

Syllabus for Visual Arts (Fine Arts & Applied Arts)
Semester I
Full Marks: 50

Course code	Course Title	Course Credits	Number of Hours per Week
SEC-I	ART OF INDIA	3 Credits	3 Hours

Pedagogy: Classroom Lecture and Demonstration, Practical Work, Outdoor Study, Library Work, Tutorials, Group discussion, Seminar, Exhibition, etc.

General Learning Objectives

- * To make the students aware of 'Lalit Kala' (Fine Arts).
- * To make the students capable of differentiating between other arts and Fine Arts.
- * To study the masterpiece works, world museums, the evolution and changes of human thoughts and societies.
- * To understand the contemporary world and different creative fields.
- * Ultimately becoming a world citizen with the universal language of ART.

General Learning Outcomes

- * Able to produce self-created artworks and evaluate them.
- * Able to display and exhibit the creative works with selling provision.
- * Able to be aware of the aesthetic value of everything and to preserve the natural heritage.

Practical [Marks 35]

Unit	Unit Title	Unit Contains
I	Indian Aesthetics	<ol style="list-style-type: none">1. The Grammar of Art — Foundations and Frameworks2. Rasa, Beauty, and the Aesthetic Experience3. Transmission, Reception, and Contemporary Relevance4. Art-Making as Practice: The Painter, Sculptor, Poet, and Musician
II	Glimpses of Indian Art	<ol style="list-style-type: none">1. Indus Valley Art (2500 BCE)2. Ajanta & Ellora Caves (2nd BCE–10th CE)3. Art of Deccan (Medieval period)4. Mughal Miniature (16th–18th century)5. Rajput & Kangra Paintings (17th–19th century)6. Colonial Art (18th–20th century)7. Indian Folk Arts (Continuous tradition)8. Modern Indian Art (20th century onwards)
III	Art of India	<ol style="list-style-type: none">1. Lord Krishna (Kangra)2. Miniature (Mughal)3. Composition (Madhubani)4. Composition (Warly)5. Buddha and Jatak (Ajanta Style)6. Pot (Odisha)7. Thangka Painting (Himachal Pradesh)8. Kalamkari (Andhra Pradesh)9. Heads of Buddha from different schools of art. (Sculpture)
IV	Study (Pencil, Pastel, Ink, Water Colour) [Part I]	<ol style="list-style-type: none">1. Still Life2. Foliage3. Outdoor and Nature Study4. Animal Study5. Architecture study6. Figure Drawing (Only Sketch)
V	Alpana, Motif and Design [Part I]	<ol style="list-style-type: none">1. Traditional Motif and Classical Motif2. Floral or Natural Motif3. Geometric Motif4. Figurative Motif5. Abstract Motif
VI	Single Figure Composition (Water Colour)	<ol style="list-style-type: none">1. Balloon Seller2. Tea Seller3. Boot Polish4. Flute Seller5. Snake Charmer6. Cobbler7. Mason8. Fruit Vendor

VII	Interior Objects for Decoration	<ol style="list-style-type: none"> 1. Painting for Horizontal Panel 2. Painting for Vertical Panel 3. Painting for the Wall 4. Sara Painting 5. Wall Hanging Painting 6. Vase and Pot Painting.
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Project Work [Marks 10]

1.	Method & Materials	<ol style="list-style-type: none"> 1. Pencils 2. Papers 3. Colours 4. Brushes 5. Techniques 6. Pastel and Ink
2.	Indian Caves and Temples	<ol style="list-style-type: none"> 1. Bhimbetka Cave (Prehistoric) 2. Sittanavasal Caves (Early Historic) 3. Badami Cave (6th century CE) 4. Hoysaleswara Temple (12th century) 5. Khajuraho Temple (10th–11th century) 6. Konark Sun Temple (13th century) 7. Dilwara Jain Temples (11th–13th century) 8. Meenakshi Amman Temple (16th–17th century)
3.	Indian Great Master	<ol style="list-style-type: none"> 1. Raja Ravi Varma (1848–1906) 2. Amrita Sher-Gil (1913–1941) 3. K.G. Subramanyam (1924–2016) 4. M.F. Hussain (1915–2011) 5. S.H. Raza (1922–2016) 6. Tyeb Mehta (1925–2009) 7. Anjolie Ela Menon (1940–) 8. Manjit Bawa (1941–2008)

Attendance [Marks 5]

Reference:

Edwards, B. (2012). Drawing on the right side of the brain: The definitive (4th ed.). Penguin.

Dodson, B. (2003). Keys to drawing. North Light Books.

Walter Foster Creative Team. (2016). The complete beginner's guide to drawing: More than 200 drawing techniques, tips & lessons. Walter Foster Publishing.

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- Hughes, R. (1981). The shock of the new. Alfred A. Knopf.
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- Berger, J. (2008). Ways of seeing. Penguin Classics.
- Herbert, R. L. (1988). Impressionism: Art, leisure, and parisian society. Yale University Press.

Syllabus for Visual Arts (Fine Arts & Applied Arts)

Semester II
Full Marks: 50

Courses	Course Title	Course Credits	Number of Hours per Week
SEC-II	WORLD ART	3 Credits	3 Hours
<p>Pedagogy: Classroom Lecture and Demonstration, Practical Work, Outdoor Study, Library Work, Tutorials, Group discussion, Seminar, Exhibition, etc.</p>			
General Learning Objectives		<ul style="list-style-type: none"> * To make the students aware of ‘Lalit Kala’ (Fine Arts). * To make the students capable of differentiating between other arts and Fine Arts. * To study the masterpiece works, world museums, the evolution and changes of human thoughts and societies. * To understand the contemporary world and different creative fields. * Ultimately becoming a world citizen with the universal language of ART. 	
General Learning Outcomes		<ul style="list-style-type: none"> * Able to produce self-created artworks and evaluate them. * Able to display and exhibit the creative works with selling provision. * Able to be aware of the aesthetic value of everything and to preserve the natural heritage. 	

Practical [Marks 35]

Unit	Unit Title	Unit Contains
I	History of Modern European Art	<ol style="list-style-type: none"> 1. Impressionism (19th century) 2. Post-Impressionism (late 19th century) 3. Cubism (early 20th century) 4. Surrealism (20th century) 5. Abstract Expressionism (mid-20th century) 6. Contemporary Art (late 20th–21st century)
II	World Art	<ol style="list-style-type: none"> 1. Chinese Art (Ancient–continuous) 2. Japanese Art (Ancient–modern) 3. Tibetan Art (Medieval onward) 4. Iranian Art (Ancient–Islamic period)
III	Study (Pencil, Pastel, Ink, Water Colour) [Part II]	<ol style="list-style-type: none"> 1. Human Figure 2. Portrait 3. Perspective & Eye Views 4. Draperies and Folds 5. Sketches from Public Places

		6. Museum Study
IV	Alpana, Motif and Design [Part II]	1. Calligraphy 2. Advertisement Composition 3. Hieroglyphics 4. Greek & Roman Design 5. Doodles
V	Double Figure Composition (Water Colour)	1. Flower Seller 2. Fish Seller 3. Beggar 4. Kirtaniya 5. Rickshaw Puller 6. Labourer 7. Mother and Child 8. Indoor Game
VI	Book Cover & Illustration	1. Lettering 2. Monochromatic Book Cover 3. Multi-Coloured Book Cover 4. Simple Illustration 5. Realistic Illustration 6. Comic Strip
VII	Video Art	1. Videography on Recitation 2. Videography on Song 3. Videography on Nature 4. Videography on Human Life 5. Creative Videography

Project Work [Marks 10]

1.	Caves and Architectures	1. Chauvet Cave (France, ~30,000 BCE) 2. Lascaux Cave (France, ~17,000 BCE) 3. Altamira Cave (Spain, ~14,000 BCE) 4. Acropolis (Greece, 5th BCE) 5. Colosseum (Rome, 1st CE) 6. Petra (Jordan, 2nd BCE–1st CE) 7. Borobudur (Indonesia, 8th–9th CE) 8. Angkor Wat (Cambodia, 12th CE)
2.	Western Great Masters	1. Leonardo da Vinci (1452–1519) 2. Michelangelo (1475–1564) 3. Rembrandt (1606–1669) 4. William Turner (1775–1851) 5. Vincent van Gogh (1853–1890) 6. Pablo Picasso (1881–1973) 7. Salvador Dalí (1904–1989)
3.	Exhibition Submission	Any three best works must be submitted for exhibition in a professional get-up.

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Attendance [Marks 5]

Reference:

- Edwards, B. (2012). *Drawing on the right side of the brain: The definitive* (4th ed.). Penguin.
- Dodson, B. (2003). *Keys to drawing*. North Light Books.
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Syllabus for Visual Arts (Fine Arts & Applied Arts)			
Semester III			
Full Marks: 50			
Courses	Course Title	Course Credits	Number of Hours per Week
SEC-III	ART OF BENGAL	3 Credits	3 Hours
Pedagogy: Classroom Lecture and Demonstration, Practical Work, Outdoor Study, Library Work, Tutorials, Group discussion, Seminar, Exhibition, etc.			
General Learning Objectives		<ul style="list-style-type: none"> * To make the students aware of ‘Lalit Kala’ (Fine Arts). * To make the students capable of differentiating between other arts and Fine Arts. * To study the masterpiece works, world museums, the evolution and changes of human thoughts and societies. * To understand the contemporary world and different creative fields. * Ultimately becoming a world citizen with the universal language of ART. 	
General Learning Outcomes		<ul style="list-style-type: none"> * Able to produce self-created artworks and evaluate them. * Able to display and exhibit the creative works with selling provision. * Able to be aware of the aesthetic value of everything and to preserve the natural heritage. 	

Practical [Marks 35]

Unit	Unit Title	Unit Contains
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I	Art of Bengal	<ol style="list-style-type: none"> 1. Wari-Bateshwar Art (Ancient) 2. Chandraketugarh Sculptures (Ancient) 3. Pala School of Painting (8th–12th century) 4. Pala Stone Sculpture (same period) 5. Terracotta Art (Medieval) 6. Murshidabad School (18th century) 7. Pattachitra (Traditional–continuous) 8. Dokra Art (Tribal–continuous)
II	Schools of Bengal Art	<ol style="list-style-type: none"> 1. Early Bengal Oil Painting (18th century) 2. Company School (18th–19th century) 3. School of Industrial Art (19th century) 4. Bengal School of Oriental Art (early 20th century) 5. Shantiniketan Movement & Modernism (20th century)
III	Study (Pencil, Pastel, Ink, Water Colour) [Part III]	<ol style="list-style-type: none"> 1. Hand, Foot & Facial Expression 2. Movement and Postures 3. Pencil Stroke and Hatching 4. Lay Out Making and Pencil Composition 5. Vehicle study 6. Palatial Architecture
IV	Multi-figured Composition (Water Colour/ Acrylic)	<ol style="list-style-type: none"> 1. Class Room 2. Market Place 3. Tea Stall 4. Street Corner 5. Rail Station 6. Bus Stand 7. Football Match 8. Picnic
V	Film Poster and Advertisement Designing	<ol style="list-style-type: none"> 1. Mono Colour Poster 2. Multicolour Poster 3. Printed Add Designing 4. Catch Line Making 5. Video Add Designing 6. Jingle Making
VI	Designing with Fabric Colour	<ol style="list-style-type: none"> 1. Fabric on Handkerchief 2. Fabric on Pillow Cover 3. Fabric on Tablecloth 4. Fabric on T-Shirt 5. Fabric on Panjabi 6. Fabric on Sharee

Project Work [Marks 10]

	1. Somapura Mahavihara (8th century)
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1.	Hindu, Buddhist and Colonial Architecture of Bengal	<ol style="list-style-type: none"> 2. Gosanimari Rajpat (Medieval) 3. Rasmancha (16th century) 4. Jor Bangla Temple (17th century) 5. Shyamrai Temple (17th century) 6. Madanmohan Temple (17th century) 7. Ananta Basudeba Temple (17th century) 8. Cooch Behar Palace (19th century)
2.	Bengal Great Master	<ol style="list-style-type: none"> 1. Abanindranath Tagore (1871–1951) 2. Nandalal Bose (1882–1966) 3. Hemen Majumdar (1894–1948) 4. Jamini Roy (1887–1972) 5. Ramkinkar Baij (1906–1980) 6. Binod Bihari Mukherjee (1904–1980) 7. Chintamani Kar (1915–2005)
3.	Exhibition Submission	Any three best works must be submitted for exhibition in a professional get-up.
4.	Participation in ‘Ananda Mela’	Students will have to participate in ‘Ananda Mela’ with their artworks for sale. There, they may display their previously finished items.

Attendance [Marks 5]

Reference:

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