department. In the future, students of Fine Arts with a major course in Art History & Aesthetics (theory-based disciplines) shall opt for the practical-based course (i.e. Painting/Sculpture/etc.) as the minor course offered by the department.
- 2) Selection of Multidisciplinary Course: Students in Fine Arts must select a multidisciplinary course from the basket of multidisciplinary courses provided by other departments/programmes. However, students of Fine Arts are not allowed to select multidisciplinary courses offered by the Fine Arts programme/department
- 3) Selection of Compulsory Value-Added Course: Students in Fine Arts must select a compulsory value-added course from the basket of value-based courses provided in the common structure.
- 4) Selection of Ability Enhancement Course: Students in Fine Arts must select a compulsory value-added course from the basket of value-based courses provided in the common structure.
- 5) Research at UG Programme: Students who secure 75% marks and above in the first six semesters can undertake research at the undergraduate level/in the fourth year, as per NEP-2020.
- 6) For Honours students not undertaking Dissertation in the 8th Semester: Students in Fine Arts not undertaking research project/dissertation work will have to do 3 courses (departmental elective Course) of 12 credits instead of a research project/dissertation.
- 7) Exit and Re-Entry: Exit and re-entry options in the degree programme in Fine Arts will be allowed in the 2nd (first year) and 4th semester (second year) to those students who have been awarded UG Certificate and UG Diploma, respectively. **However, these students will be allowed to re-enter the degree programme within 3 years after their exit and will have to complete the degree programme within the stipulated maximum period of seven years.**

1.8 PROGRAMMEEVALUATION

The Evaluation /Assessment process will be two-fold; Internal Assessment (20%) and End Semester Examination (80 %) as per RGU Ordinance. Internal assessment for theory or practical-oriented (Studio-based) courses will broadly consist of continuous evaluation through Display/Submission with oral questions, presentation, viva-voce, assignments, worksheets, creative work, class tests, etc. End semester examination shall be conducted for theory courses in the form of written and studio/practical courses in the form of Display/Submission.

1.9. PROGRAMME CREDIT

The workload of a course is measured in terms of credit hours. The duration of a semester shall be 15 weeks (minimum)

1 Credit = One Hour Lecture

1 Credit = Two Hour Practicum

1 Credit = One Hour Tutorial

*1 Credit for Lecture = 15 hours in a Semester

**1 Credit for Tutorial = 15 hours in a Semester

***1 Credit for Practicum = 30 hours in a Semester

CREDIT SYSTEM FOR UG PROGRAMME IN FINE ARTS (as per NEP-2020)

NCrf Credit Level	Sem	Major		Minor		Multidisciplinary Course	Ability Enhancement Compulsory Course (AECC)			Skill Enhancement Course (SEC)		Value-added Courses (VAC)		Total Credit
		Course Code &Name	Credit	Course Code &Name	Credit	Course Code & Name	Credit	Course Code & Name	Sem	SEC	Credit	VAC	Course Code &Name	
4.5	1	FNA-001-CC-1110 (Orientation to Visual Arts :Painting and Sculpture-I)	4	FNA-001-MC- 1110 (Introduction to the History of Visual Arts)	4	FNA-001-MD-1110 (Introduction to Painting & Sculpture-I)	3	*AECC-1	4	FNA-001-SE-0010 (Theory Practice Project)	3	*VAC-1 (Environmental Science- I)	2	20
	2	FNA-001-CC-1210 (Orientation To Visual Arts: Painting And Sculpture-II)	4	FNA-001-MC- 1210 (A Brief History of Pre-Modern Art-I)	4	FNA-001-MD-1210 (Introduction to Painting& Sculpture-II)	3	*AECC-2	4	FNA-001-SE-0020 (Visual Communication)	3	*VAC-2 (Environmental Science-II)	2	20
Total Credit (First Year)			8		8		6		8		6		4	40
Exit option with Undergraduate Certificate in Fine Arts on completion of courses equal to a minimum of 40 credits +#Summer Internship (FNA-EI-1001)														
5.0	3	PNT-001-CC-2110 (Painting-I) SCU-001-CC-2110 (Sculpture-I)	4	FNA-001-MC- 2110 (A Brief History of Pre- Modern Art-II)	4	FNA-001-MD-2110 (Introduction to Painting& Sculpture-III)	3			FNA-001-SE-0030 (Community Based Work)	3	*VAC-3	2	20
			PNT-001-CC-2120 (Painting-II) SCU-001-CC-2120 (Sculpture-II)	4										
	4	PNT-001-CC-2210 (Painting-III) SCU-001-CC-2210 (Sculpture-III)	8	FNA-001-MC- 2210 (A Brief History of Early-Modern Art)	4									20
		PNT-001-CC-2220 (Painting-IV) SCU-001-CC-2220 (Sculpture-IV)	4											
		PNT-001-CC-2230 (Painting-V) SCU-001-CC-2230 (Sculpture-V)	4											
Total Credit (Second Year)			24		8		3				3		2	40
Exit option with Undergraduate Diploma in Fine Arts on completion of courses equal to a minimum of 80 credits+4 Credit Skill Based Course during ½ Year Summer Terms (FNA-EI-2001)														

5.5	5	PNT-001-CC-3110 (Painting-VI) SCU-001-CC-3110 (Sculpture- VI)	4	FNA-001-MC-3110 (Introduction to Modern Art Historical Trends-I)	4						FNA-001-IN-3110 Internship	2	20	
		PNT-001-CC-3120 (Painting-VII) SCU-001-CC-3120 (Sculpture- VII)	6											
		PNT-001-CC-3130 (Painting-VIII) SCU-001-CC-3130 (Sculpture-VIII)	4											
	6	PNT-001-CC-3210 (Painting-IX) SCU-001-CC-3210 (Sculpture-IX)	4	FNA-001-MC-3210 (Introduction to Modern Art Historical Trends-II)	4								20	
		PNT-001-CC-3220 (Painting-X) SCU-001-CC-3220 (Sculpture-X)	4											
		PNT-001-CC-3230 (Painting-XI) SCU-001-CC-3230 (Sculpture-XI)	8											
	Total Credit (Third Year)		30		8							2	40	
Exit option with Three Years Bachelor's Degree in Fine Arts on completion of courses equal to a minimum of 120 credits (FNA-EI-3001)														
	7	PNT-001-CC-4110 (Painting-XII) SCU-001-CC-4110 (Sculpture-XII)	4	FNA-001-MC-4110 (Late Modern and Contemporary Art-I) OR FNA-001-RC-4120 (Research Methodology) OR MOC-001-RC-4130 MOOCs	4								20	
		PNT-001-CC-4120 (Painting-XIII) SCU-001-CC-4120 (Sculpture-XIII)	4											
		PNT-001-CC-4130 (Painting-XIV) SCU-001-CC-4130 (Sculpture-XIV)	4											
		PNT-001-DE-41010 (Painting-XV) SCU-001-DE-41010 (Sculpture-XV)	4											

8	PNT-001-CC-4210 (Painting-XVI) SCU-001-CC-4210 (Sculpture-XVI) PNT-001-CC-4220 (Painting-XVII) SCU-001-CC-4220 (Sculpture-XVII) PNT-001-DE-42010 (Painting-XVIII) SCU-001-DE-42010 (Sculpture-XVIII) PNT-001-DE-42020 (Painting-XIX) SCU-001-DE-42020 (Sculpture-XIX)	4	FNA-001-MC-4210 (A Brief History of Indigenous Art Forms) OR FNA-001-RC-4220 (Research Publication Ethics) OR MOC-001-RC-4230 MOOCs	4									20
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Award of Four-Year Bachelor's Degree (Honours) in Fine Arts on completion of courses equal to a minimum of 160 Credits (FNA-EI-4001)

8	PNT-001-CC-4210 (Painting-XVI) SCU-001-CC-4210 (Sculpture-XVI) FNA-001-RP-4210 (Research Project)	4	FNA-001-MC-4210 (A Brief History of Indigenous Art Forms) OR FNA-001-RC-4220 (Research Publication Ethics) OR MOC-001-RC-4230 MOOCs	4										
		16		4										20

Award of Four-Year Bachelor's Degree (Honours with Research) in Fine Arts on completion of courses equal to a minimum of 160 Credits (FNA-EI-5001)

*Students can opt from the bouquet of courses offered by the University/Departments from time to time.

#**Summer Internship:** 8 Weeks Summer Internship should be completed by students who opt for UG Certificate programme.

Abbreviations: VAC-Value Added Course; MDC-Multi-Disciplinary Course; AECC-Ability Enhancement Compulsory Course; SEC-Skill Enhancement Course; MOOC's-Massive Open Online Courses.

Programme Code and Subject Code Schema: ABC-DDD-CT-YSPR

ABC:	Discipline Code (FNA: Fine Arts and Music)
DDD	DDD-The uniqueness number for BFA programme-001
(e.g.001)	001=Programme Code for BFA
CT:	Course Type (Viz. CC: Core Course, DE: Department Elective, RC: Research Course, CW: Coursework)
YSPR:	Year-Semester-Paper Serial-Sequence of Revision (currently zero)

**SEMESTER WISE CREDIT STRUCTURE FOR THE UNDERGRADUATE
PROGRAMME IN FINE ARTS**

SEMESTER 1								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credit	Contact Hours
			Internal marks	External marks	Total marks			
FNA-CC-1110	Orientation to Visual Arts :Painting and Sculpture-I	100	20	80	100	0 : 0 : 4	4	120
FNA-MC-1110	Introduction to the History of Visual Arts	100	20	80	100	4 : 0 : 0	4	60
FNA-MD-1110	Introduction to Painting & Sculpture-I	100	20	80	100	0 : 0 : 3	3	90
ENG-AE-1110	*English Language & Communication Skills	100	20	80	100	-	4	-
FNA-SE-0010	Theory Practice Project	100	20	80	100	0 : 0 : 3	3	90
RGU Common Course	*VAC-1	100	20	80	100	-	2	-
Total credit							20	
*Multidisciplinary Course will be provided by Fine Arts to other departments of the University								
*AEC-1 and VAC-1 will be provided by the other Departments of the University								
L=Lecture, T=Tutorial, P=Practical								

SEMESTER II(UG Certificate)								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credit	Contact Hours
			Internal marks	External marks	Total marks			
FNA-CC-1210	Orientation To Visual Arts: Painting And Sculpture-II	100	20	80	100	0 : 0 : 4	4	120
FNA-MC-1210	A Brief History of Pre-Modern Art-I	100	20	80	100	4 : 0 : 0	4	60
FNA-MD-1210	Introduction to Painting & Sculpture-II	100	20	80	100	0 : 0 : 3	3	90
ENG-AE-1210	*Academic Writing and Professional Communication	100	20	80	100	-	4	-

FNA-SE-0020	Visual Communication	100	20	80	100	0 : 0 : 3	3	90
RGU Common Course	*VAC-II	100	20	80	100	-	2	-
Total credit							20	
*Multidisciplinary Course will be provided by Fine Arts to other departments of the University *AEC-II and VAC-II will be provided by the other departments of the University L=Lecture, T=Tutorial, P=Practical								

SEMESTER III

MAJOR: Painting								
Paper code	Title	Maximum Marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal Marks	End Sem Marks	Total Marks			
PNT-001-CC-2110	Painting-I	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-2120	Painting-II	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-2110	A Brief History of Pre-Modern Art-II	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MD-2110	Introduction to Painting & Sculpture-III	100	20	80	100	0 : 0 : 3	3	90
FNA-001-SE-0030	Community Based Work	100	20	80	100	0 : 0 : 3	3	90
RGU Common Course	*VAC-III	100	20	80	100	-	2	-
Total credits							20	
*VAC-III will be provided by the other departments of the University The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								
MAJOR: Sculpture								
SCU-001-CC-2110	Sculpture-I	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-2120	Sculpture-II	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-2110	A Brief History of Pre-Modern Art-II	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MD-2110	Introduction to Painting & Sculpture-III	100	20	80	100	0 : 0 : 3	3	90

FNA-001-SE-0030	Community Based Work	100	20	80	100	0 : 0 : 3	3	90
RGU Common Course	VAC-III	100	20	80	100	-	2	-
Total credits							20	
*VAC-III will be provided by the other departments of the University The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								

SEMESTER IV

MAJOR: Painting								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	End Sem Marks	Total marks			
PNT-001-CC-2210	Painting-III	100	20	80	100	0 : 0 : 8	8	240
PNT-001-CC-2220	Painting-IV	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-2230	Painting-V	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-2210	A Brief History of Early-Modern Art	100	20	80	100	4 : 0 : 0	4	60
Total credits							20	
The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								
MAJOR: Sculpture								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
SCU-001-CC-2210	Sculpture-III	100	20	80	100	0 : 0 : 8	8	240
SCU-001-CC-2220	Sculpture-IV	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-2230	Sculpture-V	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-2210	A Brief History of Early-Modern Art	100	20	80	100	4 : 0 : 0	4	60
Total credits							20	
The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								

SEMESTER V

MAJOR: Painting								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
PNT-001-CC-3110	Painting-VI	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-3120	Painting-VII	100	20	80	100	0 : 0 : 6	6	180
PNT-001-CC-3130	Painting-VIII	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-3110	Introduction to Modern Art Historical Trends-I	100	20	80	100	4 : 0 : 0	4	60
FNA-001-IN-3110	Internship	100	20	80	100	0 : 0 : 2	2	60
Total credits							20	
The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								
MAJOR: Sculpture								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
SCU-001-CC-3110	Sculpture-VI	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-3120	Sculpture--VII	100	20	80	100	0 : 0 : 6	6	180
SCU-001-CC-3130	Sculpture--VIII	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-3110	Introduction to Modern Art Historical Trends-I	100	20	80	100	4 : 0 : 0	4	60
FNA-001-IN-3110	Internship	100	20	80	100	0 : 0 : 2	2	60
Total credits							20	
The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								

SEMESTER VI

MAJOR: Painting								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-001-CC-3210	Painting-IX	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-3220	Painting-X	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-3230	Painting-XI	100	20	80	100	0 : 0 : 4	8	240
FNA-001-MC-3210	Introduction to Modern Art Historical Trends-II	100	20	80	100	4 : 0 : 0	4	60
Total credits							20	
The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								
MAJOR: Sculpture								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
SCU-001-CC-3210	Sculpture-IX	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-3220	Sculpture-X	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-3230	Sculpture-XI	100	20	80	100	0 : 0 : 8	8	240
FNA-001-MC-3210	Introduction to Modern Art Historical Trends-II	100	20	80	100	4 : 0 : 0	4	60
Total credits							20	
The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours								

SEMESTER VII

MAJOR: Painting								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credit	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-001-CC-4110	Painting-XII	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-4120	Painting-XIII	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-4130	Painting-XIV	100	20	80	100	0 : 0 : 4	4	120
PNT-001-DE-41010	Painting-XV	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-4110	*Minor Course-7 (Late Modern and Contemporary Art-I)	100	20	80	100	4: 0 : 0	4	60
FNA-001-RC-4120	*Minor Course-8 (Research Methodology)							
MOC-001-RC-4130	*Minor Course-9 MOOCs							
Total credits							20	
<p><i>*The student shall opt for one minor course mandatorily from the minor courses offered by the department and student may opt for more than one course as per available.</i></p> <p><i>The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours</i></p>								
MAJOR: Sculpture								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credit	Contact Hours
			Internal marks	External marks	Total marks			
SCU-001-CC-4110	Sculpture-XII	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-4120	Sculpture -XIII	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-4130	Sculpture -XIV	100	20	80	100	0 : 0 : 4	4	120
SCU-001-DE-41010	Sculpture XV	100	20	80	100	0 : 0 : 4	4	120
FNA-001-RC-4110	*Minor Course-7 (Late Modern and Contemporary Art-I)	100	20	80	100	4: 0 : 0	4	60
FNA-001-RC-4120	*Minor Course-8 (Research Methodology)							

MOC-001-RC-4130	*Minor Course-9 MOOC							
Total credits							20	
<p><i>*The student shall opt for one minor course mandatorily from the minor courses offered by the department and student may opt for more than one course as per availability.</i></p> <p><i>The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours</i></p>								

SEMESTER VIII (UG-Degree with Honours)

MAJOR: Painting								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
PNT-001-CC-4210	Painting-XVI	100	20	80	100	0 : 0 : 4	4	120
PNT-001-CC-4220	Painting-XVII	100	20	80	100	0 : 0 : 4	4	120
PNT-001-DE-42010	Painting-XVIII	100	20	80	100	0 : 0 : 4	4	120
PNT-001-DE-42020	Painting-XIX	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-4210	*Minor Course-10 (A Brief History of Indigenous Art Forms)	100	20	80	100	4 : 0 : 0	4	60
FNA-001-RC-4220	*Minor Course-11 (Research Publication Ethics)							
MOC-001-RC-4230	*Minor Course-12 MOOCs							
Total credits							20	
MAJOR: Sculpture								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
SCU-001-CC-4210	Sculpture-XVI	100	20	80	100	0 : 0 : 4	4	120
SCU-001-CC-4220	Sculpture-XVII	100	20	80	100	0 : 0 : 4	4	120
SCU-001-DE-42010	Sculpture-XVIII	100	20	80	100	0 : 0 : 4	4	120
SCU-001-DE-42020	Sculpture-XIX	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-4210	*Minor Course-10	100	20	80	100	4 : 0 : 0	4	60

	A Brief History of Indigenous Art Forms)							
FNA-001-RC-4220	*Minor Course-11 (Research Publication Ethics)							
MOC-001-RC-4230	*Minor Course-12 MOOCs							
Total credits							20	
<p><i>*The student shall opt for one minor course mandatorily from the minor courses offered by the department and student may opt for more than one course as per availability.</i></p> <p><i>The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours.</i></p>								

SEMESTER VIII (UG-Degree with Honours and Research)

MAJOR: Panting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
PNT-001-CC-4210	Painting-XVI	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-4210	*Minor Course-10 (A Brief History of Indigenous Art Forms)	100	20	80	100	4 : 0 : 0	4	60
FNA-001-RC-4220	*Minor Course-11 (Research Publication Ethics)							
MOC-001-RC-4230	*Minor Course-12 MOOCs							
FNA-RP-4210	Research Project						12	360
Total credits							20	
<p><i>*The student shall opt for one minor course mandatorily from the minor courses offered by the department and student may opt for more than one course as per availability.</i></p> <p><i>The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours</i></p>								

MAJOR: Sculpture								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
SCU-001-CC-4210	Sculpture-XVI	100	20	80	100	0 : 0 : 4	4	120
FNA-001-MC-4210	*Minor Course-10 (A Brief History of Indigenous Art Forms)	100	20	80	100	4 : 0 : 0	4	60
FNA-001-RC-4220	*Minor Course-11 (Research Publication Ethics)							
MOC-001-RC-4230	*Minor Course-12 MOOCs							
FNA-001-RP-42010	Research Project	100	20	80	100	0 : 0 : 12	12	360
Total credits							20	
<p>*The student shall opt for one minor course mandatorily from the minor courses offered by the department and student may opt for more than one course as per availability. The UG Programme (i.e. Bachelor of Fine Arts) offered two honours options: Painting (i.e. BFA-Painting) and Sculpture (i.e. BFA-Sculpture). The student shall choose either Painting or Sculpture honours</p>								

LIST OF (MC) MINOR COURSES OFFERED BY THE DEPARTMENT OF FINE ARTS								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
FNA-001-MC-1110	Minor Course-1	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MC-1210	Minor Course-2	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MC-2110	Minor Course-3	100	20	80	100	4 : 0 : 0	4	60
FNA-001--MC-2210	Minor Course-4	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MC-3110	Minor Course-5	100	20	80	100	4 : 0 : 0	4	60
FN-001--MC-3210	Minor Course-6	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MC-4110	Minor Course-7	100	20	80	100	4 : 0 : 0	4	60
FNA-001-RC-4120	Minor Course-8	100	20	80	100	4 : 0 : 0	4	60
FNA-001-MC-4210	Minor Course-10	100	20	80	100	4 : 0 : 0	4	60

FNA-001-RC-4220	Minor Course-11	100	20	80	100	4 : 0 : 0	4	60
Total credits							40	

LIST OF (MDC) MULTI DISCIPLINARY COURSES OFFERED BY THE DEPARTMENT OF FINE ARTS

Paper code	Title	Maximum marks	Maximum marks			Credit distribution L : T : P	Total credits	Contact Hours
			Internal marks	External marks	Total marks			
FNA-001-MD-1110	Multidisciplinary Course-1	100	20	80	100	0 : 0 : 3	3	90
FNA-001-MD-1210	Multidisciplinary Course-2	100	20	80	100	0 : 0 : 3	3	90
FNA-001-MD-2110	Multidisciplinary Course-3	100	20	80	100	0 : 0 : 3	3	90
Total credits							9	

1 Credit= One-hour Lecture

1 Credit = Two-hours Practicum

1 Credit = One-hour Tutorial

SEMESTER-I

Semester-I Major Course-I

Course Title	ORIENTATION TO VISUAL ARTS-I
Course Code	FNA-001-CC-1110
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e.20+ 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To enhance/ to help students to understand their immediate surroundings and observe more closely. They learn to articulate the use of lines, colours, shapes and forms of different given images around them.

LO2: Observation and Learning use of clay for modelling 3D forms.

LO3: Learning various lines, strokes, hatching, shapes, texture, etc

Course Outcomes

CO1: Understanding of colours and pigment and develop their observation power/quality, reacting to different materials available around us.

CO2: Understanding clay modelling to develop 3D form

CO3: Understanding of structure and design and Ability to draw shapes, forms and rhythm, etc.

CO4: Observing life around and try to execute in different mediums

CO5: Connecting with individual perception and interpretation with representation

Unit No.	Content	Contact Hours	CO
1	Painting	70	1, 3, 4,5
	Study of Objects and nature with colour (Sketches and Drawings from Life) / Exploring natural pigments and impression, etc.		
2	Sculpture	50	2,3, 4, 5
	Study of Natural / manmade Objects with Clay (Sketches and drawings from Life)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	-	-	3	-	-	3	1	3	3	2
CO 2	3	3	1	1	-	3	-	-	3	1	3	3	-
CO 3	3	3	1	1	-	3	-	-	3	1	3	3	-
CO 4	3	3	2	1	-	3	1	-	3	1	3	3	-
CO 5	3	3	2	1	-	3	1	-	3	1	3	3	-
Average	3	3	1.6	0.8	-	3	0.4	-	3	1	3	3	0.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Bahulkar, S. *Precious Clay of Life: Legendary Sculptor V P Karmarkar* (Trans. by Arvind Hate), Lalit Kala Akademi, New Delhi, 2015
- 5) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 6) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 7) Bose, N. *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 8) Artists: Nandalal Bose, Jogen Chaudhry, RamkinkarBaij, Rembrandt, Rodin, Vincent Van Gogh, Leonardo da Vince, etc.

1stSemester

Minor Course-1

Course Title	INTRODUCTION TO THE HISTORY OF VISUAL ARTS
Course Code	FNA-001-MC-1110
Credit (L: T: P)	4: 0: 0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: A general understanding for the chronological development of the discipline of Visual Arts from pre-historic to the historical era along with the basic perception about different disciplines within the same.

LO2: Introduction to the earliest available arts and artifacts from the earliest civilization across the globe, such as Indus Valley Civilization, Egyptian, Greek, Roman and Chinese along with the outlines from pre-historic artifacts found in the eastern Himalayan foothills.

Course Outcomes

CO1: Understanding of chronological development of the visual arts from pre-historic to the modern era

CO2: Introduction to different terminologies pertaining to Visual Arts

CO3: Understanding the art historical genesis from non-western and western early civilizations

CO4: Providing a sense of the development of pre-historic artifacts from the north-eastern region of India.

CO5: Understanding the art historical stylistic development from non-western and western early such as the Indus Valley, Egyptian, Greek, Roman, and Chinese.

Unit No.	Content	Contact Hours	CO
1	A Sense of Art Historical Timeline	20	1, 2
	Introduction to Ways of Seeing and understanding the nomenclature of various Visual arts disciplines (social relevance of Visual Art)		
2	Pre-Historic arts	20	3, 4
	Introduction to pre-historic arts of the world and Northeast India		
3	Art of Early Civilizations	20	5
	Indus valley Civilization, Egyptian Civilization, Greek and Roman art, Chinese Civilization, etc.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	2	3	3	3	2	2	-	-	3	-	2	-	3
CO 2	-	3	3	3	3	1	-	-	3	-	2	-	3
CO 3	-	3	3	3	3	1	-	-	3	-	2	-	3
CO 4	-	3	3	3	3	1	-	-	3	-	2	-	3
CO 5	-	3	3	3	3	1	-	-	3	-	2	-	3
Average	0.4	3	3	3	2.8	1.2	-	-	3	-	2	-	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art through the Ages: A Concise History*, Thomson Wadsworth, New York, 2006.
- 2) Berger, John. *Ways of Seeing*, Penguin UK, London, 2008.
- 3) Nandalal Bose, *Vision and Creation*, translated by K. G. Subramanyan. Visva-Bharati, Kolkata, 1999
- 4) Hazarika, Manjil. *Prehistory and Archaeology of Northeast India: Multidisciplinary Investigation in an Archaeological Terra Incognita*, Oxford University Press, Delhi, 2017.
- 5) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor, *History of Art*, 1991.
- 6) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 2005.
- 7) Singh, Upinder. *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century*, Pearson Education India, 2009.
- 8) Gernet, Jacques. *A History of Chinese Civilization*. Cambridge University Press, 1996.
- 9) Lee, Sherman E. *A History of Far Eastern Art*. NB, 1964.

1stSemester

Multidisciplinary Course-1

Course Title	INTRODUCTION TO PAINTING&SCULPTURE-I
Course Code	FNA-001-MD-1110
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Studying paintings of various notable painters ‘and basic applications of various tools, techniques and material

LO2: Studying sculptures of various notable sculptors’ and basic application and handling of various tools, techniques and material.

Course Outcomes

CO1: Developing a sense of pictorial language from the past traditions and ability to create image from the above experience.

CO2: Understanding the historical and contemporary contexts of painting techniques and materials.

CO3: Develop the ability to create three-dimensional forms with an awareness of structural integrity and aesthetic principles.

CO4: Developing a sense of clay modelling with basic understanding of texture, form, shape, dimension, volume, etc.

CO5: Analyse and reflect the technical understandings on their own work and the work of others to improve technical skills and conceptual understanding.

Unit No.	Content	Contact Hours	CO
1	Painting	45	1, 2,5
	Study and improvising with methods & materials		
2	Sculpture	45	3, 4, 5
	Clay Modelling and study methods& materials of Sculpture		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	-	3	2	2	-	-	2	3	3	-
CO 2	3	3	2	-	3	2	2	-	-	2	3	3	-
CO 3	3	3	2	-	3	2	2	-	-	2	3	3	-
CO 4	3	3	2	-	3	2	2	-	-	2	3	3	-
CO 5	3	3	2	-	3	2	2	-	-	2	3	3	-
Average	2	3	2	-	3	2	2	-	-	2	3	3	-

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 5) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 6) Bose, N. *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 7) Artists: Leonardo da Vince, Raphael, Nandalal Bose, Raja Ravi Varma, RamkinkarBajj, Rembrandt, Rodin, Vincent Van Gogh, etc.

1stSemester

Skill Enhancement Course-1

Course Title	THEORY PRACTICE PROJECT
Course Code	FNA-001-SE-0010
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning and understanding the material culture of the arts & crafts tradition of Arunachal Pradesh or neighboring states.

LO2: Learning the theory related to Art and Crafts.

Course Outcomes

CO1: Understanding indigenous materials and aesthetic value of local craft tradition and implement them in their own practice

CO2: Understanding the use of local material culture.

CO3: Understanding and acquiring the skill of traditional arts and crafts.

CO4: Understanding the theory related to Art and Crafts and the history of material culture of local art and crafts tradition.

CO5: Understanding the utilitarian purposes of local arts and crafts tradition and extent them to contemporary art practices.

Unit No.	Content	Contact Hours	CO
1	Project	90	1,2,3,4,5
	Traditional Arts & Crafts with Bamboo/Cane/Textile/Wood/Leather/Etc.		
	Theory		
	Living Art forms from eastern Himalayan foothills (North-East India)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	3	2	3	3	3	2	-	3	3	1
CO 2	3	2	2	3	2	3	3	3	1	-	3	3	1
CO 3	3	2	1	3	2	3	3	3	1	-	3	3	1
CO 4	1	3	3	3	1	3	3	2	2	-	3	3	1
CO 5	1	3	3	3	1	3	3	2	1	-	3	3	1
Average	2.2	2.6	2.2	3	1.6	3	3	2.6	1.4	-	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Wettstein, Marion. *Naga Textiles: Design, Technique, Meaning and Effect of a Local Craft Tradition in Northeast India*, 2014
- 2) Chakravarti, Shyamalkanti. *Wood and Metal Effigies of Nagaland*, 2002.
- 3) Elwin, Verrier. *The Art of the North-East Frontier of India*, 1959.

- 4) Chaudhuri, Sarit K. *People's Art of Northeast India History, Identity and Emerging Realities*, 2022.
- 5) Das A. K. *Basketry (Everyday Art of North East India)*, 2016.

SEMESTER – II (UG Certificate)

2nd Semester Major Course-2

Course Title	ORIENTATION TO VISUAL ARTS (PAINTING AND SCULPTURE)–II
Course Code	FNA-001-CC-1210
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To do exercises with space, form, structure, proportion and light & shade in the context of changing character of nature in different times of the day

LO2: Explore the organizational possibilities of Nature in multiple mediums

LO3: Learning basic armature of objects and develop 3D form

LO4: Learning to draw 3 dimensional and two-dimensional spaces.

Course Outcomes

CO1: Understanding of colours and paint the underline of the different physical quality of image sources available in the surrounding environment.

CO2: Observing life around and try to execute in different mediums and materials.

CO3: Understanding basic principles of 3D form.

CO4: Understanding the relationship of perspective, line, space and form.

CO5: Application of pattern/form/texture/motives/shape/colours from nature.

Unit No.	Content	Contact Hours	CO
1	Painting	70	1, 2, 4, 5
	<ul style="list-style-type: none"> Study of Nature and Environment with various medium Drawing: Exploration of Architectural spaces with various medium. 		
2	Sculpture	50	2, 3, 5
	<ul style="list-style-type: none"> constructing sculpture with reference to nature and industrial objects using basic armature Drawing: Architectural/natural spaces with various medium. 		

Mapping of POs/PSOs with COs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	2	1	-	2	3	3	1	3	2	3	3	1
CO 2	3	2	1	-	2	3	2	1	2	2	3	3	1
CO 3	3	2	1	-	2	3	3	1	3	2	3	3	1
CO 4	3	2	1	-	2	3	3	1	3	2	3	3	1
CO 5	3	2	1	-	2	3	3	1	3	2	3	3	1
Average	3	2	1	-	2	3	2.8	1	2.8	2	3	1	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Bahulkar, S. *Precious Clay of Life: Legendary Sculptor V P Karmarkar* (Trans. by Arvind Hate), Lalit Kala Akademi, New Delhi, 2015
- 5) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 6) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 7) Bose, N. *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 8) Artists: Nandalal Bose, Jogen Chaudhry, RamkinkarBaij, Rembrandt, Rodin, Vincent Van Gogh, Leonardo da Vince, etc.

2nd Semester Minor Course-2

Course Title	A BRIEF HISTORY OF PRE-MODERN ART-I
Course Code	FNA-001-MC-1210
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: Basic introduction to the arts of Mauryan, Sunga, Satavahana, Kushana, Gupta & post-Gupta Sculpture, Ajanta and Bagh Murals along with art forms from Northeastern India.

LO2: Introductory understanding to Early Christian, Byzantine art, Gothic art, Renaissance (painting and sculpture) and following periods of Baroque, Rococo and Neoclassicism

Course Outcomes

CO1: Understanding stylistic developments, narratives and iconography

CO2: Analysis of historical development of art activities through ages.

CO3: Identify and describe the distinguishing features of sculptures from the Maurya, Sunga, Satavahana, Kushan, Gupta, and Post-Gupta periods

CO4: Develop an understanding of the artistic techniques and themes present in the murals of Ajanta and Bagh

CO5: Locating the sculptural traditions from eastern Himalayan Foothills in the larger pre-modern Indian art historical timeline.

Unit No.	Content	Contact Hours	CO
1	Early Indian Art: Sculptures and Murals	30	1, 2, 3, 4, 5
	Maurya, Sunga, Satavahana, Kushan, Gupta, Post-Gupta sculpture, Ajanta and Bagh Murals and Sculptural traditions from eastern Himalayan Foothills		
2	Western Art	30	1, 2
	<ul style="list-style-type: none"> • Early Christian and Byzantine Art • Gothic Art • Renaissance, Mannerism, Baroque, Rococo and Neoclassicism 		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	1	3	3	-	2	2	-	-	3	-	2	2	3
CO 2	2	3	3	-	3	3	-	-	3	-	-	1	3
CO 3	-	3	3	-	3	2	2	-	3	1	1	-	3
CO 4	3	3	3	-	3	3	-	-	3	-	-	1	3
CO 5	3	3	3	3	3	3	-	3	3	-	-	2	3
Average	1.2	3	3	0.6	2.8	2.6	0.4	0.6	3	0.2	0.6	1.2	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Singh, Upinder. *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century*. Pearson Education India, 2009.
- 2) Huntington, Susan L., and John C. Huntington. *The Art of Ancient India: Buddhist, Hindu, Jain*. MotilalBanarsidass, 2014.
- 3) Mitter, Partha. *Indian Art*. (Oxford History of Art), Oxford University Press, 2001.
- 4) Spink, Walter. *Ajanta: History and Development*. Brill, 2018.
- 5) Tömöry, Edith. *A History of Fine Arts in India and the West*. Bombay: Orient Longman, 1982.
- 6) Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*. Thomson Wadsworth, 2006.
- 7) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor. *History of Art*, 1991.
- 8) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 2005.
- 9) Hauser Arnold. *The Social History of Art: Renaissance, Mannerism, Baroque*. Routledge, 1990.
- 10) Hauser, Arnold. Jonathan Harris. *The Social History of Art: Rococo, Classicism and Romanticism*, Vol. 3. Routledge, 1999.

2nd Semester Multidisciplinary Course-2

Course Title	INTRODUCTION TO PAINTING& SCULPTURE-II
Course Code	FNA-001-MD-1210
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning paintings of various traditions and develop a contextual approach to method, material and interpretation in the process of image making and create painting based on the same
 LO2: Learning relief/mural sculptures of various traditions and handling of various tools, techniques & material to create relief/mural work

Course Outcomes

CO1: Understanding various traditions of painting and develop an eclectic approach towards process and interpretation
 CO2: Understanding relief/mural traditions and ability to create relief/mural from the same.
 CO3: Understanding various approach of image making through various tradition of painting
 CO4: Exploring the various materials in making 3D forms
 CO5: Learning basic understanding of art appreciation in a foundational level.

Unit No.	Content	Contact Hours	CO
1	Painting	45	1, 3, 5
	Composition and study from various traditions of paintings.		
2	Sculpture	45	1, 2, 4, 5
	Relief/Mural Project; Study from various traditions of relief/mural.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	1	3	3	2	2	-	3	3	3	-
CO 2	3	3	1	2	3	3	-	3	-	2	3	3	-
CO 3	3	3	1	2	3	2	2	1	-	3	3	3	3
CO 4	3	3	1	1	3	3	-	1	-	1	3	3	1
CO 5	3	3	3	1	3	1	3	-	-	1	3	-	1
Average	3	3	2.8	0.85	3	2.4	1.4	1.4	-	2	3	2.4	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013

- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Bahulkar, S. *Precious Clay of Life: Legendary Sculptor V P Karmarkar* (Trans. by Arvind Hate), Lalit Kala Akademi, New Delhi, 2015
- 5) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 6) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 7) Bose, N. *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 8) Subramanyan, K. G. *The Living Tradition*, Seagull Books, Calcutta, 1987
- 9) Artists: Nandalal Bose, Jogen Chaudhry, RamkinkarBaij, Rembrandt, Rodin, Vincent Van Gogh, Leonardo da Vince, etc.

2nd Semester Skill Enhancement Course-2

Course Title	VISUAL COMMUNICATION
Course Code	FNA-001-SE-0020
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To learn how to use various Software /Apps related to image/video and digital media editing.

LO2: To learn editing, Power-Point Presentation, photography

Course Outcomes

CO1: Knowing basic use of software (Photoshop/Power point, etc.) for image or video editing.

CO2: Developing virtual & verbal communication skill

CO3: Developing skill of digital media leading to employability.

CO4: Understanding digital media as a tool of empowerment.

CO5: Understanding the possibilities of digital media.

Unit No.	Content	Contact Hours	CO
1	Image Editing	90	1, 2, 3, 4, 5
	Introduction of Software for editing and Presentation Skill		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	1	1	3	3	3	1	-	1	1	3	3	3
CO 2	3	1	1	2	3	3	1	-	1	2	3	3	3
CO 3	3	1	1	3	3	3	1	-	1	1	3	3	3
CO 4	3	1	1	2	3	3	1	-	1	2	3	3	3
CO 5	3	1	1	2	3	3	1	-	1	2	3	3	3
Average	3	1	1	2.4	3	3	1	-	1	1.6	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Photoshop/Illustrator/Power Point/Microsoft Word/ Premiere Pro, Final Cut Pro etc.

SEMESTER-III

3rd Semester Major Course-3 (PAINTING)

Course Title	PAINTING-I
Course Code	PNT-001-CC-2110
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Study life portrait and Full Human Figure in detail with specific focus on Character, Colour, scale, proportion, and interpretation etc.

LO2: Understanding of expression, gesture, movements and spatial relationships

Course Outcomes

CO1: Learning of different approach to representation realism, naturalism and expression etc.

CO2: Learning to interpret character, proportion and scale of human portrait and full figure through drawing and colour.

CO3: Learning to represent Body from direct observation

CO4: Learn to interpret impact of Light (Natural and artificial) on Body (Colour, surface, structure)

CO5: Learn composition on various surface leading to creative expression.

Unit No.	Content	Contact Hours	CO
1	Study from Life Study of Human Body and Portrait Composition Study leading to Creative Expressions	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	-	3	1	-	3	3	3	2	1
CO 2	3	3	2	-	-	3	1	-	1	3	2	2	1
CO 3	3	3	3	-	-	3	1	-	3	3	3	3	3
CO 4	3	3	2	-	-	3	1	-	2	3	3	2	1
CO 5	3	3	3	-	-	3	1	-	1	3	2	2	1
Average	3	3	2.6	-	-	3	1	-	2	3	2.6	2.2	1.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Nandalal Bose, Benod Bihari, Ramkinkar Baij, Jogen Chaudhry, Renaissance artists, Baroque artists, Romanticism artists, Impressionism artists, Post-Impressionism artists, etc.

3rd Semester Major Course-3 (SCULPTURE)

Course Title	SCULPTURE-I
Course Code	SCU-001-CC-2110
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Life Study in detail (Character, scale, proportion, and interpretation etc.)

LO2: Understanding of anatomy, structure, form, gesture, movement of human body

Course Outcomes

CO1: Learning of character, proportion, structure and scale of human figure through drawing, clay modelling and other materials.

CO2: Exploring the surfaces, textures of materials as expressions of human figures.

CO3: Learning to represent Body from direct observation

CO4: Learn to interpret impact of Light (Natural and artificial) on Body (Colour, surface, structure)

CO5: Learn composition on various surface leading to creative expression.

Unit No.	Content	Contact Hours	CO
1	Study from Life <ul style="list-style-type: none"> • Head/Portrait and Figure study • Composition Study leading to Creative Expressions 	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	-	3	1	-	3	3	3	2	1
CO 2	3	3	2	-	-	3	1	-	1	3	2	2	1
CO 3	3	3	3	-	-	3	1	-	3	3	3	3	3
CO 4	3	3	2	-	-	3	1	-	2	3	3	2	1
CO 5	3	3	3	-	-	3	1	-	1	3	2	2	1
Average	3	3	2.6	-	-	3	1	-	2	3	2.6	2.2	1.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guption, 2013
- 4) Perard, V. *Anatomy & Drawing*, New York: Victor Perard, 1928
- 5) Bridgman, G. B. *Bridgman's Life Drawing*, Dover Publications Inc., 2000
- 6) Hultgen, K. *The Art of Animal Drawing: Construction, Action, Analysis, Caricature*, Dover Art Instruction, USA, 1993
- 7) Ellenberger, W. *An Atlas of Animal Anatomy for Artists*, Dover Publications Inc., USA, 1956
- 8) Bridgman, G. B. *The Human Machine*, Dover Publication Inc, USA, 1972
- 9) Artists: Michelangelo, Ramkinkar Baij, Rodin, etc.

3rd Semester Major Course-4 (PAINTING)

Course Title	PAINTING-II
Course Code	PNT-001-CC-2120
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to multiple approaches to Study. Study from real reference of living and non living objects.

LO2: Engaging with the different tools of representation like composition, process and interpretation

LO3: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Basic understanding of transforming the objects/life from ecology in varied surface.

CO2: To generate an understanding to multiple points of view to study as process of engagement.

CO3: Understanding the representation of form, space from diverse material and surface relationship in relation to space and object.

CO4: Learn to interpret everyday experience of nature and lifestyle as a visual image

CO5: Explore different methods of composition to interpret the complex relationship of multiple elements in nature

Unit No.	Content	Contact Hours	CO
1	Study from Nature-I <ul style="list-style-type: none"> • Outdoor Study (Study of local environment) • Composition Study leading to Creative Expressions 	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	-	-	3	3	1	2	3	3	3	1
CO 2	3	3	2	-	-	3	3	1	2	3	3	3	1
CO 3	3	3	3	-	-	3	3	1	2	3	3	3	1
CO 4	3	3	2	-	-	3	3	1	2	3	3	3	1
CO 5	3	3	3	-	-	3	3	1	2	3	3	3	1
Average	3	3	2.4	-	-	3	3	1	2	3	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) LuiXiaogang, SudhirPatwardhan, Nandalal Bose, Benod Bihari, RamkinkarBaij, Renaissance artists, Baroque artists, Impressionism, Post-Impressionism, etc

3rdSemester Major Course-4 (SCULPTURE)

Course Title	SCULPTURE-II
Course Code	SCU-001-CC-2120
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning of basic armature/structure to develop 3D sculptures with direct materials like plaster cement etc.

LO2: Understanding the importance of structure, form and compositions

Course Outcomes

CO1: Understanding importance of armature in 3D Structural Design leading to sculpture.

CO2: Exploring the possibility of various materials in 3D construction.

CO3: Understanding the importance of materials and space relationship in context to 3D form.

CO4: Understanding negative and positive space in relation to 3D object.

CO5: Understanding the dynamic relationship of rhythm, balance, movement and form.

Unit No.	Content	Contact Hours	CO
1	3D Structural Design-I <ul style="list-style-type: none"> • Armature/Structure making for 3D objects/forms inspired from living and non-living entities from surrounding. • 3D Structures leading to Creative Compositions through form, balance, movement, gestures, space and proportion 	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	-	-	3	3	1	2	3	3	3	1
CO 2	3	3	2	-	-	3	3	1	2	3	3	3	1
CO 3	3	3	3	-	-	3	3	1	2	3	3	3	1
CO 4	3	3	2	-	-	3	3	1	2	3	3	3	1
CO 5	3	3	3	-	-	3	3	1	2	3	3	3	1
Average	3	3	2.4	-	-	3	3	1	2	3	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Perard, V. *Anatomy & Drawing*, New York: Victor Perard, 1928
- 5) Bridgma, G. B. *Bridgman's Life Drawing*, Dover Publications Inc., 2000

- 6) Hultgen, K. *The Art of Animal Drawing: Construction, Action, Analysis, Caricature*, Dover Art Instruction, USA, 1993
- 7) Ellenberger, W. *An Atlas of Animal Anatomy for Artists*, Dover Publications Inc., USA, 1956
- 8) Bridgman, G. B. *The Human Machine*, Dover Publication Inc, USA, 1972
- 9) Artists: like Michelangelo, RamkinkarBaij, Rodin, etc.

3rdSemester Minor Course-3

Course Title	A BRIEF HISTORY OF PRE-MODERN ART-II
Course Code	FNA-001-MC-2110
Credit (L:T:P)	4: 0: 0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: Learn Basic introduction to the manuscript painting traditions of Eastern and Western India followed by the history of miniature painting traditions of Mughal, Rajasthani, Pahari schools and Northeast India

LO2: Introduction to the Chinese painting tradition, particularly focusing on the landscape paintings from Song, Yuan and Ming periods.

Course Outcomes

CO1: Understanding the pre-modern art practices from India including northeast

CO2: Learn the inherent dynamics of the non-western (mostly Chinese) painting and print making traditions and their unique treatment of varied subjects from landscape to narratives.

CO3: Learn to compare and analyse different traditions within the Non-western models of image making and sculpture traditions

CO4: Learn to appreciate the different sources and roots of multiple tradition in Indian and Asian art.

CO5: Learning to incorporate narrative and conceptual elements into their compositions and storytelling that convey deeper meanings and engage viewers on multiple levels.

Unit No.	Content	Contact Hours	CO
1	Indian Art: Illuminated Manuscript Traditions	40	1, 5,4
	<ul style="list-style-type: none"> • Manuscript Traditions of Pala &Jaina, • Mughal, Rajasthani/ Rajput, Pahari painting • Pre-Modern Painting Traditions from Northeast India 		
	Non-Western Art: (Introduction to Chinese Landscape Painting& prints)	20	2, 3, 4
<ul style="list-style-type: none"> • Chinese Tang, Song and Yuan dynasty 			

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	1	3	3	3	3	3	3	-	3	3	3	-	3
CO 2	2	3	3	-	3	2	2	-	3	-	3	-	-
CO 3	-	3	3	2	3	1	1	-	3	1	3	-	3
CO 4	1	3	3	3	3	3	1	-	3	-	2	-	3
CO 5	3	3	3	-	3	2	3	-	3	3	2	3	3
Average	1.4	3	3	1.6	3	2.2	2	-	3	1.4	2.6	0.6	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Chakraborty Anjan, *Indian Miniature Painting*, 1996.
- 2) Goswamy, B. N., *Pahari Masters*, Niyogi Books, 2009.
- 3) Goswamy, B. N., *The Sprit of Indian Painting*, Thames and Hudson, 2016.
- 4) Goswamy, B. N., *Nainsukh of Guler: A Great Indian Painter From a Small hill- State*, Niyogi Books, 2011.
- 5) Rogers, J. M. *Mughal Miniatures*, Thames & Hudson, 1993.
- 6) Chakaraverty, A. *Indian Miniature Painting*, Lustre, 2008.
- 7) Mitter, Partha. *Indian Art. (Oxford History of Art)*, Oxford University Press, 2001.
- 8) Goswamy, B. N. *The Spirit of Indian Painting: Close Encounters with 100 Great Works 1100-1900*. Penguin UK, 2014.
- 9) Goswamy, B.N. *The Word is Sacred, Sacred is the Word: The Indian Manuscript Tradition*, 2008.
- 10) Goswamy, B. N. *Pahari Masters: Court Painters of Northern India*. ArtibusAsiae Publishers; Museum Rietberg, 1992.
- 11) Brown, Percy. *Indian Painting under the Mughals, AD 1550 to AD 1750*. Clarendon Press, 1924.
- 12) Dallapiccola Anna L, *Indian Painting: The Lesser-Known Traditions*, 2011.
- 13) Das Gupta, Rajatananda. *Eastern Indian Manuscript Painting*. D. B. Taraporevala Sons, 1972.
- 14) Lee, Sherman E. *A History of Far Eastern Art. (No Title)*, 1964.
- 15) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 2005.

3rdSemester Multidisciplinary Course-3

Course Title	INTRODUCTION TO PAINTING& SCULPTURE-III
Course Code	FNA-001-MD-2110
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning paintings of Modern/Contemporary art practice

LO2: Study of contemporary models of representation. Introduction contemporary, process and materiality. Study as a multilayered process of engagement with environment.

LO3: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

LO4: Learning sculptures of Modern/Contemporary art practice

Course Outcomes

CO1: Understanding modern/contemporary painting and ability to create painting in the same manner.

CO2: Explore eclecticism as process of reconciliation of multiple traditions and individual identity towards a self-improvised interpretation

CO3: Understanding modern/contemporary sculpture and ability to create sculpture in the same manner.

CO4: Learning to plan, develop, and execute complex sculptural projects, demonstrating the ability to manage materials, tools, and techniques to bring their creative visions to life.

CO5: Learning to contextualize their sculptural work within the broader history of modern and contemporary art, understanding how social, political, and cultural factors influence artistic practice.

Unit No.	Content	Contact Hours	CO
1	Painting	45	1, 2
	Creative Painting and study Modern/Contemporary art & artists		
	Sculpture	45	2, 3, 4, 5
	Creative composition with Direct material and study Modern/Contemporary art & artists.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	3	-	1	-	1	1	3	3	1
CO 2	3	3	3	1	3	-	2	-	1	1	3	3	1
CO 3	3	3	3	-	3	-	1	-	1	1	3	3	1
CO 4	3	3	3	-	3	-	1	-	1	1	3	3	1
CO 5	3	3	3	-	3	-	1	-	1	1	3	3	1
Average	3	3	3	0.2	3	-	1.2	-	1	1	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Artists: David Hockney, Kara Walker, Faith Ringgold, AtulDodiya, Anju Dodiya, Jogen Chaudhry, Arpita Singh, NaliniMalani, AnselmKeifer, SudhirPatwardhan, LuiXiaogang, Xu Bing, Zhang Huan, Zhang Xiaogang, Elizabeth Peyton, Neo Rauch, Gerhard Richter, Chris Ofili, Peter Doig, Jenny Saville, etc.

3rd Semester

Skill Enhancement Course-3

Course Title	COMMUNITY BASED WORK
Course Code	FNA-001-SE-0030
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learn collective approaches/attitudes and work in community space. Explore Participation as a tool of collective engagement to generate a community-based art practice

LO2: Exploring the aesthetics of shared authorship of making and sharing

Course Outcomes

CO1: Building social engagement and community-based work.

CO2: Explore process-based art through collective approach towards a performative and participatory method of sharing.

CO3: Learn the ethics of engaging with community in building dialogue and relationship

CO4: Learn the ethics of working in a group and collaboration

CO5: Learn the tools to participate in the everyday activity of a community life

Unit No.	Content	Contact Hours	CO
1	<p>Community Based Art</p> <p>Enhancing the skill to work in collective process of individual and the group.</p> <p style="text-align: center;">OR</p> <p>Engage with neighbouring communities or explore art practice as a collective engagement with different social and cultural practices to evoke an interdependent exploration of nature and local environment.</p>	90	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	2	2	2	3	3	3	3	3	2	3	3	3
CO 2	3	3	2	2	3	3	3	3	3	2	3	3	2
CO 3	3	2	2	3	3	2	3	3	3	3	3	2	3
CO 4	3	2	2	3	3	1	3	3	3	2	3	2	3
CO 5	3	3	3	3	3	2	3	3	3	2	3	2	1
Average	3	2.4	2.2	2.6	3	2.2	3	3	3	2.2	3	2.4	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

- 1) Dockx, N. and Gielen, P. *Commonism: A New Aesthetics of the Real*, Valiz, 2018
- 2) Bourriard, N. *Relational Aesthetics*, 1998
- 3) Artists/Collective/Group: Nepal Picture Library, Abounaddara Collective, Asian Art Archive, Ektara Collective, Wendy Ewald

SEMESTER – IV (UG Diploma)

4thSemester

Major Course-5 (PAINTING)

Course Title	PAINTING-III
Course Code	PNT-001-CC-2210
Credit (L: T: P)	0: 0: 8
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Study the process of preparation of ground and technique of paintings of indigenous practices to produce individual art work

LO2: Understand the relationship of image making and local landscape or environment

LO3: Explore tools of everyday life as methods of making art

LO4: Study the traditional painting like Miniature/Manuscript to produce individual art work

LO5: Study from real reference and reproduced source.

LO6: Copy as a model of reengaging and learning from existing traditions through analysis and knowhow of method and material.

LO7: Exposure to Indian miniature and other local traditions of paintings (Mughal, Rajasthani, Pahari, Tibetan Tangka, Thai-Khamti Manuscript, Manipuri and Assamese manuscripts, etc.

Course Outcomes

CO1: Understanding of traditional painting to learn technique, medium, etc. and improvising towards individual interpretation

CO2: Learn the relationship of oral traditions and its relationship to image and elements in traditional painting

CO3: Learn the method of representation of image in different traditions of indigenous paintings and its contemporary interpretations of different tools used to create indigenous paintings.

CO4: To generate and understanding of multiple point of views of study as process of engagement with real reference and traditional practice

CO5: Understanding the traditional painting and improvising with the technique of ground and colour preparation and different application technique and interpreting time and space with reference to miniature/monumental painting

Unit No.	Content	Contact Hours	CO
1	Study from Reference-I <ul style="list-style-type: none"> • Study of indigenous paintings (like Gond/Warli Painting, Patachitra of Bengal/Assam, Madhubani Paintings/Local arts of North-East India, etc.) • Study of Miniature/Monumental Painting 	240	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	3	-	2	1	-	2	2	3	3	2
CO 2	3	3	1	3	-	1	2	-	3	-	2	3	1
CO 3	3	3	3	3	-	3	3	-	2	-	3	3	1
CO 4	3	3	1	3	-	3	2	-	1	2	3	3	2
CO 5	3	3	-	3	-	2	1	-	1	1	2	3	1
Average	3	3	1.4	3	-	2.2	9	-	1.8	1	2.6	3	1.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Singh Shyam, V. K. and Anand, S. *Finding My Way*, Juggernaut, India, 2016
- 2) Singh Uikey, D. *Where has the Tiger Gone?*, Tara Books, India, 2018
- 3) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 4) Subramanyan, K. G. *The Living Tradition*, Seagull Books, Calcutta, 1987
- 5) Kaiser, T *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 2012
- 6) Jain, J. *Other Masters: Five Contemporary Folk and Tribal Artists of India*, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd., New Delhi, India, 1998
- 7) Jain, J. *Tradition and Expression in Mithila Painting*, Grantha Corporation, 1999
- 8) Jain, J. *Kalighat Painting: Images from a Changing World*, Grantha Corporation, 1999
- 9) Sinha, S. & Panda C. *Kalighat Paintings*, V & A Publishing, 2012
- 10) Wettstein, M. *Naga Textiles: Design Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 2014
- 11) Elwin, V. *The Art of North-East Frontier of India*, North-east Frontier Agency, 1959
- 12) Goswamy, B. N. *Pahari Masters*, Niyogi Books, 2009
- 13) Goswamy, B. N. *The Sprit of Indian Painting*, Thames and Hudson, 2016
- 14) Goswamy, B. N. *Nainsukh of Guler: A Great Indian Painter from a Small hill- State*, Niyogi Books, 2011
- 15) Rogers, J. M. *Mughal Miniatures*, Thames & Hudson, 1993
- 16) Chakaraverty, A. *Indian Miniature Painting*, Lustre, illustrated edition, India, 2008
- 17) Artwork of other masters: Mughal/Rajasthani/Pahari Miniature/Jain Manuscript Painting,
- 18) Artists: Jangarh Singh Shyam, Abanindranath Tagore, Nandalal Bose, Gulam Sheikh, Nilima Sheikh, NS Harsha, Surender Nair, Rekha Rodwatti, Bhupen Khakkar, Shahzia Sikander, Singh Twins and other artists

4th Semester

Major Course-5 (SCULPTURE)

Course Title	SCULPTURE-III
Course Code	SCU-001-CC-2210
Credit (L: T: P)	0: 0: 8
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Learning the material culture of indigenous art.
 LO2: Explore indigenous world view through art practice.
 LO3: Learning the practice and process of indigenous art.
 LO4: Learning various methods of terracotta sculpture making
 LO5: Learning various formats of relief sculpture
 LO6: Learning compositional approaches
 LO7: Learning various approach to space and perspective

Course Outcomes

- CO1: Understating the material culture practice and process of indigenous art.
 CO2: Understanding of used of indigenous knowledge of natural/organic materials/terracotta in making sculpture
 CO3: Interpreting the indigenous visual practices into contemporary sculptural practice.
 CO4: Understanding relief sculpture of different traditions of world art with its technique, composition, medium, carving and modelling, etc. and improvising towards individual interpretation.
 CO5: Ability to interpret time and space with reference to traditional relief sculpture into contemporary practice.

Unit No.	Content	Contact Hours	CO
1	Study from Reference-II	240	1,2, 3,4,5
	<ul style="list-style-type: none"> • Sculpture composition from indigenous art (Indian/world) • Exploring various conventional mediums including terracotta • Study of Relief Sculpture composition from past tradition (Indian/World) 		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	1	3	1	3	3	2	1	3	3	2	3
CO 2	3	2	2	3	-	3	3	1	-	1	3	3	2
CO 3	3	1	-	3	2	3	3	1	-	1	3	3	1
CO 4	3	3	1	3	-	3	3	1	-	-	2	2	1
CO 5	3	1	1	3	-	3	3	2	1	-	3	2	1
Average	3	2	1	3	0.6	3	3	1.4	0.4	1	2.8	2.4	1.6

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Harrod, T. *Craft (Whitechapel: Documents of Contemporary Art)*, MIT Press, 2018
- 2) Venkatesan, S. *CRAFT MATTERS: Artisans, Development and the Indian Nation*, Orient Black Swan, 2009
- 3) Weltge, S. W. *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993
- 4) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 5) Wettstein, M. *Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 2014
- 6) Elwin, V. *The Art of North-East Frontier of India*, Directorate of Research, Govt. of Arunachal Pradesh, 1959
- 7) Rogers, L. R. *Relief Sculpture (Appreciation of the Arts S.)*, Oxford University Press, 1974
- 8) Drawings & sculpture: European Renaissance, Bharhut, Mahaballipuram, Egypt etc.
- 9) Artists: Rodin, RamkinkarBaij, K.G. Subramaniyan, Meera Mukherjee, KamruzzamanShadin, SopheapPich, NavjotAltaf, AbdulayeKonate, GuntaStözl, Anni Albers, MarliEhrman, etc.

4th Semester Major Course-6 (PAINTING)

Course Title	PAINTING-IV
Course Code	PNT-001-CC-2220
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Narrate their own culture/ethnicity/existence with reference to traditional technique/style/medium/ composition of Scroll Painting.

LO2: Study different models of horizontal/vertical mode of representation inspired from Asian Models of scroll Painting and drawing.

LO3: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Understanding the traditional painting and improvising with the technique of ground and colour preparation and different application technique.

CO2: Understanding multiple point of view of study as process of engagement with different methods of silk and paper scrolls.

CO3: Understanding the narrative tradition of image making from the point of view of multiple perspectives in context of contemporary life.

CO4: Explore the different composition methods of horizontal and vertical formats of scroll paintings.

CO5: Ability to interpret time and space with reference to scroll painting.

Unit No.	Content	Contact Hours	CO
1	Study from Reference-II	120	1, 2, 3, 4, 5
	Narrative Composition with reference to Scroll Painting. (Indian/Western/South East Asian)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	2	-	3	2	-	3	2	3	3	3
CO 2	3	3	3	3	-	3	2	-	3	-	2	2	1
CO 3	3	3	1	3	-	2	1	-	3	1	3	2	1
CO 4	3	3	2	2	-	1	3	-	3	-	3	3	-
CO 5	3	3	1	2	-	1	2	-	3	3	3	2	2
Average	3	3	1.8	2.4	-	2	2	-	3	1.2	2.8	2.4	1.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lee, S. E. *History of Far Eastern Art*, Pearson, 2002
- 2) Kaiser, T *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 2012
- 3) Jain, J. *Other Masters: Five Contemporary Folk and Tribal Artists of India*, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd., New Delhi, India, 1998

- 4) Jain, J. *Tradition and Expression in Mithila Painting*, Grantha Corporation, 1999
- 5) Jain, J. *Kalighat Painting: Images from a Changing World*, Grantha Corporation, 1999

4th Semester Major Course-6 (SCULPTURE)

Course Title	SCULPTURE-IV
Course Code	SCU-001-CC-2220
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning mass, volume, scale, proportion, anatomy, posture, etc. from Male/Female figures (half-scale in size).

Course Outcomes

CO1: Ability to develop half scale life study.

CO2: Ability to draw a half scale life study

CO3: Ability to construct the armature for the life study

CO4: Ability to take the half scale life study plaster mould

CO5: Ability to cast the half scale life study from the plaster mould in cement/plaster etc.

Unit No.	Content	Contact Hours	CO
1	Study from life-II	120	1, 2, 3, 4, 5
	Life Study (half scale of human figure) and other physical gesture.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	-	3	-	-	1	1	3	2	3
CO 2	3	3	2	-	-	3	-	-	2	1	3	3	2
CO 3	3	3	2	-	-	3	-	-	1	1	2	3	3
CO 4	3	3	3	-	-	3	-	-	1	1	2	2	3
CO 5	3	3	2	-	-	3	-	-	1	1	3	1	3
Average	3	3	2.4	-	-	3	-	-	1.2	1	2.6	2.2	2.8

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Perard, V. *Anatomy & Drawing*, New York: Victor Perard, 1928
- 5) Bridgman, G. B. *Bridgman's Life Drawing*, Dover Publications Inc. 2000
- 6) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publication, 2013
- 7) Hultgen, K. *The Art of Animal Drawing: Construction, Action, Analysis, Caricature*, Dover Art Instruction, USA, 1993
- 8) Bridgman, G. B. *The Human Machine*, Dover Publication Inc, USA, 1972

- 9) Rubino, P. *Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpture*, Waston-Guptill Publications Inc., U.S., 2010
- 10) Mills, J. *The Encyclopedia of Sculpture Techniques*, Waston-Guptill Publications Inc., U.S. 1990
- 16) George, H. *The Elements of Sculpture*, Phaidon Press, London, 2014

4th Semester Major Course-7 (PAINTING)

Course Title	PAINTING-V
Course Code	PNT-CC-2230
Credit	04
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Understanding linear perspective, multiple perspectives, Birds eye view from monochrome and multi-colour perception

LO2: Learn architecture drawing and composition.

LO3: Explore Collage as a process of synthesis and assimilation

LO4: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Basic understanding of objects/life in relation to the various environmental issues and ecology.

CO2: To generate an understanding to multiple point of view to study as process of engagement with real reference and traditional practice.

CO3: Understanding the representation of form, space from diverse material, colour and surface relationship.

CO4: Explore methods of recycling as a tool for collage with different found materials.

CO5: Understanding the coherence between different materials and surfaces in building image.

Unit No.	Content	Contact Hours	CO
1	Study from Nature-II	120	1, 2, 3, 4, 5
	Painting Composition based on immediate environment/space.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	-	-	2	1	-	3	1	3	3	3
CO 2	3	3	2	-	-	3	-	-	2	1	3	3	3
CO 3	3	3	1	-	-	3	2	-	2	1	3	3	3
CO 4	3	3	1	-	-	2	1	-	2	2	3	3	3
CO 5	3	3	3	-	-	3	-	-	3	1	3	3	3
Average	3	3	1.8	-	-	2.6	0.8	-	2.4	1.2	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Artists: Nandalal Bose, Benod Bihari Mukherjee, K.G. Subramanyam, Jogen Chaudhry, David Hokney, Post-Impressionism artists, Jaishree Chakraborty, BhupenKhakkar, SudhirPatwardhan, Arpita Singh, Jagannath Panda, etc.

4thSemester Major Course-7 (SCULPTURE)

Course Title	SCULPTURE-V
Course Code	SCU-001-CC-2230
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning 3D structural design with basic principles as elements of sculpture.

LO2: Learning 3D structural design as an adding process (assemblage)

LO3: Learning 3D structural design as building process (modelling)

Course Outcomes

CO1: Generate 3D structural design with appropriate medium leading towards a sculpture.

CO2: Exploring the possibility of various materials in 3D construction.

CO3: Understanding the importance of form and space relationship in context to 3D structure.

CO4: Understanding relationship of solid forms and void spaces in context to 3D object.

CO5: Understanding the dynamic relationship of rhythm, balance, movement and form.

Unit No.	Content	Contact Hours	CO
1	3D Structural Design-II	120	1,2,3,4,5
	3D structural design with direct Materials		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	1	-	-	3	-	-	2	1	3	3	2
CO 2	3	3	2	-	-	3	-	-	2	1	3	3	3
CO 3	3	3	1	-	-	3	-	-	2	1	3	3	1
CO 4	3	3	1	-	-	3	-	-	2	1	3	3	2
CO 5	3	3	1	-	-	3	-	-	2	1	3	3	2
Average	3	3	1.2	-	-	3	-	-	2	1	3	3	2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publications, 2013
- 2) Toft, A. *Modelling and Sculpture: A Guide to Traditional Methods*, Dover Publications, 2013
- 3) Brubeck, D. *Sculpting the Figure in Clay*, Watson-Guptill, 2013
- 4) Perard, V. *Anatomy & Drawing*, New York: Victor Perard, 1928
- 5) Bridgman, G. B. *Bridgman's Life Drawing*, Dover Publications Inc. 2000
- 6) Lanteri, E. *Modelling and Sculpting Animals*, Dover Publication, 2013
- 7) Hultgen, K. *The Art of Animal Drawing: Construction, Action, Analysis, Caricature*, Dover Art Instruction, USA, 1993
- 8) Bridgman, G. B. *The Human Machine*, Dover Publication Inc, USA, 1972
- 9) Rubino, P. *Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpture*, Waston-Guptill Publications Inc., U.S., 2010

- 10) Mills, J. *The Encyclopedia of Sculpture Techniques*, Waston-Guptill Publications Inc., U.S. 1990
- 17) George, H. *The Elements of Sculpture*, Phaidon Press, London, 2014

4thSemester Minor Course-4

Course Title	A Brief History of Early-Modern Art
Course Code	FNA-001-MC-2210
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.

LO2: Interrogating different categories of representation of art from an art historical perspective

Course Outcomes

CO1: Understanding the historical context and development of the Company School of Painting in colonial India.

CO2: Tracing the origins and evolution of *KalighatPata* paintings in 19th-century Bengal along with the distinctive characteristics and iconography.

CO3: Looking at Raja Ravi Varma's works and approaches in the light of the modernist tendency.

CO4: Understanding the cultural and philosophical underpinnings of Romanticism and Realism as artistic movements. highlighting the differing approaches to subject matter and style.

CO5: Learning the inherent dynamics of the non-western (mostly Japanese) painting and printing making traditions and their unique treatment of varied subjects from Muromachi and Momoyama, and Edo periods of Ukiyo-e woodblock prints.

Unit No.	Content	Contact Hours	CO
1	Indian Art (Introduction to the Early Modern Indian Art)	20	1, 2, 3
	<ul style="list-style-type: none"> • Company School of Painting, • Kalighatpatas • Raja Ravi Varma 		
	<ul style="list-style-type: none"> • Romanticism • Realism 	20	4
	Non-Western Art: (Introduction to Japanese painting & prints)	20	5
<ul style="list-style-type: none"> • Screen painting: Muromachi and Momoyama periods Ukiyo-e woodblock prints of the Edo period. 			

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	1	3	1	-	2	1	3	2	3
CO 2	2	3	3	-	2	3	1	-	2	1	1	2	3
CO 3	3	3	3	-	1	3	1	-	2	1	3	3	2
CO 4	3	3	3	-	1	3	1	-	2	1	2	2	2
CO 5	2	3	3	-	2	3	1	-	2	1	1	1	3
Average	2.6	3	3	-	1.4	3	1	-	2	1	2	2	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Adam, Leonard. *Primitive Art*, Penguin, 1949.
- 2) Boas, Franz. *Primitive Art*, 1955.
- 3) R. Ferris, William. *Afro-American Folk Art and Crafts*, 2009.
- 4) Kaeppler, Adrienne L. *The Pacific Arts of Polynesia and Micronesia* (Oxford History of Art), 2008.
- 5) Girard-Geslanl, Maud, Marijke J. Klokke, Albert Le Bonheur, Donald M. Stadtner. *Art of Southeast Asia*, 1998.
- 6) Fischer, Joseph, Thomas Cooper. *The Folk Art of Bali: The Narrative Tradition*, 1998
- 7) SantraTarapada. *Folk Arts of West Bengal and the Artist Community*, 2011.
- 8) Kaiser Thomas. *Painted Songs: Continuity and Change in an Indian Folk Art*, 2012.
- 9) Jain, Jyotindra. *Other Masters. Five Contemporary Folk and Tribal Artists of India*, 1998.
- 10) Sharma, Shiv Kumar. *The Indian Painted Scroll*. Kala Prakashan, 1993.

SEMESTER – V

5thSemester Major Course-8 (PAINTING)

Course Title	PAINTING-VI
Course Code	PNT-001-CC-3110
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning the practice and process of Contemporary Artist

LO2: Study of contemporary models of representation. Introduction to post 1950s art-practice, process and materiality.

LO3: Composition as a multilayered process of engagement with different images sources as a reference.

Course Outcomes

CO1: Understanding of medium, process and practice by contemporary artists.

CO2: Understanding the dialectics of mechanically reproduced images and self improvised interpretation, like Synthetic Cubism, Dada Collage, Pop Art etc.

CO3: Explore eclecticism as process of reconciliation of multiple traditions and individual identity.

CO4: Understanding the diversity of contemporary art practices.

CO5: Generating an Interdisciplinary approach of research and engagement with environment

Unit No.	Content	Contact Hours	CO
1	Study from Reference-III Reference from Contemporary Art Practice	120	1,2,3,4,5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	1	3	2	2	2	2	3	3	2
CO 2	3	3	3	-	-	3	2	-	2	2	3	3	-
CO 3	3	3	3	-	2	3	2	-	2	2	3	3	-
CO 4	3	3	3	2	3	3	2	-	2	2	3	3	-
CO 5	3	3	3	2	3	3	2	2	2	2	3	3	-
Average	3	3	3	1.2	1.8	3	2	0.8	2	2	3	3	2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

David Hockney, Kara Walker, Faith Ringgold, AtulDodiya, Anju Dodiya, Jogen Chaudhry, Arpita Singh, NaliniMalani, AnslemKeifer, SudhirPatwardhan, LuiXiaogang, Xu Bing, Zhang Huan, Zhang Xiaogang, Elizabeth Peyton, Neo Rauch, Gerhard Richter, Chris Ofili, Peter Doig, Jenny Saville etc.

5thSemester Major Course-8 (SCULPTURE)

Course Title	SCULPTURE- VI
Course Code	SCU-001-CC-3110
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning various formats of design application of visual culture.

LO2: Learning various formats of design application of everyday life.

LO3: Learning compositional/structural approaches of making of everyday objects (functional or decorative).

LO4: Learning various approach to space and construction (textile, architectural form, ornaments, fencing, tools, etc.)

Course Outcomes

CO1: Understanding principles & elements of different approaches towards sculptural construction.

CO2: Understanding varied material application to learn technique, composition, medium, etc. and improvising towards individual interpretation.

CO3: To generate an understanding of multiple ways of making sculpture (soft sculpture, fiber sculpture, etc.)

CO4: Understanding and improvising with the used of traditional tools in making sculpture.

CO5: Ability to interpret everyday knowledge of indigenous/local traditions into contemporary art practice.

Unit No.	Content	Contact Hours	CO
1	Study from Reference-III Reference from Contemporary Art Practice	120	1,2,3,4,5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	1	2	3	-	-	2	2	3	3	1
CO 2	3	3	2	1	1	3	2	-	2	2	3	3	1
CO 3	3	3	2	1	1	3	-	-	2	2	3	3	1
CO 4	3	3	2	1	1	3	3	-	2	2	3	3	1
CO 5	3	3	3	3	2	3	3	3	2	2	3	3	2
Average	3	3	2.2	1.4	1.4	3	1.6	0.6	2	2	3	3	1.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Gormley, A. (2015), Antony Gormley on Sculpture, University of Chicago
- 2) Williams, A. (1989), Sculpture: Technique, Form, Content, Davis Publications Inc., U.S.
- 3) Individual artists like Brancussi, Loius Bourgeois, K.G. Subramanyam, Meera Mukherjee, Mrinalini Mukherjee, SurekhaSarada, SivkumarVerma, Dhruv Mistry, NavjotAltaf, RakhiPaswani, Priya Ravish Mehra, RaghavKaneria, and etc.

5thSemester Major Course-9 (PAINTING)

Course Title	PAINTING-VII
Course Code	PNT-001-CC-3120
Credit (L:T; P)	0:0:6
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To create artwork taking reference of various visual culture and art forms by learn the techniques, medium and process and make personal interpretation.

LO2: Narrate their own culture/ethnic/existence with reference to the indigenous painting

LO3: Learning various formats of design application of visual culture.

LO4: Learning compositional/structural approaches of making of everyday objects (functional or decorative) to make pictorial representation

LO5: Learning various approach to space and construction (textile, architectural form, ornaments, fencing, tools, etc.)

Course Outcomes

CO1: Understanding and applying the techniques, medium and process to develop artwork by personal interpretation.

CO2: Understanding principles & elements of different approaches towards visual construction.

CO3: Understanding varied material application to learn technique, composition, medium, etc. and improvising towards individual interpretation.

CO4: To generate an understanding of multiple ways of making of image (weaving, dyeing, batik, knitting, stitching etc.)

CO5: Understanding and improvising with the use of traditional tools in making image and ability to interpret everyday knowledge of indigenous/local traditions into contemporary art practice.

Unit No.	Content	Contact Hours	CO
1	<p>Study from reference-IV</p> <ul style="list-style-type: none"> Study of visual cultural Traditions (painting, textile, jewellery, sculpture, relief, mask, etc.) in the context of North-East India or other ethnic traditions/culture. Narrative composition with reference to the technique/style/medium of indigenous traditions 	180	1,2,3,4,5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	3	2	3	2	3	3	2
CO 2	3	3	2	2	3	3	3	1	2	2	3	3	3
CO 3	3	3	3	3	3	3	3	3	2	1	3	3	2
CO 4	3	3	3	3	3	3	3	3	3	2	3	3	3
CO 5	3	3	3	3	3	3	3	2	2	1	3	3	3
Average	3	3	2.8	2.8	3	3	3	2.2	2.4	1.6	3	3	2.6

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Harrod, T. *Craft (Whitechapel: Documents of Contemporary Art)*, MIT Press, 2018
- 2) Venkatesan, S. *CRAFT MATTERS: Artisans, Development and the Indian Nation*, Orient Black Swan, 2009
- 3) Weltge, S. W. *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993
- 4) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 5) Wettstein, M *Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 2014
- 6) Elwin, V. *The Art of North-East Frontier of India*, Directorate of Research, Govt. of Arunachal Pradesh, 1959
- 7) Artists: KamruzzamanShadin, SopheapPich, NavjotAltaf, AbdulayeKonate, GuntaStözl, Anni Albers, MarliEhrman, etc.

5thSemester Major Course-9 (SCULPTURE)

Course Title	SCULPTURE- VII
Course Code	SCU-001-CC-3120
Credit (L:T:P)	0:0:6
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To create artwork taking reference from contemporary artists/art practices

LO2: Learning the practice and process of making of Contemporary Art

LO3: Study of contemporary models of representation. Introduction to post-1950s art-practices, process and materiality.

LO4: Multilayered process of engagement with different material and image sources as visual references.

LO5: Introduction to various mediums to create multi-layered composition with reference to organic and other found material towards individual interpretation

LO6: Explore conversation between conventional and new technology in creating sculptures

LO7: Explore the possibilities of various medium and its embedded meaning.

Course Outcomes

CO1: Understanding and equipping oneself with medium, process and practice of contemporary art and artists.

CO2: Exploring eclecticism as process of reconciliation of multiple traditions and individual identity of contemporary art practices.

CO3: Generating an Interdisciplinary approach of research and engagement with environment/tradition

CO4: Understanding the possibilities of mix-media as medium for creating art work and engaging with the environment from a multisensory way.

CO5: Exploring an integrated understanding of space and image multiple ways of representation through various application of conventional and advanced techniques of medium and material.

Unit No.	Content	Contact Hours	CO
1	Study from Reference-IV	180	1,2,3,4,5
	Reference from Contemporary Art		
	Mix-Media Composition-I		
	Experiment with multiple mediums and materials		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	3	3	3	1	3	3	3	2	3
CO 2	3	3	3	2	3	3	3	3	3	3	1	3	1
CO 3	3	3	3	1	3	3	3	2	3	3	2	2	3
CO 4	3	3	3	2	3	3	3	3	3	2	3	3	2
CO 5	3	3	3	2	3	3	3	1	3	3	3	3	3
Average	3	3	3	1.8	3	3	3	2	3	3	2.4	2.6	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Weintraub, L. (2003), *Making Contemporary Art: How Modern Artist Think and Work*, Thames & Hudson, U.K.
- 2) Temkin, A. (2005), *Contemporary Voices: Works from the UBS Art Collection*, Museum of Modern Art, New York
- 3) Edited by Farr, I. (2012), *Memory: Document of Contemporary Art*, The MIT Press
Artists: Antony Gormley, Anish Kapoor, Louise Bourgeois, CaiGue-Qiang, Ai Weiwei, El Anatsui, ShilpaGupta, Tallur L. N., SharmilaSamant, Sheela Gowda, SopheapPich, Tony Cragg, Kimsooja, Do Ho Suh, HeriDono, JannisKounellis, Mario Merz, Michelangelo Pistoletto, Ai Weiwei, Xu Bing, Sheela Gowda, Ibrahim Mahama, etc.

5thSemester Major Course-10 (PAINTING)

Course Title	PAINTING-VIII
Course Code	PNT-001-CC-3130
Credit (L:T:P)	0:0:6
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to various mediums to create multi-layered composition with reference to coloured paper, photograph, digital image and other found material towards individual interpretation

LO2: Understand the relationship of multiple materials in image making

Explore the juxtaposition of diverse application of mediums

Course Outcomes

CO1: Understanding the possibilities of mix-media as medium for creating art work.

CO2: Engage with the environment from a multisensory way

CO3: Explore an integrated understanding of space and image multiple ways of representation

CO4: Explore various application of conventional and advanced techniques of medium and material

CO5: Developing self-reflective interpretation of Contemporary Art into one's own practice.

Unit No.	Content	Contact Hours	CO
1	Mix-Media Composition-I	180	1,2,3,4,5
	Experiment with collage and multiple mediums/materials		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	1	-	3	2	-	2	3	3	3	2
CO 2	3	3	3	1	-	3	2	-	3	3	3	3	1
CO 3	3	3	3	1	-	3	2	-	2	3	3	3	1
CO 4	3	3	3	1	-	3	2	-	2	3	3	3	1
CO 5	3	3	3	2	-	3	2	-	2	3	3	3	1
Average	3	3	3	1.2		3	2		2.2	3	3	3	1.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Artists: JayaschreeChakarvarty, Anselm Kiefer, AtulDodiya, N. S. Harsa, AnselmKeifer, David Hokney, Pop and Dadaism artists, Pablo Picasso, ShaziaSikandar, AbdulayeKonate, Mark Bradford, William Kentridge, Ibrahim Mahama, etc.

5thSemester Major Course-10 (SCULPTURE)

Course Title	SCULPTURE-VIII
Course Code	SCU-001-CC-3130
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Developing a composition and learning of piece mould technique and casting.

LO2: Developing a composition in simple/complex form with clay.

Course Outcomes

CO1: Ability to use moulding casting process using industrial techniques.

CO2: Ability to take waste mould and casting

CO3: Ability to take piece mould and mother mould leading to various casting

CO4: Ability to make rubber mould leading to casting in multiple materials

CO5: Ability to generate multiple editions of individual artwork through casting

Unit No.	Content	Contact Hours	CO
1	Sculpture Composition-II	120	1,2,3,4,5
	Individual Sculpture composition leading to Piece Mould and Casting in different materials including metal casting.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	1	-	1	3	-	-	2	3	3	3	1
CO 2	3	3	2	-	1	3	-	-	1	3	3	3	1
CO 3	3	3	1	-	-	3	-	-	1	3	3	3	1
CO 4	3	3	1	-	-	3	-	-	2	3	3	3	1
CO 5	3	3	1	-	1	3	-	-	2	3	3	3	1
Average	3	3	1.2	-	0.6	3	-	-	1.6	3	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Moszynska, A. *Sculpture Now*, Thames and Hudson, 2013
- 2) Collins, J. *Sculpture Today*, Phaidon Press, 2014
- 3) Appasamy, J. *An Introduction to Modern Indian Sculpture*, Indian Council for Cultural Relations, Jaisalmer, India, 1970
- 4) Artists: Auguste Rodin, Meera Mukherjee, K. G. Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, N. N. Rimzon, Raghav Kaneria, Anish Kapoor, Navjot Altaf, Picasso, Alberto Giacometti, Anthony Gormley, Louise Bourgeois, Rachel Whiteread etc.

Minor Course-5

Course Title	INTRODUCTION TO MODERN ART HISTORICAL TRENDS-I
Course Code	FNA-001-MC-3110
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: To provide a sense of western modernist art movements from Romanticism to the history of Multimedia of western origin focusing on major artists.

LO2: Basic introduction to the genesis of modern Indian art starting from pre-independence era, focusing on the developments in Bengal, Madras along with Raja Ravi Varma in Kerala and Baroda. The practices of various individual artists from these schools will be emphasized upon citing examples.

LO3: To provide a sense of the work and contribution of the women artists in Indian modernist art movements.

Course Outcomes

CO1: Understanding the genesis of art and the engagement of wider audiences with the same with the flux of commonalities through mostly economy and global politics.

CO2: Analyze the key characteristics and techniques of 19th century Impressionist painting, including the use of light, color, and brushwork.

CO3: Providing an understanding of styles, idioms, ideologies of various modern art movements and the major artists across the world including India.

CO4: The Role of women artists in the modern Indian art movements.

CO5: Understanding multiple ‘modernities’ from a global art perspective.

Unit No.	Content	Contact Hours	CO
1	Pre-World War and Post War Art in America, Europe and Asia	30	1, 2, 5
	<ul style="list-style-type: none"> • Impressionism and Post-Impressionism, Fauvism and Expressionism • History of Photography and Advertisement 		
2	Modern India and Democratisation of Art	30	1, 3, 4, 5
	<ul style="list-style-type: none"> • The Madras School • Bengal School (Abanindranath Tagore, Gaganendranath Tagore, Jamini Roy) and Deviprasad Roy Choudhury • Modernist Women Artists- Amrita Sher-Gil, Sunayani Devi and GauriBhanja 		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	2	3	3	-	3	3	-	-	3	3	2	2	3
CO 2	3	3	3	-	3	3	-	-	3	3	1	2	3
CO 3	1	3	3	-	3	3	-	-	3	3	1	1	3
CO 4	2	3	3	-	3	3	1	-	3	3	3	1	3
CO 5	2	3	3	-	3	3	1	-	3	3	1	3	3
Average	2	3	3	-	3	3	0.4	-	3	3	1.6	1.8	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor. *History of Art*, NB, 1991.
- 2) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 2005.
- 3) Gombrich, E. H. *The Story of Art*, Vol. 12, Phaidon, 1995.
- 4) Newhall, Beaumont. *The History of Photography: From 1839 to the Present*, Museum of Modern Art, 1984
- 5) Marien, Mary Warner, *Photography: A Cultural History*, Laurence King Publishing, 2002.
- 6) Barthes, R., *From Camera Lucida*, RHUK, 1993.
- 7) Subramanyan, K. G. *The Living Tradition Perspectives on Modern Indian Art*, Seagull Books, 1987.
- 8) Sinha Gayatri, *Indian Art an Overview*, Rupa Publishers, 2003
- 9) Nevil, Pran. *Marvels of Indian Painting: Rise and Demise of Company School*, Nevile Books, 2007.
- 10) Jain, Jyotindra, *Kalighat Painting: Images from a Changing World*, 1999.
- 11) Parimoo, Ratan. *Art of Three Tagores: From Revival to Modernity*, Kumar Gallery, 2011.
- 12) Mitter, Partha. *Art and Nationalism in Colonial India, 1850–1922: Occidental Orientations*, Cambridge University Press, 1995.
- 13) Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-47*, Reaktion Books, 2007.
- 14) Dalmia, Yashodhara. *Amrita Sher-Gil: A Life*, Penguin Books, 2013.

5th Semester Internship-I

Course Title	INTERNSHIP
Course Code	FNA-001-IN-3110
Credit (L:T:P)	0:0:2
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Display/written

Learning Objectives

LO1: Introduction to various material culture, life, situation and practices in a collaborative way.

LO2: Develop communication, interpersonal and other critical skill to further develop art eco-system in the region.

LO3: To learn how to build trust with the collaborator.

LO4: To give possibilities for experiential learning.

LO5: Learning from artists, craftsmen, weavers, storytellers, folk-singers, farmers, environmentalists and practitioners relevant to the discipline.

Course Outcome

CO1: Learning from experts (contemporary/traditional)

CO2: Understanding the material cultures, techniques, tools, relevant skills as well as the philosophies behind the various practices that the interns will engage with.

CO3: Inculcating experiential learning

CO4: Generating employability and entrepreneurship

CO5: Understanding the possibilities of developing art eco-system in the region.

Unit No.	Content	Contact Hours	CO
1	Internship-I	60	1, 2, 3, 4, 5
	Internship with diverse practitioners of excellence (individual/collective/industrial/government)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	3	2	3	3	3	1	3	3	3	2
CO 2	3	3	1	3	3	3	3	3	3	3	3	3	1
CO 3	3	3	2	3	3	3	3	3	3	3	2	3	3
CO 4	3	3	2	3	3	3	3	3	3	3	3	3	2
CO 5	3	3	-	3	-	3	3	3	3	3	3	3	3
Average	3	3	1.4	3	2.2	3	3	3	3	3	2.8	3	2.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Harrod, T. *Craft (Whitechapel: Documents of Contemporary Art)*, MIT Press, 2018
- 2) Venkatesan, S. *CRAFT MATTERS: Artisans, Development and the Indian Nation*, Orient Black Swan, 2009
- 3) Weltge, S. W. *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993

SEMESTER – VI (UG Degree)

6th Semester

Major Course-11 (PAINTING)

Course Title	PAINTING-IX
Course Code	PNT-001-CC-3210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Explore the individual idea, subject, and interpretation to contextualize figure in painting composition and developing artistic idiom

LO2: Engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture

LO3: Study as a multilayered process of engagement with environment. Generating an Interdisciplinary approach of research and engagement with environment

Course Outcomes

CO1: Understanding of subjectivity in terms of body, space, activity, environment etc.

CO2: Exploring various mediums, materials and application possibility

CO3: Exploring individual artistic expression, compositional aspects like body and space relationship towards a pictorial representation

CO4: Inquiring representation of body from a historical perspective

CO5: Process as an individual investigation of multiple traditions of painting

Unit No.	Content	Contact Hours	CO
1	Representative of Body and Space Relationship	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	-	3	-	1	2	3	3	3	1
CO 2	3	3	3	-	-	3	-	2	2	3	3	3	3
CO 3	3	3	3	-	-	3	-	-	2	3	3	3	2
CO 4	3	3	3	-	-	3	-	3	2	3	3	3	3
CO 5	3	3	3	-	-	3	-	-	2	3	3	3	2
Average	3	3	3	-	-	3	-	-	2	3	3	3	-

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 2007
- 2) Artists: BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Gulam Mohamed Sheikh, Faith Ringgold Yue Minjun, NyomanMasriadi, Lucian Freud, Luc Tuymans, Marlene Dumas, William Kentridge, Jean-Michael Basquiat etc.

6thSemester

Major Course-11(SCULPTURE)

Course Title	SCULPTURE-IX
Course Code	SCU-001-CC-3210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning to make individual project to create sculpture considering local materials

LO2: Learning to engage with local environment, location and situation

LO3: Learning to explore space as crucial element in contemporary sculpture

Course Outcomes

CO1: Create sculpture with conventional/Un-conventional materials responding to local environment/location.

CO2: Learning to create site-specific works

CO3: Learning to create environmental sculpture

CO4: Learning to explore collaborative practice

CO5: Exploring the role of public sculptures in diverse social spaces.

Unit No.	Content	Contact Hours	CO
1	Outdoor Sculpture: Outdoor or public Sculpture based on local environment/surrounding.	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	-	3	-	3	1	3	3	3	1
CO 2	3	3	3	1	-	3	-	3	1	3	3	3	2
CO 3	3	3	3	3	-	3	1	3	1	3	3	3	2
CO 4	3	3	3	2	-	3	1	3	1	3	3	3	2
CO 5	3	3	3	1	-	3	1	3	1	3	3	3	3
Average	3	3	3	2	-	3	0.6	3	1	3	3	3	2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Artists: Meera Mukherjee, KG Subramanyan, RamkinkarBaij, Rabindra Reddy, KanayiKunhiraman, Nek Chand, NavjotAltaf, Anish Kapoor, Andy Goldsworthy, Richard Long, Richard Shilling, Tony Cragg, Damien Hirst, Richard Sierra, Anthony Gromley, Nagji Patel, Sushen Ghosh and others.

6thSemester Major Course-12 (PAINTING)

Course Title	PAINTING-X
Course Code	PNT-001-CC-3220
Credit	04
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Explore with various medium (photography/video/installation/soundscape/etc.) to create artwork through interpretation of multi-layered reality.

LO2: Explore the possibilities of various medium and its embedded meaning

LO3: Explore and exercise with digital media as an empowering tool to tell own narrative.

Course Outcomes

CO1: To understand and create artwork in digital or physical form with body/material/space/etc.

CO2: Understanding the possibilities of various medium.

CO3: Transforming drawing into animation

CO4: Learning techniques of photo montage as moving image

CO5: Learning to use different audio/visual tools such as photography/video/installation/soundscape/etc. as an integrated form of expression.

Unit No.	Content	Contact Hours	CO
1	Mix-Media (New Media) Composition-II	120	1, 2, 3, 4, 5
	Experiment with multiple mediums and materials like photograph, video, stop motion animation, sound, various mediums.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	-	3	2	3	3	3	3
CO 2	3	3	3	3	3	3	-	2	3	3	3	3	2
CO 3	3	3	3	1	3	3	-	1	2	3	3	3	2
CO 4	3	3	3	3	3	3	-	3	2	3	3	3	2
CO 5	3	3	3	1	3	3	-	1	2	3	3	3	3
Average	3	3	3	2.2	3	3	-	2	2.2	3	3	3	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) McLuhan M. *The Medium is the Massage*, Gingko Press, U.K., 2001
- 2) Kasfir, S.L. *Contemporary African Art*, Thames & Hudson, 2000
- 3) Sontag, S. *On Photography*, Picador, USA, 2001
- 4) Barthes, R. *Camera Lucida*, RHUK; New Ed edition, 1993
- 5) Rush, M. *New Media in Art*, Thames & Hudson, 2005
- 6) Artists: Nam June Paik, William Kentridge, David Hockney, Hans Haack, ApichatpongWeerasethakul, Thao Nguyen Phan, Daido Moriyama, Stephen Gill,

Forensic Architecture, Wang Bing, Bill Viola, Rashid Rana, Sohrab Hura, Michal Rovner, Raqs Media Collective, Nalini Malani, Ranbir Kaleka, Jitish Kallat, Shilpa Gupta, Camp, B.V. Suresh etc.

6thSemester

Major Course-12 (SCULPTURE)

Course Title	SCULPTURE-X
Course Code	SCU-001-CC-3220
Credit (L:T:P)	04
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Create multi-layered composition with reference to organic material, photograph, video, soundscape, digital image and other found material towards individual interpretation.

LO2: Explore with various medium (photography/video/installation/soundscape/etc.) to create artwork through interpretation of multi-layered reality.

LO3: Explore the possibilities of various medium and its embedded meaning

LO4: Explore and exercise with new media as an empowering tool to tell own narrative

Course Outcomes

CO1: Understanding the possibilities of mix-media (new- media) as medium for creating art work in digital or physical form with body/material/space/etc.

CO2: Understanding the possibilities of interaction of various medium as a 3D artwork.

CO3: Transforming modelling into animation (stop motion)

CO4: Learning techniques of montage/assemblage as kinetic/moving forms

CO5: Learning to use different audio/visual tools such as photography/video/installation/soundscape/etc. as an integrated form of expression

Unit No.	Content	Contact Hours	CO
1	Mix-Media Composition-II	120	1, 2, 3, 4, 5
	Experiment with Multiple mediums and materials		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	3	3	-	-	3	3	3	3	3
CO 2	3	3	2	-	3	3	-	-	3	3	3	3	3
CO 3	3	3	1	-	3	3	-	-	2	3	3	3	3
CO 4	3	3	3	-	3	3	-	-	3	3	3	3	3
CO 5	3	3	3	-	3	3	-	-	2	3	3	3	3
Average	3	3	2.4	-	3	3	-	-	2.6	3	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Artists: William Kentridge, Nam June Paik, BaniAbidi, Shilpa Gupta, Amar Kanwar, L.N. Tallur, Tony Oursler, Michal Rovner, Bruce Newman, Alexander Calder and other Constructivists etc.

6thSemester

Major Course-13 (PAINTING)

Course Title	PAINTING-XI
Course Code	PNT-001-CC-3230
Credit (L:T:P)	0:0:8
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to painted/ mixed media /assemblage mural like direct painting in indoor/outdoor spaces

LO2: Mosaic murals with tiles/terracotta and other found materials for outdoor spaces

LO3: Learning the relationship between art and architectural spaces.

LO4: Graffiti as temporary public wall murals.

Course Outcomes

CO1: Understanding and ability to create site specific wall mural.

CO2: Ability to create murals with various mediums.

CO3: Ability to create integrated spaces of art with the architecture

CO4: Ability to design murals according to the requirement of different interiors in public or private spaces

CO5: Understanding role of mural as an integrated aesthetic experience.

Unit No.	Content	Contact Hours	CO
1	Project Mural	240	1, 2, 3, 4, 5
	Mural (Painted, mosaic, terracotta, sand casting, assemblage and other materials) (In group OR individual project)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	1	3	2	3	2	3	1	3	3	3	2
CO 2	3	3	2	3	2	3	3	3	2	3	3	3	1
CO 3	3	3	1	1	2	3	2	3	2	3	3	3	3
CO 4	3	3	1	1	2	3	3	3	2	3	3	3	3
CO 5	3	3	1	1	2	3	3	3	3	3	3	3	3
Average	3	3	1.2	1.8	2	3	2.6	3	2	3	3	3	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Artists: Nandalal Bose, Benod Bihari Mukherjee, K G Subramanyan, SomnathHore, Himmat shah, Diego Rivera, Howard Hodhkins David Alfaro Siqueiros, Jose' Clemente Orozco, etc. and traditional murals such as Ajanta, Kerala mural, Rajasthani frescos, Tibetan Tangka mural painting, etc.

6th Semester

Major Course-13 (SCULPTURE)

Course Title	SCULPTURE-XI
Course Code	SCU-001-CC-3230
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Introduction of sculpture composition with multiple forms/figures.
 LO2: Learning the relationship between figures and manmade objects.
 LO3: Explore the possibilities of manmade objects leading to sculpture composition.

Course Outcomes

- CO1: Understanding and ability to create sculpture composition with multiple forms/figures.
 CO2: Ability to observe the life and reality leading to sculpture composition.
 CO3: understanding the possibilities of manmade objects and its meaning leading to sculpture composition.
 CO4: Understanding the relationship between figures and manmade objects.
 CO5: Understanding human and object relationship through the sculpture composition.

Unit No.	Content	Contact Hours	CO
1	Sculpture Composition-III	120	1, 2, 3, 4, 5
	Composition with forms/figures observation from life and man-made objects		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	2	-	1	3	-	1	2	3	3	3	-
CO 2	3	3	2	-	2	3	-	1	2	3	3	3	-
CO 3	3	3	3	-	1	3	-	1	2	3	3	3	-
CO 4	3	3	3	-	2	3	-	-	2	3	3	3	-
CO 5	3	3	3	-	2	3	-	-	2	3	3	3	-
Average	3	3	2.6		1.6	3	-	0.6	2	3	3	3	-

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Artists: Meera Mukherjee, KG Subramanyan, RamkinkarBajj, Rabindra Reddy, KanayiKunhiraman, Nek Chand, NavjotAltaf, Anish Kapoor, Andy Goldsworthy, Richard Long, Richard Shilling, Tony Cragg, Damien Hirst, Richard Serra, Anthony Gromley, Nagji Patel, Sushen Ghosh and others.

6thSemester Minor Course-6

Course Title	INTRODUCTIO TO MODERN ART HISTORICAL TRENDS-II
Course Code	FNA-001-MC-3210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture
Evaluation	assignment/written

Learning Objectives

LO1: Study of modern art in the European countries and America focusing on the major art movements (Cubism to Minimal art) and major artists from those movements.

LO2: Introduction to the art practices in Calcutta, Bombay, and Madras forming specific art movements in the post-independent India focusing on the important groups.

LO3: To provide an understanding of the layers of regional modernism and varied art practices in reference to north-eastern states of India.

Course Outcomes

CO1: Understanding the parallel developments of society, polity and economy and art from late 19th to the 20th Century around the Europe, America and India.

CO2: Examine the major movements in modern Western art, including Cubism, Futurism, Constructivism, Dadaism, Surrealism, Abstract Expressionism, Art Nouveau, Kinetic art, and Pop art, exploring their origins, characteristics, and impacts

CO3: Developing a nuanced understanding of what modernism means in the Indian context, contrasting it with Western modernism.

CO4: Studying the concept of contextual modernism and its articulation through the art practices at Santiniketan, focusing on the contributions of Rabindranath Tagore, Nandalal Bose, RamkinkarBaij, and Binodebehari Mukherjee.

CO5: Examining the development of modern art practices in Northeast India, identifying regional characteristics and contributions to the broader narrative of Indian modernism.

Unit No.	Content	Contact Hours	CO
1	Modern Western art: Development of Capitalism and Conceptual art <ul style="list-style-type: none"> Cubism, Futurism, Constructivism, Dadaism and Surrealism 	30	1, 2, 3
2	What Was Modernism in Indian Art (Pre and Post-Independence and Public) <ul style="list-style-type: none"> Contextual Modernism and Art Practices in Santiniketan: Rabindranath Tagore, Nandalal Bose, RamkinkarBaij and Binodebehari Mukherjee Bombay Progressives and Calcutta Progressive, Cholamandal Artists' Village, Delhi Silpi Chakra, Baroda School Regional Modernism (Modern Art Practices in Northeast India) 	30	1, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	2	3	3	-	1	3	-	-	3	2	2	2	3
CO 2	2	3	3	-	1	3	-	-	3	2	1	1	3
CO 3	2	3	3	2	1	3	1	-	3	2	1	1	3
CO 4	2	3	3	1	1	3	2	-	3	2	3	3	3
CO 5	2	3	3	3	1	3	3	-	3	2	2	2	3
Average	2	3	3	1.2	1	3	1.2	-	3	2	1.6	1.8	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor, *History of Art*, H.N. Abrams, 1986.
- 2) Honour, Hugh, and John Fleming. *A World History of Art*, Laurence King Publishing, 2005.
- 3) Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*, Thomson Wadsworth, 2006.
- 4) Read, Herbert. *World of Art Series Concise History of Modern Painting*, Thames and Hudson, 1985.
- 5) Read, Herbert, *The Art of Sculpture*, Princeton University Press, 1977
- 6) Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-47*. Reaktion Books, 2007.
- 7) Sinha Gayatri, *Indian Art an Overview*, Rupa Publishers, 2003.
- 8) Guha-Thakurta, Tapati. *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850–1920*. Part of Cambridge South Asian Studies, 2007.
- 9) Kapur, Geeta. *When was Modernism: Essays on Contemporary Cultural Practice in India*, Tulika Books, 2000.
- 10) Subramanyan, K.G. *The Magic of Making - Essays on Art and Culture*, Seagull Books, 2007.
- 11) Subramanyan, K.G. *Chitrakar: The Artist Benodebehari Mukherjee*, Seagull Books, 2006.
- 12) Mitter, Partha, Parul Dave Mukherjee and Rakhee Balaran. *20th Century Indian Art: Modern, Post-Independence, Contemporary*, Thames and Hudson, London, 2022.

SEMESTER – VII

7thSemester

Major Course-14 (PAINTING)

Course Title	PAINTING-XII
Course Code	PNT-001-CC-4110
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning to make individual/group project to create painting/mural/installation etc. art considering local environment, materials and ecology.

LO2: Explore Site as a context and content

LO3: Develop methods of site-based research leading to practice

LO4: Learning the process of creating installations through individual/group project considering local environment, material, space and ecology.

LO5: Emphasizing space making as Scenography (a conversation among visual art, space design, architecture etc.).

LO6: Learning to use different sensory modalities to make interactive spaces

Course Outcomes

CO1: Ability to understand the site-specific work in context or responding to local environment, ecology and space making through interactive practice and, collective engagement.

CO2: Developing research methods to engage with sites and interpret material and form in relation to a site-specific dialogue.

CO3: Understanding the environment through use of multiple sensory modalities and applying them to practice.

CO4: Integrating space, image, architecture as a holistic experience in the discipline of Visual Arts and understanding the role of light and moving image in space design.

CO5: Scenography as an integrated language of visual art in designing different kinds of public events and spaces.

Unit No.	Content	Contact Hours	CO
1	Site Specific Project/ Installation Project/Scenography Project	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	3	3	2	1	1	3	3	3	1
CO 2	3	3	3	-	3	3	1	1	1	3	3	3	1
CO 3	3	3	3	-	3	3	2	1	1	3	3	3	1
CO 4	3	3	3	-	3	3	2	1	1	3	3	3	1
CO 5	3	3	3	-	3	3	1	1	1	3	3	3	1
Average	3	3	3	-	3	3	1.6	1	1	3	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Adriano, Pedrosa. Jens, Hoffmann and Laura, Hoptman. *Vitamin 3-D: New Perspectives in Sculpture and Installation*, Phaidon Press, 2009
- 2) Juliane, Rebentish *Aesthetics of Installation Art*, Sternberg Press, 2012

- 3) Anne, Petersen Ring. *Installation Art between Image and Stage*, Museum Tusculanum Press, 2015
- 4) Artists: Ilya and Emilia Kabakov, Allan Kaprow, William Kentridge, Olafur Eliasson, Cornelia Parker, Abeer Seikaly, Kader Attia, Francis Alÿs, Robert Smithson, Abeer Seikaly, Kader Attia, Andy Goldsworthy, Parermoon Puppet Theatre, Liu Xiaodong, d'strict, Jim Denevan, etc.

7thSemester

Major Course-14 (SCULPTURE)

Course Title	SCULPTURE-XII
Course Code	SCU-001-CC-4110
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning to make individual/group project to create painting/mural/performance/installation/soundscape/etc. art considering local environment, materials and ecology.

LO2: Explore Site as a context of practice.

LO3: Learning the process of creating installations through individual/group project considering local environment, material, space and ecology.

LO4: Emphasizing space making as Scenography (a conversation among visual art, space design, architecture etc.).

LO5: Learning to use different sensory modalities to make interactive spaces through direct material exploration

Course Outcomes

CO1: Ability to understand the site-specific work in context or responding to local environment, ecology and space making through interactive practice and, collective engagement.

CO2: Developing research methods to engage with sites and interpret material and form in relation to a site-specific dialogue.

CO3: Understanding the environment through use of multiple sensory modalities and applying them to practice.

CO4: Integrating space, image, and architecture as a holistic experience in the discipline of Visual Arts and understanding the role of light and moving image in space design.

CO5: Scenography as an integrated language of visual art in designing different kinds of public events and spaces.

Unit No.	Content	Contact Hours	CO
1	Site Specific Project/ Installation Project/Scenography Project	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with Cos

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	3	3	2	1	1	3	3	3	1
CO 2	3	3	3	-	3	3	1	1	1	3	3	3	1
CO 3	3	3	3	-	3	3	2	1	1	3	3	3	1
CO 4	3	3	3	-	3	3	2	1	1	3	3	3	1
CO 5	3	3	3	-	3	3	1	1	1	3	3	3	1
Average	3	3	3	-	3	3	1.6	1	1	3	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Adriano, Pedrosa. Jens, Hoffmann and Laura, Hoptman. *Vitamin 3-D: New Perspectives in Sculpture and Installation*, Phaidon Press, 2009
- 2) Juliane, Rebentish *Aesthetics of Installation Art*, Sternberg Press, 2012

- 3) Anne, Petersen Ring. *Installation Art between Image and Stage*, Museum Tusculanum Press, 2015
- 4) Artsitslike Ilya and Emilia Kabakov, Allan Kaprow, William Kentridge, Olafur Eliasson, Cornelia Parker, Abeer Seikaly, Kader Attia, Ibrahim Mahama, El Anatsui, Gregor Schneider, Mike Nelson, Mike Landy, Cristo, Anish Kapoor, Wolfgang Laib, Ai Wei Wei, Louis Bourgeois, Francis Alÿs, Robert Smithson, Andy Goldsworthy, Liu Xiaodong, d'strict, Jim Denevan and Parermoon Puppet Theatre, etc.

7thSemester

Major Course-15 (PAINTING)

Course Title	PAINTING-XIII
Course Code	PNT-001-CC-4120
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Learning and exploring the concept of bookmaking as an independent artwork.
 LO2: Exploring the various material cultures (natural/industrial) in the process of book making.
 LO3: Using the documentary approach as creative expression
 LO4: Engaging with various sites and knowledge systems
 LO5: Exploring indigenous worldview through book making processes.

Course Outcomes

- CO1: Understanding the concept of book making through one's own lens, experiences and cultural background.
 CO2: Documenting and engaging with indigenous worldview through book making.
 CO3: Understanding various aspects of documentary approaches through book making.
 CO4: Making books using locally available natural fibre.
 CO5: Using recycled materials (industrial) as an interpretation of a book art

Unit No.	Content	Contract Hours	CO
1	Book Art Project	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	3	2	3	3	3	2	2
CO 2	3	3	3	3	3	3	3	2	3	3	3	2	2
CO 3	3	3	3	2	3	3	3	3	3	3	3	1	1
CO 4	3	3	3	3	3	3	3	2	3	3	3	2	1
CO 5	3	3	3	-	3	3	3	2	3	3	3	2	2
Average	3	3	3	2.2	3	3	3	2.2	3	3	3	1.8	1.6

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

William Kentridge, Anselm Kiefer, Debra Frances, Amar Kanwar, AnupamChakravorty, Jackie Perry etc.

7thSemester Major Course-15 (SCULPTURE)

Course Title	SCULPTURE-XIII
Course Code	SCU-001-CC-4120
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Learning and exploring the concept of bookmaking as an independent sculpture.
 LO2: Exploring the various material cultures (natural/industrial) in the process of book making.
 LO3: Using the documentary approach as creative expression
 LO4: Engaging with various sites and knowledge systems
 LO5: Exploring indigenous worldview through book making processes emphasizing on other systems of structure and material applications.

Course Outcomes

- CO1: Understanding the concept of book making through one's own perspective, experiences and cultural background.
 CO2: Documenting and engaging with indigenous worldview through book making.
 CO3: Understanding various aspects of documentary approaches through book making.
 CO4: Making books using locally available natural fibre/other varied materials.
 CO5: Using recycled materials (industrial) as an interpretation of a book art

Unit No.	Content	Contact Hours	CO
1	Book Art Project	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	3	2	3	3	3	2	2
CO 2	3	3	3	3	3	3	3	2	3	3	3	2	2
CO 3	3	3	3	2	3	3	3	3	3	3	3	1	1
CO 4	3	3	3	3	3	3	3	2	3	3	3	2	1
CO 5	3	3	3	-	3	3	3	2	3	3	3	2	2
Average	3	3	3	2.2	3	3	3	2.2	3	3	3	1.8	1.6

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

William Kentridge, Anselm Kiefer, Debra Frances, Amar Kanwar, photo books, Jackie Perry, Anupam Chakraborty etc.

7thSemester

Major Course-16 (PAINTING)

Course Title	PAINTING-XIV
Course Code	PNT-001-CC-4130
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Explore the individual idea, interpretation and contextualize in response to contemporary art practice.

LO2: Understanding the process for developing artistic idiom.

LO3: Exploring different methods of composition as a tool of representation

Course Outcomes

CO1: Understanding of materials and possibility towards individual artistic expression.

CO2: Develop individual artistic ideas of representation

CO3: Historicising body as a content in contemporary art

CO4: Image making as a self-reflective method of individual interpretation

CO5: Investigate different methods of image making and applications with critical approach towards contemporary visual language

Unit No.	Content	Contact Hours	CO
1	Painting Composition-I	120	1, 2, 3, 4, 5
	Painting Composition: Figurative/Non-figurative		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	1	3	-	-	3	3	3	3	1
CO 2	3	3	3	-	1	3	-	-	2	3	3	3	1
CO 3	3	3	3	-	1	3	-	-	3	3	3	3	1
CO 4	3	3	3	-	1	3	-	-	3	3	3	3	1
CO 5	3	3	3	-	1	3	-	-	3	3	3	3	1
Average	3	3	3	-	1	3	-	-	2.8	3	3	3	1

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Subramanyan, K. G. *The Living Tradition*, Seagull Books, Calcutta, 1987
- 2) Artists like BhupenKhakkar, SudhiePatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Gulam Mohamed Sheikh, Faith Ringgold Yue Minjun, NyomanMasriadi, etc.

7thSemester

Major Course-16 (SCULPTURE)

Course Title	Sculpture-XIV
Course Code	SCU-001-CC-4130
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Outcomes

LO1: Explore the individual idea, interpretation and understanding the process for developing artistic idiom.

LO2: Experimenting and exploring the possibilities of new and unconventional material interpreting into contemporary sculpture practices

Course Outcomes

CO1: Understanding of materials and possibility towards individual artistic expression

CO2: Develop individual artistic ideas of representation

CO3: Making sculptures as a self-reflective method of individual interpretation

CO4: Investigate different approaches towards making of a sculpture

CO5: Develop critical approach towards contemporary visual language

Unit No.	Content	Contact Hours	CO
1	Sculpture Composition: IV Concept development and exploring unconventional material to produce figurative/non-figurative sculpture.	120	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	-	3	-	-	2	3	3	3	2
CO 2	3	3	3	-	-	3	-	-	3	3	2	3	2
CO 3	3	3	3	-	-	3	-	1	3	3	3	3	1
CO 4	3	3	3	-	-	3	-	-	2	3	2	3	1
CO 5	3	3	3	-	-	3	-	1	1	3	3	3	1
Average	3	3	3	-	-	3	-	0.4	2.2	3	2.6	3	1.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Moszynska, A., *Sculpture Now (World of Art)*, Thames and Hudson, 2013
- 2) Collins, J., *Sculpture Today*, Phaidon Press, 2014
- 3) Artists: Meera Mukherjee, K. G. Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, N. N. 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)

7thSemester

Major Course Elective -17 (PAINTING)

Course Title	PAINTING-XV
Course Code	PNT-001-DE-41010
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Creating body of work through one's own lens, experiences and cultural background.

CO4: Understanding the positionality of art practitioner through theory and practice within contemporary art practice.

CO5: Engaging the students with contemporary social, cultural, and political issues through their art practice, making their work relevant to current discourses of Visual Arts.

Unit No.	Content	Contact Hours	CO
1	Method and Material-I	120	1, 2, 3, 4, 5
	Project leading to theory and practice complementing each other within contemporary art practice		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	2	2	3	3	3	3	2
CO 2	3	3	3	2	2	3	3	1	2	3	3	3	3
CO 3	3	3	3	2	2	3	3	2	2	3	3	3	3
CO 4	3	3	3	1	2	3	2	2	2	3	3	3	2
CO 5	3	3	3	3	3	3	2	1	2	3	3	3	1
Average	3	3	3	2.2	2.4	3	2.4	1.6	2.2	3	3	3	2.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Adriano, Pedrosa. Jens, Hoffmann and Laura, Hoptman. *Vitamin 3-D: New Perspectives in Sculpture and Installation*, Phaidon Press, 2009

- 2) Juliane, Rebentish *Aesthetics of Installation Art*, Sternberg Press, 2012
- 3) Anne, Petersen Ring. *Installation Art between Image and Stage*, Museum Tusculanum Press, 2015
- 4) Artists: Ilya and Emilia Kabakov, Allan Kaprow, William Kentridge, Olafur Eliasson, Cornelia Parker, Abeer Seikaly, Kader Attia, Francis Alÿs, Robert Smithson, Abeer Seikaly, Kader Attia, Andy Goldsworthy, Parermoon Puppet Theatre, Liu Xiaodong, d'strict, Jim Denevan, etc.

7thSemester

Major Course Elective -17 (Sculpture)

Course Title	SCULPTURE-XV
Course Code	SCU-001-DE-41010
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Identify and contextualize diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Ability to create body of work through one's own lens, experiences and cultural background.

CO4: Understanding the positionality of art practitioner through theory and practice within contemporary art practice.

CO5: Engaging the students with contemporary social, cultural, and political issues through their art practice, making their work relevant to current discourses of Visual Arts.

Unit No.	Content	Contact Hours	CO
1	Method and Material-I	120	1, 2, 3, 4, 5
	Project leading to theory and practice complementing each other within contemporary art practice		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	2	2	3	3	3	3	2
CO 2	3	3	3	2	2	3	3	1	2	3	3	3	3
CO 3	3	3	3	2	2	3	3	2	2	3	3	3	3
CO 4	3	3	3	1	2	3	2	2	2	3	3	3	2
CO 5	3	3	3	3	3	3	2	1	2	3	3	3	1
Average	3	3	3	2.2	2.4	3	2.4	1.6	2.2	3	3	3	2.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Adriano, Pedrosa. Jens, Hoffmann and Laura, Hoptman. *Vitamin 3-D: New Perspectives in Sculpture and Installation*, Phaidon Press, 2009
- 2) Juliane, Rebentish *Aesthetics of Installation Art*, Sternberg Press, 2012
- 3) Anne, Petersen Ring. *Installation Art between Image and Stage*, Museum Tusculanum Press, 2015
- 4) Artists: Ilya and Emilia Kabakov, Allan Kaprow, William Kentridge, Olafur Eliasson, Cornelia Parker, Abeer Seikaly, Kader Attia, Francis Alÿs, Robert Smithson, Abeer Seikaly, Kader Attia, Andy Goldsworthy, Parermoon Puppet Theatre, Liu Xiaodong, d'strict, Jim Denevan, etc.

7th Semester Minor Course-7

Course Title	Late Modern and Contemporary Art-I
Course Code	FNA-001-MC-4110
Credit (L:T:P)	4: 0: 0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Comprehending the characteristics, historical context, and major artists of Abstract Expressionism, Art Nouveau, Kinetic Art, Pop Art, and Conceptual Art and analyze the impact of these movements on the development of early modern and contemporary art.

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape.

CO4: Understanding the genesis of contemporary art, including its socio-political background and cultural theories, in both global and Indian contexts.

CO5: Gaining insights into the structure and dynamics of the contemporary art market, including galleries, art festivals, and the role of art institutions.

Unit No.	Content	Contact Hours	CO
1	Western Art After 1950s	20	1,2
	Abstract Expressionism, Art Nouveau, Kinetic art and Pop art, Conceptual Art		
2	Contemporary Art Scenario of World and India: Theories and Practices	40	2, 3, 4, 5

	<ul style="list-style-type: none"> • Contemporary Art, Its Genesis and Socio-Political Background and Cultural Theories: World and India • Collective/ Community Art • Interdisciplinary Art • Ecological Art Practice • Feminist Art and Gender/ Queer Aesthetics • Performance Art • Public and Street Art • Multimedia Art/ New Media Art and Aesthetics • Art Market/ Galleries/ Art Festivals/ Art Agencies 		
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Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	-	3	3	-	-	3	3	2	3	3
CO 2	3	3	3	-	3	3	-	-	3	3	2	1	3
CO 3	3	3	3	-	3	3	-	3	3	3	3	2	3
CO 4	3	3	3	3	3	3	3	3	3	3	3	2	3
CO 5	3	3	3	3	3	3	3	3	3	3	2	3	3
Average	3	3	3	1.2	3	3	1.2	1.8	3	3	2.4	2.2	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Smith, Terry. *What Is Contemporary Art*, University of Chicago Press, Chicago, 2009
- 2) Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords*, Abbeville Press Inc., U.S., 1945.
- 3) Desai, Vishakha. *Asian Art History in the Twenty-first century*, Yale University Press, New Delhi, 2008.
- 4) B. Althuser. *Biennials and Beyond: Exhibitions that Made Art History: 1962-2002*, London, United Kingdom, Phaidon Press, 2013.
- 5) Dexter, Emma. *Volume of Vitamin D and Vitamin P*, Phaidon Pres, New York, 2005.
- 6) Morton, Timothy. *All Art is Ecological*, Penguin Classics, 2021.
- 7) Stallabrass, Julian. *Contemporary Art: A Very Short Introduction*, Oxford University Press, Oxford, 2020
- 8) Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practices in India*, Tulika Books New Delhi, 2000.
- 9) Dalmia, Yashodhara. *Contemporary Indian Art: Other Realities*, Marg Publications, Mumbai 2002.

- 10) Jhaveri, Amrita. *101: A Guide to 101 Modern and Contemporary Indian Artists*, University of Michigan, Michigan, 2005.
- 11) James, Josef. *Contemporary Indian Sculpture: Algebra of Figuration*, Oxford University Press, New Delhi, 1998.
- 12) Sheikh, Gulammohammed. *Contemporary Art in Baroda*, Tulika, New Delhi, 2003.
- 13) Dehejia, Vidya and Daryl Yauner Harnisch. *Representing the Body: Gender Issues in Indian Art*, Kali for women in association with the Book Review Literary Trust, New Delhi, 1997.
- 14) Mitter, Partha, Parul Dave Mukherjee and Rakhee Balaran. *20th Century Indian Art: Modern, Post-Independence, Contemporary*, Thames and Hudson, London, 2022.
- 15) **Art Fairs, Artists and Collectives-** Documenta, Biennales, *ChobiMela*, Asian Art Archive, Indian Art Fair, Rangarupa Collective, Kaali Collective (Bangladesh), Thama Collective (Burmese), Papermoon Collective (Indonesia), Nepal Picture Library, Raqs Media Collective etc.

Minor Course-8

Course Title	RESEARCH METHODOLOGY
Course Code	FNA-001-RC-4120
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture

Learning Objectives:

LO1: To apply contemporary critical theories to analyze and interpret artworks, recognizing the influence of various theoretical frameworks on art historical research.

LO2: To Master various research methodologies including subjectivity, objectivity, review of literature, citations, data collection, and both qualitative and quantitative research approaches.

Course Outcomes:

CO1: Tracing the historical development of literary criticism from its origins to contemporary approaches

CO2: Understanding art historical methodologies through the lens of the critical frameworks, identifying underlying structures, patterns, and meanings.

CO3: Developing an understanding to be able to apply theories and methodologies from Marginality Studies to the interpretation of literary texts, uncovering marginalized voices and perspectives

CO4: Understanding ethnographic and Oral History methods and their application in conducting research on literary texts, authors, visuals and cultural contexts

CO5: Understanding the basics of empirical and scientific methods of research and research design.

Unit No.	Content	Contact Hours	CO
1	Introduction to Art Historical Methods and Contemporary Critical Theory	30	1, 2, 3
	<ul style="list-style-type: none"> • Introduction to Formalism, Iconographic research, Semiotics, Structuralism and Post-structuralism • Marginality Studies (Gender, Race, Anthropocene, Feminist Waves and Intersectional Feminism, Post-Colonialism, Subalternity) 		
2	Approaches in Art Historical Research	30	4, 5
	<ul style="list-style-type: none"> • Subjectivity, Objectivity, Review of Literature, Citations, Data Collection, Qualitative, Qualitative Research • Ethnographic and Oral History 		

	<p>Methods (Questionnaire, Interviews, Documentation, Analysis, Interpretation)</p> <ul style="list-style-type: none"> • Research Design (Hypothesis, Synopsis, Research Question/Problem/Gap, Objectives, Writing of the Dissertation) 		
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Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	-	-	3	-	-	-	3
CO 2	3	3	3	3	3	3	3	2	3	2	1	-	3
CO 3	3	3	3	-	-	3	-	1	3	1	-	-	3
CO 4	3	3	3	3	3	3	3	3	3	3	1	-	3
CO 5	3	3	3	-	-	3	-	-	3	-	-	-	3
Average	3	3	3	1.8	1.8	3	1.2	1.2	3	1.2	0.4	-	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists

- 1) Berger, John. *Ways of Seeing*. Penguin UK, 2008.
- 2) Fernie, Eric C. *Art history and its Methods: A Critical Anthology*, 1995.
- 3) Vasari, Giorgio. *The Lives of the Artists*. OUP Oxford, 1998.
- 4) Gilles Deleuze and Felix Guattari, "Language: Major and Minor". *The Deleuze Reader*. Ed. Constantin V. Boundas. New York: University of Columbia Press. 1993.
- 5) HomiBhabha, "Editor's Introduction: Minority Maneuvres and Unsettled Negotiations." *Critical Inquiry* 23.3 (Spring 1997) pp. 431-459.
- 6) Spivak, GayatriChakravorty. "Can the Subaltern Speak?" *In Imperialism*. Routledge, 2023. 171-219.
- 7) Ambedkar, B.R. "Annihilation of Caste" and "Reply to Mahatma." *The Essential Writings of B.R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford University Press, 2002. pp. 263-319.
- 8) Thompson Paul & Joanna Bornat. *The Voice of the Past: Oral History* (Oxford Oral History Series), 2017.

Minor Course-9
MOOCs

**SEMESTER – VIII UG DEGREE
(HONOURS WITHOUT RESEARCH)**

8thSemester

Major Course-18 (PAINTING)

Course Title	PAINTING-XVI
Course Code	PNT-001-CC-4210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.

LO2: To engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.

CO2: Critical reflection on different social and cultural contexts.

CO3: Exploring art practice as an individual interpretation of tradition, history, gender, identity and culture

CO4: Exploring representation as a research based self-reflective process

CO5: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.

Unit No.	Content	Contact Hours	CO
1	Painting Composition-II	120	1, 2, 3, 4, 5
	Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)		

Mapping of POs/PSOs with COs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	3	3	3	3	2	3	3	3	3
CO 2	3	3	3	1	2	3	3	3	3	3	3	3	3
CO 3	3	3	3	1	3	3	2	2	1	2	2	2	2
CO 4	3	3	3	3	3	3	2	2	2	2	2	2	2
CO 5	3	3	3	2	2	3	3	2	2	3	3	3	3
Average	3	3	3	1.8	2.6	3	2.6	2.4	2	3	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
- 2) artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc.

8thSemester

Major Course-18 (SCULPTURE)

Course Title	SCULPTURE-XVI
Course Code	SCU-001-CC-4210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.

LO2: To engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture.

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.

CO2: Critical reflection on different social and cultural contexts.

CO3: Exploring art practice as an individual interpretation of tradition, history, gender, identity and culture

CO4: Exploring representation as a research based self-reflective process

CO5: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.

Unit No.	Content	Contact Hours	CO
1	Sculpture Composition-II	120	1, 2, 3, 4, 5
	Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)		

Mapping of POs/PSOs with COs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	3	3	3	3	2	3	3	3	3
CO 2	3	3	3	1	2	3	3	3	3	3	3	3	3
CO 3	3	3	3	1	3	3	2	2	1	2	2	2	2
CO 4	3	3	3	3	3	3	2	2	2	2	2	2	2
CO 5	3	3	3	2	2	3	3	2	2	3	3	3	3
Average	3	3	3	1.8	2.6	3	2.6	2.4	2	3	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Moszynska, A., *Sculpture Now (World of Art)*, Thames and Hudson, 2013
- 2) Collins, J., *Sculpture Today*, Phaidon Press, 2014
- 3) An Introduction to MODERN INDIAN SCULPTURE, Jaya Appasamy
- 4) Artists: Meera Mukherjee, K.G. Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, N. N. 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)

8th Semester

Major Course-19 (PAINTING)

Course Title	PAINTING-XVII
Course Code	PNT-001-CC-4220
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.
 LO2: To explore different process of application of material as a tool for painting.

Course Outcomes

- LO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.
 LO2: Learning to engage in an analytical way with different tools and process of image making
 LO3: Ability to engage with painting as a process-based practise
 LO4: Ability to create painting making through one's own perspective, experiences and cultural background.
 LO5: Understanding different approach and application of material as a process of image making.

Unit No.	Content	Contact Hours	CO
1	Painting Composition-III	120	1, 2, 3, 4, 5
	Composition based on possibilities and improvisation with material towards individual expression		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	3	3	3	3	3	3	3
CO 2	3	3	3	3	3	3	1	2	3	1	3	3	3
CO 3	3	3	3	3	3	3	1	1	3	2	3	3	3
CO 4	3	3	3	3	3	3	2	1	3	3	3	3	3
CO 5	3	3	3	3	3	3	2	2	3	3	3	3	3
Average	3	3	3	3	3	3	1.8	1.8	3	2.4	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
 artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc.

8th Semester

Major Course-19 (SCULPTURE)

Course Title	SCULPTURE-XVII
Course Code	SCU-001-CC-4220
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Outcomes

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.
 LO2: To explore various materials to create sculpture composition.

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.
 CO2: Exploring representation as a research based self-reflective process
 CO3: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.
 CO4: Understanding the politics of material leading to sculpture composition.
 CO5: Developing critical approach towards contemporary visual language.

Unit No.	Content	Contact Hours	CO
1	Sculpture Composition-II	120	1, 2, 3, 4, 5
	Composition based on possibilities and improvisation with material		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	3	3	3	3	3	3	3	3	3
CO 2	3	3	3	1	3	3	1	2	3	1	3	3	3
CO 3	3	3	3	1	3	3	1	1	3	2	3	3	3
CO 4	3	3	3	2	3	3	2	1	3	3	3	3	3
CO 5	3	3	3	2	3	3	2	2	3	3	3	3	3
Average	3	3	3	1.6	3	3	1.8	1.8	3	2.4	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
 artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc.

8thSemester

Major Course(Elective)-20 (PAINTING)

Course Title	PAINTING-XVIII
Course Code	PNT-001-DE-42010
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Emphasis on drawing in multiple frames leading to a dialogue with three-dimensional space.
 LO2: To draw as a tool of mapping the space and multiple narratives.
 LO3: To learn use of drawing as a tool of research leading to a process of learning and unlearning.

Course Outcomes

- CO1: Understating the process of drawing in multiple frames leading to a dialogue with three-dimensional space
 CO2: Understanding drawing as a tool of navigation leading to research.
 CO3: Ability to encounter/dialogue with the location through drawing
 CO4: Ability to create a drawing-based composition with individual artistic idiom and to understand and appreciate contemporary art practice.
 CO5: Understanding drawing as a self-reflective process.

Unit No.	Content	Contact Hours	CO
1	Drawing based Composition	120	1, 2, 3, 4, 5
	Dawning based composition with multiple frames leading to a dialogue with three-dimensional space/display		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	1	2	3	3	3	1	3	3	3	3
CO 2	3	3	3	3	1	3	2	3	3	3	3	2	3
CO 3	3	3	3	3	3	3	1	3	2	3	3	3	2
CO 4	3	3	3	3	2	3	3	3	2	3	3	2	3
CO 5	3	3	3	3	3	3	2	3	2	3	3	3	3
Average	3	3	3	2.6	2.2	3	2.2	3	2	3	3	2.6	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

William Kentridge, Nikhil Chopra, Rebecca Horn, Do Ho Suh etc.

8thSemester

Major Course(Elective)-20(SCULPTURE)

Course Title	SCULPTURE-XVIII
Course Code	SCU-001-DE-42010
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.
 LO2: To learn about the composition based on assemblage of multiple found objects/readymade and self-improvised objects.

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.
 CO2: Exploring and experiment with sculpture assemblage through research.
 CO3: Exploring assemblage of multiple found objects/readymade and self-improvised objects as process for sculpture.
 CO4: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.
 CO5: Developing critical approach towards contemporary visual language.

Unit No.	Content	Contact Hours	CO
1	Sculpture Assemblage	120	1, 2, 3, 4, 5
	Composition based on assemblage of multiple found objects/readymade and self-improvised objects.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	1	2	3	3	3	1	3	3	3	3
CO 2	3	3	3	3	1	3	2	3	3	3	3	2	3
CO 3	3	3	3	3	3	3	1	2	2	3	3	3	2
CO 4	3	3	3	3	2	3	3	2	2	3	3	2	3
CO 5	3	3	3	3	3	3	2	3	2	3	3	3	3
Average	3	3	3	2.6	2.2	3	2.2	2.6	2	3	3	2.6	2.4

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Moszynska, A., *Sculpture Now (World of Art)*, Thames and Hudson, 2013
- 2) Collins, J., *Sculpture Today*, Phaidon Press, 2014
- 3) Appasam J, *An Introduction to Modern Indian Sculpture*
- 4) Individual artists like Meera Mukherjee, K.G.Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, N.N.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)

8thSemester

Major Course(Elective)-21 (Painting)

Course Title	PAINTING-XIX
Course Code	PNT-001-DE-42020
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation
Contract Hours	120

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Ability to create body of work through one's own lens, experiences and cultural background.

CO4: Understanding the positionality of art practice through theory and practice complementing each other within contemporary art practice.

CO5: Engaging the students with contemporary social, cultural, and political issues through their art practice, making their work relevant to current discourses of Visual Arts.

Unit No.	Content	Contact Hours	CO
1	Method and Material-II	120	1, 2, 3, 4, 5
	Project leading to theory and practice complimenting each other within contemporary art practice.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	2	2	3	3	3	3	2
CO 2	3	3	3	2	2	3	3	1	2	3	3	3	3
CO 3	3	3	3	2	2	3	3	2	2	3	3	3	3
CO 4	3	3	3	1	2	3	2	2	2	3	3	3	2
CO 5	3	3	3	3	3	3	2	1	2	3	3	3	1
Average	3	3	3	2.2	2.4	3	2.4	1.6	2.2	3	3	3	2.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Yue Minjun, NyomanMasriadi, Gulam Mohamed Sheikh, Faith Ringgold, Francis Alÿs, GidreeBawle, Robert Smithson, Andy Goldsworthy, Gram Art Project, Parermoon Puppet Theatre, Liu Xiaodong etc.

8thSemester

Major Course(Elective)- 21 (Sculpture)

Course Title	SCULPTURE-XIX
Course Code	SCU-001-DE-42020
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation
Contract Hours	120

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape.

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Ability to create body of work through one's own lens, experiences and cultural background.

CO4: Understanding the positionality of art practitioner through theory and practice within contemporary art practice.

CO5: Engaging the students with contemporary social, cultural, and political issues through their art practice, making their work relevant to current discourses of Visual Arts.

Unit No.	Content	Contact Hours	CO
1	Method and Material-II	120	1, 2, 3, 4, 5
	Project leading to theory and practice complimenting each other within contemporary art practice.		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	2	2	3	3	3	3	2
CO 2	3	3	3	2	2	3	3	1	2	3	3	3	3
CO 3	3	3	3	2	2	3	3	2	2	3	3	3	3
CO 4	3	3	3	1	2	3	2	2	2	3	3	3	2
CO 5	3	3	3	3	3	3	2	1	2	3	3	3	1
Average	3	3	3	2.2	2.4	3	2.4	1.6	2.2	3	3	3	2.2

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

Yue Minjun, NyomanMasriadi, Gulam Mohamed Sheikh, Faith Ringgold, Francis Alÿs, GidreeBawle, Robert Smithson, Andy Goldsworthy, Parermoon Puppet Theatre, Liu Xiaodong etc.

Minor Course-10

Course Title	A BRIEF HISTORY OF INDIGENOUS ART FORMS
Course Code	FNA-001-MC-4210
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture

Learning Objectives:

LO1: To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.

LO2: To interrogate different categories of representation of art from an art historical perspective.

Course Outcomes:

CO1: Understanding the marginalized art forms across the globe and their space in the domain of Visual Arts along with the knowledge around its production and purpose.

CO2: Developing sensibility and understanding of appreciating art forms from the lesser-known traditions

CO3: Understanding the questions, politics and cultural aspects of representation of various indigenous art forms

CO4: Exploring the process of making, mediums, materials and its aesthetics norms of different local practices

CO5: Exploring the utilitarian aspect as the core aesthetics of art objects of indigenous practices

Unit No.	Content	Contact Hours	CO
1	<p>Indigeneity and Art (Forms, Materials, Performances)</p> <ul style="list-style-type: none"> • African-American • Southeast Asian • Indian (Madhubani Painting, Bengal Patachitra, Gond art, Pithora and Warli) • Indigenous Art forms from Northeast India 	60	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	2	3	3	3	1	3	3	3	3	3	1	2	3
CO 2	2	3	3	3	2	3	3	3	3	3	1	2	3
CO 3	2	3	3	3	2	3	3	2	3	3	2	2	3
CO 4	2	3	3	3	1	3	3	2	3	3	1	-	3
CO 5	2	3	3	3	1	3	3	3	3	3	1	-	3
Average	2	3	3	3	1.4	3	3	2.6	3	3	1.2	1.2	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Singh Shyam, **V. K. and Anand, S**, *Finding My Way*, Juggernaut, India, 2016
- 2) Singh Ukey, D, *Where has the Tiger Gone?* Tara Books, India, 2018
- 3) Subramanyan, K. G., *The Magic of Making*, Seagull Books, Calcutta, 2007
- 4) Subramanyan, K. G., *The Living Tradition*, Seagull Books, Calcutta, 1987
- 5) Kaiser, T, *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 2012
- 6) Jain, J, *Other Masters: Five Contemporary Folk and Tribal Artists of India*, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd., New Delhi, 1998
- 7) Jain, J., *Tradition and Expression in Mithila Painting*, Grantha Corporation, 1999,
- 8) Jain, J., *Kalighat Painting: Images from a Changing World*, Grantha Corporation, 1999
- 9) Sinha, S. & Panda C. *Kalighat Paintings*, V & A Publishing, 2012
- 10) Wettstein, M, *Naga Textiles: Design Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 2014
- 11) Elwin, V, *The Art of North-East Frontier of India*, North-east Frontier Agency, 1959
- 12) Artists: Abanindranath Tagore, Nandalal Bose, Gulam Sheikh, Nilima Sheikh, NS Harsha, Surender Nair, Rekha Rodwattiya, Bhupen Khakkar, Shahzia Sikander, Singh Twins, Jangarh Singh Shyam and other artists

Minor Course-11

Course Title	RESEARCH AND PUBLICATION ETHICS
Course Code	FNA-001-RC-4220
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture

Learning Objectives:

LO1: To learn to develop a deeper understanding of philosophical theories and ethical frameworks relevant to academic research, publication, and professional conduct.

LO2: Learning to develop practical skills in conducting field visits to relevant sites

Course Outcomes:

CO1: Understanding to apply ethical reasoning to navigate complex moral dilemmas and ethical challenges in various contexts, including research, publication, and everyday life.

CO2: Understanding the principles of ethical research practices and analyze the importance of informed consent, confidentiality, and the protection of vulnerable populations in research.

CO3: Identifying the implications of selective reporting and data misrepresentation on scientific progress and understanding the principles of intellectual honesty and research integrity.

CO4: Acquiring proficiency in using relevant software tools for academic and professional purposes, such as reference management software, data analysis tools, or presentation software.

CO5: Understanding to develop competence in selecting and applying appropriate software tools to enhance productivity, collaboration, and the dissemination of research findings in academic and professional contexts.

Unit No.	Content	Contact Hours	CO
1	Research and Ethics (Theory)	10	1
	<ul style="list-style-type: none"> • Introduction to moral philosophy, nature of moral judgements 		
2	Scientific Conduct	10	2
	<ul style="list-style-type: none"> • Ethics with respect to research • Selective reporting and misrepresentation of data, intellectual honesty and research integrity • Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP) 		

3	Publication Ethics	10	3
	<ul style="list-style-type: none"> • Publication ethics: definition, introduction and importance, violation of publication ethics • Publication misconduct: definition, concept, problems that lead to unethical behaviour and types, identification of publication misconduct, complaints and appeal 		
4	Research Applications (Practice)	20	4
	<ul style="list-style-type: none"> • Open access publications and initiatives • SHERPA/RoMEO online resource to check publisher copyright & self-archiving policies • Journal finder/journal suggestion tools viz. JANE, Elsevier Journal Finder, Springer Journal Suggester, etc. • Use of plagiarisms of software like Turnitin, URKUND and other open sources of software tools 		
5	Databases and Research Metrics	10	5
	<ul style="list-style-type: none"> • Indexing databases • Citation databases: Web of Science, Scopus, Research Metrics 		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 2	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 3	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 4	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 5	3	-	3	-	-	3	-	-	3	-	-	-	3
Average	3	-	3	-	-	3	-	-	3	-	-	-	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) MacIntyre, Alasdair, *A Short History of Ethics*. London, 1967.
- 2) P. Chaddah, *Ethics in Competitive Research: Do Not Get Scooped; Do Not Get Plagiarized*, ISBN: 978- 9387480865, 2018.
- 3) Comstock, Gary. "Research Ethics: A Philosophical Guide to the Responsible Conduct of Research," Cambridge University Press, 2012.
- 4) Vom Lehn, Dirk, and Christian Heath. "Social Interaction in Museums and Galleries: A Note on Video-based Field Studies." *Video research in the Learning Sciences*. Routledge, 2014. 287-301.
- 5) Foster, Andrea L. "Plagiarism-detection Tool Creates Legal Quandary." *Chronicle of Higher Education* 48, no. 36, 2002, A37-38.

Minor Course-12
MOOCs

**SEMESTER – VIII UG DEGREE
(HONOURS WITH RESEARCH)**

8thSemester

Major Course-18 (PAINTING)

Course Title	PAINTING-XVI
Course Code	PNT-001-CC-4210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.

LO2: To engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.

CO2: Critical reflection on different social and cultural contexts.

CO3: Exploring art practice as an individual interpretation of tradition, history, gender, identity and culture

CO4: Exploring representation as a research based self-reflective process

CO5: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.

Unit No.	Content	Contact Hours	CO
1	Painting Composition-II	120	1, 2, 3, 4, 5
	Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	3	3	3	3	2	3	3	3	3
CO 2	3	3	3	1	2	3	3	3	3	3	3	3	3
CO 3	3	3	3	1	3	3	2	2	1	2	2	2	2
CO 4	3	3	3	3	3	3	2	2	2	2	2	2	2
CO 5	3	3	3	2	2	3	3	2	2	3	3	3	3
Average	3	3	3	1.8	2.6	3	2.6	2.4	2	3	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
- 2) artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc.

8thSemester

Major Course-18 (SCULPTURE)

Course Title	SCULPTURE-XVI
Course Code	SCU-001-CC-4210
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.

LO2: To engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture.

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.

CO2: Critical reflection on different social and cultural contexts.

CO3: Exploring art practice as an individual interpretation of tradition, history, gender, identity and culture

CO4: Exploring representation as a research based self-reflective process

CO5: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.

Unit No.	Content	Contact Hours	CO
1	Sculpture Composition-II	120	1, 2, 3, 4, 5
	Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	2	3	3	3	3	2	3	3	3	3
CO 2	3	3	3	1	2	3	3	3	3	3	3	3	3
CO 3	3	3	3	1	3	3	2	2	1	2	2	2	2
CO 4	3	3	3	3	3	3	2	2	2	2	2	2	2
CO 5	3	3	3	2	2	3	3	2	2	3	3	3	3
Average	3	3	3	1.8	2.6	3	2.6	2.4	2	3	3	3	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 1) Moszynska, A., *Sculpture Now (World of Art)*, Thames and Hudson, 2013
- 2) Collins, J., *Sculpture Today*, Phaidon Press, 2014
- 3) Appasam J, *An Introduction to Modern Indian Sculpture*
- 4) Individual artists like Meera Mukherjee, K.G. Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, N.N. 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)

Minor Course-10

Course Title	A BRIEF HISTORY OF INDIGENOUS ART FORMS
Course Code	FNA-001-MC-4210
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture

Learning Objectives:

LO1: To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.

LO2: To interrogate different categories of representation of art from an art historical perspective.

Course Outcomes:

CO1: Understanding the marginalized art forms across the globe and their space in the domain of Visual Arts along with the knowledge around its production and purpose.

CO2: Developing sensibility and understanding of appreciating art forms from the lesser-known traditions

CO3: Understanding the questions, politics and cultural aspects of representation of various indigenous art forms

CO4: Exploring the process of making, mediums, materials and its aesthetics norms of different local practices

CO5: Exploring the utilitarian aspect as the core aesthetics of art objects of indigenous practices

Unit No.	Content	Contact Hours	CO
1	<p>Indigeneity and Art (Forms, Materials, Performances)</p> <ul style="list-style-type: none"> • African-American • Southeast Asian • Indian (Madhubani Painting, Bengal Patachitra, Gond art, Pithora and Warli) • Indigenous Art forms from Northeast India 	60	1, 2, 3, 4, 5

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	2	3	3	3	1	3	3	3	3	3	1	2	3
CO 2	2	3	3	3	2	3	3	3	3	3	1	2	3
CO 3	2	3	3	3	2	3	3	2	3	3	2	2	3
CO 4	2	3	3	3	1	3	3	2	3	3	1	-	3
CO 5	2	3	3	3	1	3	3	3	3	3	1	-	3
Average	2	3	3	3	1.4	3	3	2.6	3	3	1.2	1.2	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 13) Singh Shyam, **V. K. and Anand, S**, *Finding My Way*, Juggernaut, India, 2016
- 14) Singh Ukey, D, *Where has the Tiger Gone?* Tara Books, India, 2018
- 15) Subramanyan, K. G., *The Magic of Making*, Seagull Books, Calcutta, 2007
- 16) Subramanyan, K. G., *The Living Tradition*, Seagull Books, Calcutta, 1987
- 17) Kaiser, T, *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 2012
- 18) Jain, J, *Other Masters: Five Contemporary Folk and Tribal Artists of India*, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd., New Delhi, 1998
- 19) Jain, J, *Tradition and Expression in Mithila Painting*, Grantha Corporation, 1999,
- 20) Jain, J., *Kalighat Painting: Images from a Changing World*, Grantha Corporation, 1999
- 21) Sinha, S. & Panda C. *Kalighat Paintings*, V & A Publishing, 2012
- 22) Wettstein, M, *Naga Textiles: Design Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 2014
- 23) Elwin, V, *The Art of North-East Frontier of India*, North-east Frontier Agency, 1959
- 24) Artists: Abanindranath Tagore, Nandalal Bose, Gulam Sheikh, Nilima Sheikh, NS Harsha, Surender Nair, Rekha Rodwattiya, Bhupen Khakkar, Shahzia Sikander, Singh Twins, Jangarh Singh Shyam and other artists

Minor Course-11

Course Title	RESEARCH AND PUBLICATION ETHICS
Course Code	FNA-001-RC-4220
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 20 + 80)
Nature of Course	Lecture

Learning Objectives:

LO1: To learn to develop a deeper understanding of philosophical theories and ethical frameworks relevant to academic research, publication, and professional conduct.

LO2: Learning to develop practical skills in conducting field visits to relevant sites

Course Outcomes:

CO1: Understanding to apply ethical reasoning to navigate complex moral dilemmas and ethical challenges in various contexts, including research, publication, and everyday life.

CO2: Understanding the principles of ethical research practices and analyze the importance of informed consent, confidentiality, and the protection of vulnerable populations in research.

CO3: Identifying the implications of selective reporting and data misrepresentation on scientific progress and understanding the principles of intellectual honesty and research integrity.

CO4: Acquiring proficiency in using relevant software tools for academic and professional purposes, such as reference management software, data analysis tools, or presentation software.

CO5: Understanding to develop competence in selecting and applying appropriate software tools to enhance productivity, collaboration, and the dissemination of research findings in academic and professional contexts.

Unit No.	Content	Contact Hours	CO
1	Research and Ethics (Theory)	10	1
	<ul style="list-style-type: none"> Introduction to moral philosophy, nature of moral judgements 		
2	Scientific Conduct	10	2
	<ul style="list-style-type: none"> Ethics with respect to research Selective reporting and misrepresentation of data, intellectual honesty and research integrity Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP) 		
3	Publication Ethics	10	3

	<ul style="list-style-type: none"> • Publication ethics: definition, introduction and importance, violation of publication ethics • Publication misconduct: definition, concept, problems that lead to unethical behaviour and types, identification of publication misconduct, complaints and appeal 		
4	Research Applications (Practice)	20	4
	<ul style="list-style-type: none"> • Open access publications and initiatives • SHERPA/RoMEO online resource to check publisher copyright & self-archiving policies • Journal finder/journal suggestion tools viz. JANE, Elsevier Journal Finder, Springer Journal Suggester, etc. • Use of plagiarisms of software like Turnitin, URKUND and other open sources of software tools 		
5	Databases and Research Metrics	10	5
	<ul style="list-style-type: none"> • Indexing databases • Citation databases: Web of Science, Scopus, Research Metrics 		

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 2	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 3	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 4	3	-	3	-	-	3	-	-	3	-	-	-	3
CO 5	3	-	3	-	-	3	-	-	3	-	-	-	3
Average	3	-	3	-	-	3	-	-	3	-	-	-	3

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists:

- 6) MacIntyre, Alasdair, *A Short History of Ethics*. London, 1967.
- 7) P. Chaddah, *Ethics in Competitive Research: Do Not Get Scooped; Do Not Get Plagiarized*, ISBN: 978- 9387480865, 2018.
- 8) Comstock, Gary. "Research Ethics: A Philosophical Guide to the Responsible Conduct of Research," Cambridge University Press, 2012.
- 9) Vom Lehn, Dirk, and Christian Heath. "Social Interaction in Museums and Galleries: A Note on Video-based Field Studies." *Video research in the Learning Sciences*. Routledge, 2014. 287-301.

- 10) Foster, Andrea L. "Plagiarism-detection Tool Creates Legal Quandary." *Chronicle of Higher Education* 48, no. 36, 2002, A37-38.

Minor Course-12
MOOCs

8thSemester Dissertation/Research Project

Course Title	Research Project
Course Code	FNA-001-RP-42010
Credit (L:T:P)	0:0:12
Total Marks	100 (i.e. 20 + 80)
Evaluation	Practicum*

Learning Objectives

LO1: Students will be encouraged to prompt a critical point of view of contemporary visual art practice.

LO2: Students will be introduced to the different aesthetic and historical perspectives of representation by drawing on theories including feminist and decolonizing approaches that contribute to the design and practice of adopting art-based methods and tools.

Course Outcomes

CO1: Developing tools and scientific methods for practice-based research through a self-reflective engagement with their practice.

CO2: Producing a written text with minimum 60000 words and visuals based on documentation and field works on the area selected in the previous semester

CO3: Emphasizing on empirical data, personal understanding and presentation of a critical and theoretical analysis on the subject.

CO4: Creating a digital documentation and making a relevant comprehensive bibliographic index.

CO5: Writing meaningful publication, formulating curatorial project, exhibiting, building digital archive etc.

Unit No.	Content	Contact Hours	CO
1	Practice Based Research on Field Work and Documentation	360	1, 2, 3, 4, 5

*The assessment will take place on the basis of the dissertation and viva-voce related to the dissertation/Research project.

Mapping of POs/PSOs with COs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3
CO 1	3	3	3	3	3	3	3	3	3	3	3	2	2
CO 2	3	3	3	3	3	3	3	3	3	3	2	1	2
CO 3	3	3	3	3	3	3	3	3	3	3	2	1	3
CO 4	3	3	3	3	3	3	3	3	3	3	1	1	3
CO 5	3	3	3	3	3	3	3	3	3	3	1	2	3
Average	3	3	3	3	3	3	3	3	3	3	1.8	1.4	2.6

The Mapping Level Contribution between COs-POs/PSOs are Categorized as [3: High; 2: Medium; 1: Low; -: No Correlation]

Suggested Readings/Artists

- 1) Berger, John. *Ways of Seeing*. Penguin UK, 2008.
- 2) Fernie, Eric C. *Art history and its Methods: A Critical Anthology*, 1995.
- 3) Vasari, Giorgio. *The Lives of the Artists*. OUP Oxford, 1998.

- 4) Gilles Deleuze and Felix Guattari, "Language: Major and Minor". The Deleuze Reader. Ed. Constantin V. Boundas. New York: University of Columbia Press. 1993.
- 5) HomiBhabha, "Editor's Introduction: Minority Maneuvers and Unsettled Negotiations." Critical Inquiry 23.3 (Spring 1997) pp. 431-459.
- 6) Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" In Imperialism. Routledge, 2023. 171-219.
- 7) Ambedkar, B.R. "Annihilation of Caste" and "Reply to Mahatma." The Essential Writings of B.R. Ambedkar. Ed. Valerian Rodrigues. New Delhi: Oxford University Press, 2002. pp. 263-319.
- 8) Thompson Paul & Joanna Bornat. *The Voice of the Past: Oral History* (Oxford Oral History Series), 2017.
