



**KALINGA  
UNIVERSITY**

**SCHEME & SYLLABUS FOR**

# **Bachelor of Vocational Studies (B.Voc.)**

## **Fine Arts**



Kalinga University, Naya Raipur, Chhattisgarh

# B.VOC IN FINE ARTS

Semester - I								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total
<b>BVFA101</b>	Communication Skills	3	3	0	0	30	70	100
<b>BVFA102</b>	Fundamentals of Information Technology	3	3	0	0	30	70	100
<b>BVFA103</b>	Fundamentals of Visual Arts-I	4	3	0	0	30	70	100
<b>BVFA104P</b>	Orientation to Visual Arts: Painting and Sculpture-I	2	0	0	4	20	30	50
<b>BVFA105P</b>	<b>Industrial Training/On Job Training/Workshop</b>	18	0	0	36	50	150	200
<b>Total</b>		<b>30</b>	<b>9</b>	<b>0</b>	<b>40</b>	<b>160</b>	<b>390</b>	<b>550</b>

Semester - II								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total
<b>BVFA201</b>	Introduction to the History of Visual Arts	3	3	0	0	30	70	100
<b>BVFA202</b>	Environmental Studies	3	3	0	0	30	70	100
<b>BVFA203</b>	Fundamentals of Visual Arts-II	4	3	0	0	30	70	100
<b>BVFA204P</b>	Orientation to Visual Arts: Painting and Sculpture-II	2	0	0	4	20	30	50
<b>BVFA205P</b>	<b>Industrial Training/On Job Training/Workshop</b>	18	0	0	36	50	150	200
<b>Total</b>		<b>30</b>	<b>9</b>	<b>0</b>	<b>40</b>	<b>160</b>	<b>390</b>	<b>550</b>

Semester - III								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total
<b>BVFA301</b>	A Brief History of Pre-Modern Art-I	3	3	0	0	30	70	100
<b>BVFA302</b>	A Brief History of Early Modern Art	3	3	0	0	30	70	100
<b>BVFA303</b>	Art History-I	4	3	0	0	30	70	100
<b>BVFA304P</b>	Introduction to Painting and Sculpture-I	2	0	0	4	20	30	50
<b>BVFA305P</b>	<b>Industrial Training/On Job Training/Workshop</b>	18	0	0	36	50	150	200
<b>Total</b>		<b>30</b>	<b>9</b>	<b>0</b>	<b>40</b>	<b>160</b>	<b>390</b>	<b>550</b>

Semester - IV								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total
<b>BVFA401</b>	A Brief History of Pre-Modern Art-II	3	3	0	0	30	70	100
<b>BVFA402</b>	A Brief History of Indigenous Art Forms	3	3	0	0	30	70	100
<b>BVFA403</b>	Art History-II	4	3	0	0	30	70	100
<b>BVFA404P</b>	Introduction to Painting and Sculpture-II	2	0	0	4	20	30	50
<b>BVFA405P</b>	<b>Industrial Training/On Job Training/Workshop</b>	18	0	0	36	50	150	200
<b>Total</b>		<b>30</b>	<b>9</b>	<b>0</b>	<b>40</b>	<b>160</b>	<b>390</b>	<b>550</b>

Semester - V								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total
<b>BVFA501</b>	Indian Aesthetics	3	3	0	0	30	70	100
<b>BVFA502</b>	History of Western Art	3	3	0	0	30	70	100
<b>BVFA503</b>	Introduction to Modern Art Historical Trends-I	4	3	0	0	30	70	100
<b>BVFA504P</b>	Sketching and drawing (Still Life and Landscape)-I	2	0	0	4	30	30	50
<b>BVFA505P</b>	<b>Industrial Training/On Job Training/Workshop</b>	18	0	0	36	50	150	200
<b>Total</b>		<b>30</b>	<b>9</b>	<b>0</b>	<b>40</b>	<b>170</b>	<b>390</b>	<b>550</b>

Semester - VI								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total
<b>BVFA601</b>	Methods and Material	3	3	0	0	30	70	100
<b>BVFA602</b>	Late Modern and Contemporary Art	3	3	0	0	30	70	100
<b>BVFA603</b>	Introduction to Modern Art Historical Trends-II	4	3	0	0	30	70	100
<b>BVFA604P</b>	Sketching and drawing (Still Life and Landscape)-II	2	0	0	4	20	30	50
<b>BVFA605P</b>	<b>Industrial Training/On Job Training/Workshop</b>	18	0	0	36	50	150	200
<b>Total</b>		<b>30</b>	<b>9</b>	<b>0</b>	<b>40</b>	<b>160</b>	<b>390</b>	<b>550</b>

### Program Outcomes (PO):

- **PO 1.Creativity & Innovation:** BVFA graduates will be able to approach their work in imaginative ways characterized by a high degree of experimentation, risk-taking, and divergent thinking, and be able to produce work that challenges convention.
- **PO 2.Skill & Technique:** BVFA graduate students will be able to produce works of art or design that demonstrate comprehensive knowledge of their particular area of study and indicate their capacity to succeed as creative professionals.
- **PO 3.Visual Literacy and Fluency:** BVFA graduate students will be able to analyze, interpret, contextualize, evaluate, and create visual materials in both physical and digital formats with well-articulated formal and conceptual choices.
- **PO 4.Collaboration:** BVFA graduate students will be able to constructively share ideas, work effectively in teams, and collectively create with others.
- **PO 5.Social Responsibility:** BVFA graduate students will be able to demonstrate an awareness of the social and environmental impacts of art and design, produce creative, sustainable, and ethical solutions in their work, and bring positive change to their communities.
- **PO 6.Critical Thinking:** BVFA graduate students will be able to identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.
- **PO 7.Written & Oral Communication:** BVFA graduate students will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing.
- **PO 8.Information Literacy:** BVFA graduate students will be able to assemble, evaluate, and ethically use information from diverse sources to accomplish a specific purpose.
- **PO 9. Quantitative Reasoning:** BVFA graduates will be able to analyze, interpret, and communicate quantitative information in a variety of formats, and solve relevant quantitative problems using appropriate methods.
- **PO 10.Production:** BVFA graduate students will be able to select and use appropriate making and manufacturing processes in your own work specially Applied Arts and Sculpture courses with an understanding of the potential of new technologies.

### Program Specific Outcomes (PSO):

- **PSO-1: Bachelor of Fine Arts-** After completing graduation, the students will be equipped with creative and technical skills in various domains of Fine Arts. This will enable them to be employed globally. Fine Arts Students will be able to generate employment for others. Thus, rather being job seekers they will be job providers by running other own ventures.
- **PSO-2: Painting-** Students will be expert in the specific domain of Painting and all other Fine Arts related fields.
- **PSO-3: Applied Arts-** This specialization offered to the students to enhance their knowledge in the field of 2D Animation & Graphic Design. Students will be expert in the specific domain of Graphics Design, 2D animation and work in Films, Games, Design Companies and all other related fields. This specialization offered to the students to enhance their knowledge in the field of Advertising and different media of Advertising like Print media, Broad cast media etc.
- **PSO-4: Sculpture-** This specialization offered to the students to enhance their skill and knowledge in the field of Sculpturing. It will enhance their skills in both Creative and knowledge of different mediums like stone, wood, metal etc. Sculpture artist can work on Public Art Installations and create commissioned work for various businesses, art organizations. They also may teach Sculpture Art, Restore works of Art, and create Sculpture reproductions and Models for televisions and films.

# SEMESTER-01

# BVFA101

## COMMUNICATION SKILLS

### Course Objective:

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

### Course outcomes:

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication
- To develop vital communication skills which should be integral to personal, social and professional interactions.
- One of the critical links between human beings.
- An important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal.
- In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

### Unit 1:

06

- **Introduction:** Theory of communication, types and modes of communication, mediums and channels of communication, barriers to communication, English as a global language, the lingua franca, social influences on English

### Unit 2:

06

- **Language of Communication:** Verbal and non-verbal (spoken and written) personal, social and business barriers and strategies intra-personal, inter-personal and group communication, varieties of English, language, accent, dialect, colloquialism, historical influences on English

### Unit 3:

06

- **Speaking Skills:** Monologue, dialogue, group discussion, effective communication/mis-communication, interview, public speech, regional influences on English, convergence and divergence, linguistic imperialism

### Unit 4:

06

- **Reading and Understanding** Close reading, reading analysis of a text - audience and purpose, content and theme, tone and mood, stylistic devices, structure comprehension- analysis and interpretation, translation (from Indian language to English and vice-versa) literary/knowledge texts

**Unit 5:**

**06**

- **Writing Skills:** Documenting report writing making notes letter writing, writing tabloids, diary entry, open letters, essays, newsletter and magazine articles, skits, short stories, impersonating characters it will enhance language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note taking etc. while, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. it is hoped that after studying this course, students will find a difference in their personal and professional interactions.

**References:**

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr. Ranjana Kaul, Dr. Brati Biswas



# BVFA102

## FUNDAMENTALS OF INFORMATION TECHNOLOGY

### Course objective:

- This is a basic course for commerce students to familiarize with computer and its applications in the relevant fields and exposes them to other related courses of IT.

### Course Outcomes:

- Gain a foundational understanding of key IT concepts, including hardware, software, and networks.
- Develop proficiency in using common computer applications, such as word processing and spreadsheet software.
- Explore the ethical and security considerations in IT, emphasizing responsible digital behavior.
- Acquire problem-solving skills by applying IT knowledge to real world scenarios.
- Prepare for further studies in IT or related fields by establishing a strong IT knowledge base.

### Unit-1:

06

- **Computer characteristics:** Speed, storage, accuracy, diligence; digital signals, binary system, ASCII; historic evolution of computers;
- **Classification of computers:** microcomputer, minicomputer, mainframes, supercomputers;
- **Personal computers:** desktop, laptops, palmtop, tablet; hardware & software; von Neumann model.

### Unit-2:

06

- **Hardware:** CPU, memory, input devices, output devices.
- **Memory units:** RAM (SDRAM, DDR RAM, RDRAM etc. feature wise comparison only); ROM-different types: Flash memory;
- **Auxiliary storage:** Magnetic devices, optical devices; floppy, hard disk, memory stick, CD, DVD, CD/DVD-Writer;
- **Input devices** - keyboard, mouse, scanner, speech input devices, digital camera, touch screen voice input, joystick, optical readers, bar code reader;
- **Output devices:** Display device, size and resolution; CRT, LCD, LED;
- **Printers:** Dot-matrix, inkjet, laser; plotters, sound cards & speaker.



**Unit-3: 06**

- **Software:** System software, application software; concepts of files and folders, introduction to operating systems, different types of operating systems: single user, multitasking, time-sharing multi-user; booting, POST;
- **Basic features of two GUI operating systems:** Windows & Linux (Basic desk top management); Programming Languages, Compiler, Interpreter, Databases;
- **Application software:** Generic features of word processors, spread sheets and presentation software; generic introduction to latex for scientific typesetting; utilities and their use; computer viruses & protection, free software, open source.

**Unit-4: 06**

- **Computer Networks and Internet:** Connecting computers, requirements for a network: server, workstation, switch, router, network operating systems; internet: brief history, world wide web, websites, URL, browsers, search engines, search tips; internet connections: isp, dial-up, cable modem, well, dsl, leased line wireless and Wi-Fi connectivity ; email, email software features (send receive, filter, attach, forward, copy, blind copy); characteristics of web-based systems, web pages, web programming languages.

**Unit-5: 06**

- **Information Technology and Society:** Indian IT Act, intellectual property rights, issues. application of information technology in railways, airlines, banking, insurance, inventory control, financial systems, hotel management, education, video games, telephone exchanges, mobile phones, information kiosks, special effects in movies.
- **Programming Concepts & Techniques:** Program concept, characteristics of programme, stages in program development, tips for program designing, programming aids, algorithms, pseudo code, notations, design, flowcharts, symbols, rules, compiler & interpreter. introduction to programming techniques, top-down & bottom-up approach, unstructured, & modular programming, cohesion, coupling, debugging, syntax & logical errors, linking and loading, testing and debugging, documentation.

**References:**

1. Programming in C, R.S. Salaria, Khanna Publishing House
2. Computer Concepts and Programming in C, R.S. Salaria, Khanna Publishing House
3. Handbook of Computer Fundamentals, N.S. Gill, Khanna Publishing House

# BVFA103

## FUNDAMENTALS OF VISUAL ARTS-I

### Course Objective:

- The objective of teaching fundamental of visual art to students is to acquaint the basic principles of Line, form, colour, tone, texture, and space and to know about meaning and definition of art and art as essential part of real world.

### Course Outcomes:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

### Unit 1:

08

- **Art:** meaning and definition, classification and importance.
- Art as an essential part of the real world, Art as a powerful medium of self-expression.

### Unit 2:

08

- **Visual elements and the elements of design:** Characteristics and behavior.
- **Aesthetics organization of visual elements in an art objects. Line:** definition, classification and types.
- **Form:** Definition ,classification, importance, types and effect of form

### Unit 3:

07

- **Colour:** definition, properties, classification ,effect of colour, uses of colour, colour scheme and principles of introducing colours in painting
- **Tone:** definition, classification, importance, application and emotional aspects of tone
- **Texture:** definition, classification, importance, types and effect

### Unit 4:

07

- **Space:** definition, classification, divisions and importance, Representation of space and volume in painting
- **Dimensions types-** Two-dimensional and three dimensions.
- Comparative analysis of compositions in paintings.
- Various painting media.
- Visual arts and visual perception.

**References:**

1. Fundamental of Indian Art by S. N. Dasgupta
2. History of Indian and Indonesian Art by A. K. Coomaraswamy Western
3. History of Art by Janson
4. Art through the ages by Helen Gardener
5. The Art and Architecture of Indian by Benjamin Rowland.
6. The Story of Indian Art by S. K. Bhattacharya
7. 5000 Years of Indian Art by Shivaramaurti
8. A History of Fine Arts in India and West by Edith Tomory
9. Dance of Shiva by A. K. Coomaraswamy
10. Transformation of Nature in Art by A. K. Coomaraswamy
11. Aesthetics by Benedetto Croce
12. History of Aesthetics by Bosanquet
13. Art of Mankind by VanLoon
14. Introduction of Chinese Art by Lawrence Binyon
15. History of Indian and Indonesian Art by Benjamin Rowland.

# BVFA104P

## ORIENTATION TO VISUAL ARTS: PAINTING AND SCULPTURE-I

### Course Objectives:

- 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.
- Observation and Learning use of clay for modelling 3D forms.
- Learning various lines, strokes, hatching, shapes, texture, etc

### Course Outcomes:

- Understanding of colours and pigment and develop their observation power/quality, reacting to different materials available
- around us.
- Understanding clay modelling to develop 3D form
- Understanding of structure and design and Ability to draw shapes, forms and rhythm, etc.
- Observing life around and try to execute in different mediums
- Connecting with individual perception and interpretation with representation

### Unit 1:

- **Painting:** Study of Objects and nature with colour (Sketches and Drawings from Life) / Exploring natural pigments and impression, etc.

### Unit 2:

- **Sculpture:** Study of Natural / manmade Objects with Clay (Sketches and drawings from Life)

### References:

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. 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.

**BVFA 105P**  
**INDUSTRIAL TRAINING/ON JOB TRAINING/  
WORKSHOP**

# SEMESTER-02

# BVFA201

## INTRODUCTION TO THE HISTORY OF VISUAL ARTS

### Course Objectives:

- 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.
- 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:

- Understanding of chronological development of the visual arts from pre-historic to the modern era
- Introduction to different terminologies pertaining to Visual Arts
- Understanding the art historical genesis from non-western and western early civilizations
- Providing a sense of the development of pre-historic artifacts from the north-eastern region of India.
- Understanding the art historical stylistic development from non-western and western early such as the Indus Valley, Egyptian, Greek, Roman, and Chinese

### Unit 1:

10

- **A Sense of Art Historical Timeline:** Introduction to ways of seeing and understanding the nomenclature of various Visual arts disciplines (social relevance of Visual Art)

### Unit 2:

10

- **Pre-Historic arts:** Introduction to pre-historic arts of the world and Northeast India

### Unit 3:

10

- **Art of Early Civilizations:** Indus valley Civilization, Egyptian Civilization, Greek and Roman art, Chinese Civilization, etc.

**References:**

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.

# BVFA202

## ENVIRONMENTAL STUDIES

### Course Outcomes:

- Master core concepts and methods from ecological and physical sciences and their application in environmental problem solving.
- Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.
- Apply systems concepts and methodologies to analyze and understand interactions between social and environmental processes.
- Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.
- Master core concepts and methods from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

### Unit 1:

06

#### Introduction to Environmental Studies:

- Multidisciplinary nature of environmental studies, Scope and importance; concept of sustainability and sustainable development.

#### Ecosystems:

- What is an ecosystem? Structure and function of the ecosystem;
- **Energy flow in an ecosystem:** food chains, food webs and ecological succession.
- **Case studies of the following ecosystems:** Forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

### Unit-2:

06

#### Natural Resources:

- **Renewable and Non--renewable Resources:** Land resources and land use change; Land degradation, soil erosion and desertification.
- **Deforestation:** Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.
- **Water:** Use and over--exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter--state).
- **Energy resources:** Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies.

**Unit-3: 06**  
**Biodiversity and Conservation:**

- **Levels of biological diversity:** genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots, India as a mega--biodiversity nation; Endangered and endemic species of India
- **Threats to biodiversity:** Habitat loss, poaching of wildlife, man--wildlife conflicts, biological invasions;
- **Conservation of biodiversity:** In--situ and Ex--situ conservation of biodiversity.
- **Ecosystem and biodiversity services:** Ecological, economic, social, ethical, aesthetic and Informational value.

**Unit-4: 06**  
**Environmental Pollution:**

- Types, causes, effects and controls; Air, water, soil and noise pollution, Nuclear hazards and human health risks
- **Solid waste management:** Control measures of urban and industrial waste. Pollution case studies.

**Environmental Policies & Practices:**

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- **Environment Laws:** Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).
- Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context.

**Unit-5: 06**  
**Human Communities and the Environment:**

- **Human population growth:** Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.
- **Disaster management:** floods, earthquake, cyclones and landslides.
- **Environmental movements:** Chipko, Silent valley, Bishnois of Rajasthan.
- **Environmental ethics:** Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi).

### References:

1. Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
2. Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
3. Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
4. Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
5. Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
6. Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36--37.
7. McCully, P. 1996. *Rivers no more: the environmental effects of dams*(pp. 29--64). Zed Books.
8. McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
9. Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
10. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
11. Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
12. Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
13. Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
14. Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
15. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
16. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
17. Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*.
18. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
19. Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
20. World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.

# BVFA203

## FUNDAMENTALS OF VISUAL ARTS-II

### Course Objective:

- The objective of teaching Fundamental of Visual arts is to acquaint the students with art and artists through the aesthetical logic. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### Course Outcomes:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

### Unit 1:

08

- Relationship between art and artist, art and nature as a complement to each other. Role of art in the society, role of Imagination and fantasy as an important phenomenon for the creation of art.

### Unit 2:

08

- Basic principles of design/art meaning, introduction, importance and their application.
  - » **Unity:** definition, importance and application in arts
  - » **Harmony:** definition, importance and application in arts
  - » **Balance:** definition, classification, importance and expressive qualities of balance.
  - » **Emphasis:** definition, classification, importance and application in arts
  - » **Rhythm:** definition, types and how artist use rhythm to create movement in arts.
  - » **Proportion:** definition, importance and How Artists Use Proportion

### Unit 3:

07

- Various media of visual art. Visual and tactile contact with and experience of objects. Human figures, environment, perception, manipulation and interpretation of these in sculpture.

### Unit 4:

07

- **Characteristics of space-** volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience expression in sculpture Comparative analysis of sculpture, sculptural material sand processes. Printmaking processes and how their characteristics show in the prints.

**References:**

1. Fundamental of Indian Art by S. N. Dasgupta
2. History of Indian and Indonesian Art by A. K. Coomaraswamy
3. History of Art by Janson
4. Art through the ages by Helen Gardener
5. The Art and Architecture of Indian by Benjamin Rowland.
6. The Story of Indian Art by S. K. Bhattacharya.
7. 5000 Years of Indian Art by Shivaramaurti
8. A History of Fine Arts in India and West by Edith Tomory
9. Dance of Shiva by A. K. Coomaraswamy
10. Transformation of Nature in Art by A. K. Coomaraswamy
11. Aesthetics by Benedetto Croce
12. History of Aesthetics by Bosanquet
13. Art of Mankind by Van Loon
14. Introduction of Chinese Art by Lawrence Binyon
15. History of Indian and Indonesian Art by Benjamin Rowland.

# BVFA204P

## ORIENTATION TO VISUAL ARTS: PAINTING AND SCULPTURE-II

### Course Objectives:

- 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
- Explore the organizational possibilities of Nature in multiple mediums
- Learning basic armature of objects and develop 3D form
- Learning to draw 3 dimensional and two-dimensional spaces.

### Course Outcomes:

- Understanding of colours and paint the underline of the different physical quality of image sources available in the surrounding environment.
- Observing life around and try to execute in different mediums and materials.
- Understanding basic principles of 3D form.
- Understanding the relationship of perspective, line, space and form.
- Application of pattern/form/texture/motives/shape/colours from nature.

### Unit I:

#### Painting:

- Study of Nature and Environment with various medium
- **Drawing:** Exploration of Architectural spaces with various medium.

### Unit II:

#### Sculpture:

- Constructing sculpture with reference to nature and industrial objects using basic armature
- **Drawing:** Architectural/natural spaces with various medium.

### References:

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

**BVFA205P**  
**INDUSTRIAL TRAINING/ON JOB TRAINING/  
WORKSHOP**

# SEMSTER-03

# BVFA301

## A BRIEF HISTORY OF PRE-MODERN ART-I

### Course Objectives:

- Basic introduction to the arts of Mauryan, Sunga, Satavahana, Kushana, Gupta & post-Gupta Sculpture, Ajanta and Bagh Murals along with art forms from North-eastern India.
- Introductory understanding to Early Christian, Byzantine art, Gothic art, Renaissance (painting and sculpture) and following periods of Baroque, Rococo and Neoclassicism

### Course Outcomes:

- Understanding stylistic developments, narratives and iconography
- Analysis of historical development of art activities through ages.
- Identify and describe the distinguishing features of sculptures from the Maurya, Sunga, Satavahana, Kushan, Gupta, and Post-Gupta periods
- Develop an understanding of the artistic techniques and themes present in the murals of Ajanta and Bagh
- Locating the sculptural traditions from eastern Himalayan Foothills in the larger pre-modern Indian art historical timeline.

### Unit 1:

15

- **Early Indian Art: Sculptures and Murals-** Maurya, Sunga, Satavahana, Kushan, Gupta, Post - Gupta sculpture, Ajanta and Bagh Murals and Sculptural traditions from eastern Himalayan Foothills

### Unit 2:

15

- **Western Art:** Early Christian and Byzantine Art, Gothic Art, Renaissance, Mannerism, Baroque, Rococo and Neoclassicism

### References:

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. Motilal Banarsidass, 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.

## BVFA302

# A BRIEF HISTORY OF EARLY MODERN ART

### Course Objectives:

- To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.
- Interrogating different categories of representation of art from an art historical perspective

### Course Outcomes:

- Understanding the historical context and development of the Company School of Painting in colonial India.
- Tracing the origins and evolution of KalighatPata paintings in 19th-century Bengal along with the distinctive characteristics and iconography.
- Looking at Raja Ravi Varma's works and approaches in the light of the modernist tendency.
- Understanding the cultural and philosophical underpinnings of Romanticism and Realism as artistic movements. Highlighting the differing approaches to subject matter and style.
- 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 1:

15

#### Indian Art (Introduction to the Early Modern Indian Art):

- Company School of Painting,
- Kalighatpatas
- Raja Ravi Varma
- Romanticism
- Realism

### Unit 2:

15

#### Non-Western Art: (Introduction to Japanese painting & prints)

- Screen painting: Muromachi and Momoyama periods Ukiyo-e woodblock prints of the Edo period.

### References:

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.

# BVFA303

## ART HISTORY-I

### Course Objectives:

- The Art History Course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.
- The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### Course Outcomes:

- Analyze and compare expositions of theory and criticism relevant to the field.
- Identify and characterize the artists and audiences of relevant images and objects.
- Show critical awareness of one or more current methodological approaches.
- Analyze and compare expositions of theory and criticism relevant to the field.
- Analyze literary texts and historical documents as examples of interpretive method, assessing the value of the methodology for the topic and the quality of the author's use of the method.

### Unit 1:

08

- Concept of B.C. and A.D.: -Concept of labelling years and centuries
- Western Pre historic Art: -Three Age System: Stone Age, Bronze Age, Iron Age -Paleolithic-Mesolithic-Neolithic period- Rock shelters, architecture and sculptures.

### Unit 2:

08

- **Prehistoric Caves:** Earliest Art – Shells and hand prints on walls Altamira Caves, Lascaux Caves, Chauvet Caves – their discovery and Cave paintings
- **Indus Valley Civilization** – Harappa, Mohenjo-Daro, Kalibangan, Lothal - Sculpture, Architecture, Pottery, Terracotta and Seals,

### Unit 3:

07

- **Mesopotamian Art** – Art and Architecture of the Sumerian Period, Old Babylonian Period, Assyrian Period, Neo-Babylonian Period -Ishtar Gate
- **Egypt Art** – -Architecture, sculpture, painting, pottery, seals

### Unit 4:

07

- **Mauryan Period** – Introduction of sculptures. Pillars, Pillar capital sculptures and Yaksha Yakshi images.
- **Sunga Period** – Narrative of Jatakas and Buddha's life -Symbolism of stupa - Bharhut, Sanchi, Amravati, Nagarjunakonda etc.

**References:**

1. Dasgupta, S.N.: Fundamentals of Indian Art.
2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.
3. Janson: History of Art.
4. Gardner, Helen: Art through the ages.
5. The story of Art – E. H. Gombrich
6. History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
7. Rowland, Benjamin: The Art and Architecture of India.
8. Bhattacharya, S. K.: The Story of Indian Art.
9. Shivaramaurti: 5000 Years of Indian Art.
10. Tomory, Edith: A History of Fine Arts in India and West.

# BVFA304P

## INTRODUCTION TO PAINTING AND SCULPTURE-I

### Course Objectives:

- Studying paintings of various notable painters 'and basic applications of various tools, techniques and material
- Studying sculptures of various notable sculptors' and basic application and handling of various tools, techniques and material.

### Course Outcomes:

- Developing a sense of pictorial language from the past traditions and ability to create image from the above experience.
- Understanding the historical and contemporary contexts of painting techniques and materials.
- Develop the ability to create three-dimensional forms with an awareness of structural integrity and aesthetic principles.
- Developing a sense of clay modelling with basic understanding of texture, form, shape, dimension, volume, etc.
- Analyse and reflect the technical understandings on their own work and the work of others to improve technical skills and conceptual understanding.

### Unit I:

- **Painting:** Study and improvising with methods & materials

### Unit II:

- **Sculpture:** Clay Modelling and study methods & materials of Sculpture

### References:

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, Ramkinkar Baij, Rembrandt, Rodin, Vincent Van Gogh, etc.

**BVFA305P**  
**INDUSTRIAL TRAINING/ON JOB TRAINING/  
WORKSHOP**

# SEMESTER-04

# BVFA401

## A BRIEF HISTORY OF PRE-MODERN ART-II

### Course Objectives:

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

### Course Outcomes:

- Understanding the pre-modern art practices from India including northeast
- 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.
- Learn to compare and analyse different traditions within the Non-western models of image making and sculpture traditions
- Learn to appreciate the different sources and roots of multiple tradition in Indian and Asian art.
- Learning to incorporate narrative and conceptual elements into their compositions and storytelling that convey deeper meanings and engage viewers on multiple levels.

### Unit I:

15

#### Indian Art: Illuminated Manuscript Traditions

- Manuscript Traditions of Pala & Jaina,
- Mughal, Rajasthani/ Rajput, Pahari painting
- Pre-Modern Painting Traditions from Northeast India

### Unit II:

15

#### Non-Western Art: (Introduction to Chinese Landscape Painting & prints)

- Chinese Tang, Song and Yuan dynasty

**References:**

1. Chakraborty Anjan, Indian Miniature Painting, 1996.
2. Goswamy, B. N., Pahari Masters, Niyogi Books, 2009.
3. Goswamy, B. N., The Spirit 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

## BVFA402

# A BRIEF HISTORY OF INDIGENOUS ART FORMS

### Course Objectives:

- To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.
- To interrogate different categories of representation of art from an art historical perspective.

### Course Outcomes:

- 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.
- Developing sensibility and understanding of appreciating art forms from the lesser-known traditions
- Understanding the questions, politics and cultural aspects of representation of various indigenous art forms
- Exploring the process of making, mediums, materials and its aesthetics norms of different local practices
- Exploring the utilitarian aspect as the core aesthetics of art objects of indigenous practices

### Unit 1:

08

#### Indigeneity and Art (Forms, Materials, Performances):

- African-American

### Unit 2:

08

#### Indigeneity and Art (Forms, Materials, Performances):

- Southeast Asian

### Unit 3:

07

#### Indigeneity and Art (Forms, Materials, Performances):

- Indian (Madhubani Painting, Bengal Patachitra, Gond art, Pithora and Warli)

### Unit 4:

07

#### Indigeneity and Art (Forms, Materials, Performances):

- Indigenous Art forms from Northeast India

**References:**

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, 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 Shyama and other artists

# BVFA403

## ART HISTORY-II

### Course Objectives:

- The Art History Course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.
- It facilitates the understanding of works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity, through both contextual and visual analysis; it is aimed also at developing an understanding of the origins and functions of art within specific world cultures.

### Course Outcomes:

Students can understand:

- Various and basic forms art
- Conceptual and representational approach of the art
- The relationship of art with culture, socio-political and economic scenario
- Aesthetics and philosophy

### Unit 1:

08

- **Aegean Civilization** – Crete, Mycenaean Architecture and Minoan Frescos.
- **Kushan-period**- Kushan Period Iconography: Vaisnavism, Saivism, Matrikas, Jainism - Buddhist Sculptures – Development, Image of Buddha - Mathura and Gandhara School of Sculptural Art – Differences and style of sculpture

### Unit 2:

08

- **Greek Period and Hellenistic Art**– Archaic, classical and Hellenistic Sculptures -Vase Painting -Various Architecture and Doric, Ionic and Corinthian Orders -Art-Literature, Philosophy, Religion, Theatres like Amphitheaters

### Unit 3:

07

- **Roman Period:** -Architecture of Rome Engineering skill-mosaics and Mural painting - Roman Sculptures
- **Development of Indian Temple Architecture** - Nagara, Dravida and Vesara style of temple of architecture -The basic form of a Hindu Temple- Garabhagriha, Mandapa, Shikhara/Vimana etc.

**Unit 4:**

**07**

- **Pallava Dynasty-** Art and Architecture -Rock Cut phase and Structural phase -Sculptures and temples of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage
- **Regional Temple Architecture-** Development of temple architecture of western India-Parmara, Solanki, Chandela, Kalinga -Regional Temple Architecture like Gujarat, Maharashtra ,Rajasthan, Madhya Pradesh, Orissa etc -Medieval in South Indian Architecture- like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations

**References:**

1. Dasgupta, S.N.: Fundamentals of Indian Art.
2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.
3. Janson: History of Art.
4. Gardner, Helen: Art through the ages.
5. The story of Art – E. H. Gombrich
6. History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
7. Rowland, Benjamin: The Art and Architecture of India.
8. 2. Bhattacharya, S. K.: The Story of Indian Art.
9. 3. Shivaramaurti: 5000 Years of Indian Art.
10. 4. Tomory, Edith: A History of Fine Arts in India and West.

# BVFA404P

## INTRODUCTION TO PAINTING AND SCULPTURE-II

### Course Objectives:

- 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
- Learning relief/mural sculptures of various traditions and handling of various tools, techniques & material to create relief/mural work

### Course Outcomes:

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

### Unit I:

- **Painting:** Composition and study from various traditions of paintings.

### Unit II:

- **Sculpture:** Relief/Mural Project; Study from various traditions of relief/mural.

### References:

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. 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.

**BVFA405P**  
**INDUSTRIAL TRAINING/ON JOB TRAINING/  
WORKSHOP**

# SEMESTER-05

## BVFA501

# INDIAN AESTHETICS

<b>Unit-1:</b>	<b>08</b>
<ul style="list-style-type: none"><li>• An introduction to Indian Aesthetics and its brief historical background.</li><li>• Brief introduction to the basic principles of Indian philosophy as related to arts.</li></ul>	
<b>Unit-2:</b>	<b>08</b>
<ul style="list-style-type: none"><li>• Developments of rasa theory, Bhava</li></ul>	
<b>Unit-3:</b>	<b>07</b>
<ul style="list-style-type: none"><li>• Dhvani theory, Alankar</li></ul>	
<b>Unit-4:</b>	<b>07</b>
<ul style="list-style-type: none"><li>• Auchitya, Riti</li></ul>	
<b>References:</b>	
<ol style="list-style-type: none"><li>1. Encyclopedia of Aesthetics</li><li>2. Aesthetic meaning – Rekha Jhanji</li><li>3. Philosophy of Art – Aldrich Virgil</li><li>4. Introductory Readings in Aesthetics – Hospers John.</li><li>5. Critical Theory – Pyne</li><li>6. Art Writings – David Cania</li><li>7. Visual Culture by Rredrick.</li><li>8. Aesthetic Theory and Art – Ranjan K. Ghosh</li></ol>	

# BVFA502

## HISTORY OF WESTERN ART

### Unit 1:

08

- General characteristic of European art from renaissance to classical period as an extension of the Greek concept of realism.
- Revival of the classical ideal humanism.
- **Renaissance period:**
  - » Evolution and characteristics of renaissance as a total revival in terms of concept and ideas.
  - » **Some early exponents-** giotto, masaccio, Cimabue, mantega, pierodella franchesca, Botticelli.
  - » Some exponents of high-renaissance-leonardo da vinci, Raphael, Michelangelo, durer, titian.

### Unit 2:

08

#### Mannerism:

- The conscious revolt against the ideas of renaissance.
- Certain works of Michelangelo (later period), rasso, parmagianino. Correggio, Tintoretto, Ei-Greco, Brueghel.

### Unit 3:

07

#### Baroque & Roccoco:

- The opulent extravagance in the art of the period. Some exponents Giovanni Bernini, carvaggio, Rembrandt Vermeer. Franz, hall, rubens, velazquez.
- The dramatic use of light in the works of Vermeer, Rembrandt velazquez. neo-classical paintings: the works of david and poussain.

### Unit 4:

07

#### Art of china & japan.

- The spreading of Buddhism to china, japan and south East Asia.
- **The art of china**
  - » Canons of painting, calligraphy-its function, technique and tools.
  - » A general survey of Chinese art and its important artists.
- **The art of japan**
  - » Extension of Chinese art to japan and south East Asia.
  - » a general survey of japans art and its important artists.
  - » Wood-cuts and silk-screen paintings of japan.

**References:**

1. Razanl, Modern Paining, Skira – Useful references from plates and text.
2. Lake and Maillard – Dictionary of Modern Painting.
3. Herbert Road – A concise History of Modern Paining.
4. William Vaughan – Romantic Art.
5. European Modern Movements in Encyclopedia of World Art.
6. Leymarie – Impressionism (Skira).
7. J. Rewald – History of impressionism – Museum of Modern Art, New York.
8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Roger Fry – Vision and Design.
10. Madsen – Art Nouveau.
11. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
12. Crespelle – The Fauves.
13. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopeddia of World Art.
14. Rosenblum – Cubism and 20th Century Art.

# BVFA503

## INTRODUCTION TO MODERN ART

### HISTORICAL TRENDS-I

#### Course Objectives:

- To provide a sense of western modernist art movements from Romanticism to the history of Multimedia of western origin focusing on major artists.
- 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.
- To provide a sense of the work and contribution of the women artists in Indian modernist art movements.

#### Course Outcomes:

- 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.
- Analyze the key characteristics and techniques of 19th century Impressionist painting, including the use of light, color, and brushwork.
- Providing an understanding of styles, idioms, ideologies of various modern art movements and the major artists across the world including India.
- The Role of women artists in the modern Indian art movements.
- Understanding multiple 'modernities' from a global art perspective.

#### Unit I:

15

##### Pre-World War and Post War Art in America, Europe and Asia

- Impressionism and Post-Impressionism, Fauvism and Expressionism
- History of Photography and Advertisement

#### Unit II:

15

##### Modern India and Democratisation of Art:

- 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

**References:**

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.

# BVFA504P

## SKETCHING AND DRAWING

### (STILL LIFE AND LANDSCAPE)-I

#### SKETCHING:

- Quick and rapid sketches from human figures

#### DRAWING:

- Drawing exercises to study nature to observe and acquire skills for its graphic representation
- Exercises to explore the expressive Quality of line using different media like pencil, charcoal. Crayon. Pen and ink.etc.
- Drawing from imagination.

**1. Size:** Half Sheet (10 Sketch)

**2. Execution Time:** 3 Hours (Sketching) /6 Hours (Drawing)

**3. Medium:** Pencil Shade

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# SEMESTER-06

# BVFA601

## METHODS AND MATERIAL

- Unit-1:** **10**
- Importance of methods and materials.
  - Nature and characteristics of drawing and painting media such as pencil, crayon, charcoal, pastel, pen and ink, water colors.
- Unit 2:** **10**
- Introduction to mural-fresco beano, fresco succor, mosaic method: direct and Indirect method, distemper and application of various techniques.
- Unit-3:** **10**
- Print making- silk-screen, etching- mezzotint, aquatint lithography, wood cut, line cut.
- Reference:**
1. A handbook of method & material – Ray Smith.

## BVFA602

# LATE MODERN AND CONTEMPORARY ART

### Course Objectives:

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

- 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.
- 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.
- 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.
- Understanding the genesis of contemporary art, including its socio-political background and cultural theories, in both global and Indian contexts.
- Gaining insights into the structure and dynamics of the contemporary art market, including galleries, art festivals, and the role of art institutions.

### Unit 1:

15

#### Western Art after 1950s:

- Abstract Expressionism, Art Nouveau, Kinetic art and Pop art, Conceptual Art

### Unit 2:

15

#### Contemporary Art Scenario of World and India: Theories and Practices

- 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

**References:**

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. 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.
11. Mitter, Partha, Parul Dave Mukherjee and Rakhee Balaran. 20th Century Indian Art: Modern, Post-Independence, Contemporary, Thames and Hudson, London, 2022.
12. 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.

# BVFA603

## INTRODUCTION TO MODERN ART

### HISTORICAL TRENDS-II

#### Course Objectives:

- 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.
- Introduction to the art practices in Calcutta, Bombay, and Madras forming specific art movements in the post-independent India focusing on the important groups.
- To provide an understanding of the layers of regional modernism and varied art practices in reference to north-eastern states of India.

#### Course Outcomes:

- Understanding the parallel developments of society, polity and economy and art from late 19th to the 20th Century around the Europe, America and India.
- 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
- Developing a nuanced understanding of what modernism means in the Indian context, contrasting it with Western modernism.
- 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 Binode behari Mukherjee.
- Examining the development of modern art practices in Northeast India, identifying regional characteristics and contributions to the broader narrative of Indian modernism.

#### Unit 1:

15

##### Modern Western art:

- Development of Capitalism and Conceptual art: Cubism, Futurism, Constructivism, Dadaism and Surrealism

#### Unit 2:

15

##### What Was Modernism in Indian Art (Pre and Post-Independence and Public):

- Contextual Modernism and Art Practices in Santiniketan: Rabindranath Tagore, Nandalal Bose, RamkinkarBaij and Binode behari Mukherjee
- Bombay Progressives and Calcutta Progressive, Cholamandal Artists' Village, Delhi Silpi Chakra, Baroda School
- Regional Modernism (Modern Art Practices in Northeast India)

**References:**

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-* 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.

# BVFA604P

## SKETCHING AND DRAWING (STILL LIFE AND LANDSCAPE)-II

### SKETCHING

- Quick and rapid sketches from animals and birds
- Quick and rapid sketches from nature

### DRAWING

- Study of line through constructions using different media like wire straw thread etc.
- cultivating sketching portrait – both indoor and outdoor sketching. It will continue to summer vacation also for all the students of each class.

**1. Size:** Half Sheet (10 Sketch)

**2. Execution Time:** 3 Hours (Sketching) /6 Hours (Drawing)

**3. Medium:** Pencil Shade

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