



SCHOOL OF ARCHITECTURE & DESIGN (SOAD)

Programme Handbook (Programme Structure and Evaluation Scheme)

**Bachelor of Fine Arts (Hons. / Hons. with Research)
Painting & Applied Art
Undergraduate Course 2025–29
Programme Code: 49**

**FOUR YEAR UNDERGRADUATE PROGRAMME
As per National Education Policy 2020
(Multiple Entry and Exit in Academic
Programmes)
(with effect from 2025-26 session)**

**Approved by:
Board of Studies and Academic Council**

Preface

The Bachelor of Fine Arts (Hons. / Hons. with Research) in Painting at K.R. Mangalam University is designed to provide a holistic and comprehensive educational experience, aligning with the university's commitment to an outcome-based curriculum. This program is crafted to ensure that students are not only equipped with artistic skills but are also prepared for academia, employability, sustainability, and lifelong learning.

The curriculum integrates core fine art subjects with a multi-disciplinary approach, placing a strong emphasis on both conceptual understanding and practical application. Through this program, students develop the ability to graphically represent their creative processes and translate these into feasible artistic outcomes. A significant part of the learning journey involves active engagement in hands-on, project-based learning, facilitated by interactive studio sessions.

Students are further guided by a team of highly experienced faculty and professionals from the field of Fine Arts, including visiting faculty and external examiners who bring in their expertise to enrich the learning experience. The exposure to research and practical projects not only enhances technical proficiency but also fosters critical thinking, emotional resilience, and entrepreneurial skills.

At K.R. Mangalam University, we believe that the outcome-based curriculum will enable students to achieve their career aspirations as knowledgeable, empathetic, and innovative professionals in the world of fine arts. This program reflects our dedication to student well-being, creative growth, and social responsibility, ensuring that our graduates are prepared to make meaningful contributions to the art world and society at large.

K.R. Mangalam University was founded in the year 2013 by Mangalam Edu Gate, a company incorporated under Section 25 of the Companies Act, 1956.

K. R. Mangalam University is unique because of its

- i. Enduring legacy of providing education to high achievers who demonstrate leadership in diverse fields.
- ii. Protective and nurturing environment for teaching, research, creativity, scholarship, social and economic justice.

Objectives

- i. To impart undergraduate, post-graduate and Doctoral education in identified areas of higher education.
- ii. To undertake research programmes with industrial interface.
- iii. To integrate its growth with the global needs and expectations of the major stake holders through teaching, research, exchange & collaborative programmes with foreign, Indian Universities/Institutions and MNCs.
- iv. To act as a nodal centre for transfer of technology to the industry.
- v. To provide job oriented professional education to the pecia student community with particular focus on Haryana.

ACKNOWLEDGEMENT

Program: **Bachelor of Fine Arts (BFA),**

Year/ Semester: **4 Years/ 8 Semesters (BFA)**

Session: **2025-2029 (BFA),**

The development of an outcome-based Model Curriculum for Undergraduate degree courses in the Department of Fine Art is a result of thoughtful deliberations at various stages of dedicated and specialized experts. This model curriculum has been framed to meet the expectations of an academically challenging environment, develop problem-solving skills by students, and aligns with current standards and to enrich the students to make them self-enablers and/or match job requirements on successful completion of their degrees.

We are greatly gratified Professor Sudipto Mandal for her supervision contribution, guidance, and support throughout the development of this curriculum. Special thanks and gratitude to Prof. Raghuvir Singh Vice Chancellor, K.R. Mangalam University and Registrar Dr. Rahul Sharma, Ap Ayan Chatterjee, Ap Koustav Nag, K.R. Mangalam University who have been instrumental and encouraging throughout the process of developing this curriculum. Last, but not least, we also sincerely thank Dr. Tanya Verma who has contributed to the development of this curriculum.

We acknowledge by signing below that we have received access to a copy of the syllabus of the Bachelor of Fine Art Program indicated above. We have redesigned the BFA syllabus in Outcome Based Format and understand the program specific outcomes of the above Programs. Furthermore, we acknowledge that the contents of the BFA syllabus have been explained and/or read to us. We understand the requirements concerning textbook(s), assignments, practicum, and evaluation and how the final grades will be determined with respect to achieving Course Outcomes.

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1. Introduction

The K.R. Mangalam Group has established itself in the sector of education. Over time, the group's educational entities merged to form a fully functional corporate academy. KRM's resources are regularly enhanced to optimize Opportunities for pupils. Our pupils are groomed in a truly interdisciplinary atmosphere in which they build integrative abilities through contact with pupils of engineering, social sciences, management, and other academic disciplines.

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K.R. Mangalam University was established under the Haryana Private University Act 2006, approved by the Haryana Legislature through Amendment Act # 36 of 2013 and approved by the Hon'ble Governor of Haryana on April 11, 2013, as published in the Gazette notification Leg. No.10/2013 dated May 3, 2013. K. R. Mangalam University stands out for its commitment to educating high achievers and leaders in several sectors. Provides a safe and supportive atmosphere for teaching, research, creativity, scholarship, and social and economic justice.

Objectives

- a). Technical Skill Development give student's mastery in multiple artistic forms (e.g., painting, sculpture, digital media, and printmaking). Students should be taught core skills as well as how to employ tools specific to their chosen profession of art.
- b). Creative expression and personal style. Encourage kids to express themselves and find their own artistic voice. Create possibilities for self-directed initiatives that promote creativity and innovation.
- c). Understanding Art Theory and History. Give students a thorough understanding of art history, movements, and the works of significant artists. Develop a grasp of the theoretical foundations and settings that underpin contemporary art.
- d). Conceptual and Critical Thinking Skills. Develop pupils' critical and conceptual thinking skills concerning their own and other people's work. Teach students how to study and critique artworks while also recognizing their broader social, political, and cultural consequences.
- e). Portfolio & Professional Development Assist students in developing a powerful, unified portfolio that reflects their abilities and own flair. Students can prepare for professional employment by learning presenting, networking, and entrepreneurial skills.

2. NEP-2020: Important features integrated in the curriculum

K.R. Mangalam University has adopted the National Education Policy NEP-2020 to establish a holistic and multidisciplinary undergraduate education environment, aiming to equip our students for the demands of the 21st century. Following the guidelines of NEP-2020 regarding curriculum structure and duration of the undergraduate programme, we now offer a Four-Year Undergraduate Programme with multiple entry and exit points, along with re-entry options, and relevant certifications.

- **UG Certificate** after completing 1 year (2 semesters with the required number of credits) of study, and an additional vocational course/internship of 4 credits during the summer vacation of the first year.
- **UG Diploma** after completing 2 years (4 semesters with the required number of credits) of study, and an additional vocational course/internship of 4 credits during the summer vacation of the second year.
- **Bachelor's Degree** after completing 3-year (6 semesters with the required number of credits) programme of study.
- **4-year bachelor's degree (Honours)** with the required number of credits after eight semesters programme of study.
- Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. Upon completing a research project in their major area(s) of study in the 4th year, a student will be awarded **Bachelor's Degree (Honours with Research)**.

Advantage of pursuing 4-year Bachelor's degree programme with Honours/Honours with Research is that the Master's degree will be of one year duration. Also, a 4-year degree programme will facilitate admission to foreign universities.

S. No.	Broad Categories of Courses	Minimum Credit Requirement for Four Year UG Program
1	Major (Core)	80
2	Minor	32
3	Multidisciplinary	09
4	Ability Enhancement Course (AEC)	08
5	Skill Enhancement Course (SEC)	09
6	Value-Added Course (VAC)	06-08
7	Summer Internship	02-04
8	Research Project/Dissertation	12
9	Total	160

2.1 Categories of Courses

Major: The major would provide the opportunity for a student to pursue in-depth study of a particular subject or discipline.

Minor: Students will have the option to choose courses from disciplinary/interdisciplinary minors and skill-based courses. Students who take a sufficient number of courses in a discipline or an interdisciplinary area of study other than the chosen major will qualify for a minor in that discipline or in the chosen interdisciplinary area of study.

Students have multiple minor streams to choose from. They can select one minor stream from the available options, which will be pursued for the entire duration of the programme.

Multidisciplinary (Open Elective): These courses are intended to broaden the intellectual experience and form part of liberal arts and science education. These introductory-level courses may be related to any of the broad disciplines given below:

- Natural and Physical Sciences
- Mathematics, Statistics, and Computer Applications
- Library, Information, and Media Sciences
- Commerce and Management
- Humanities and Social Sciences

A diverse array of Open Elective Courses, distributed across different semesters and aligned with the aforementioned categories, is offered to the students. These courses enable students to expand their perspectives and gain a holistic understanding of various disciplines. Students can choose courses based on their areas of interest.

Ability Enhancement Course (AEC): Students are required to achieve competency in a Modern Indian Language (MIL) and in the English language with special emphasis on language and communication skills. The courses aim at enabling the students to acquire and demonstrate the core linguistic skills, including critical reading and expository and academic writing skills, that help students articulate their arguments and present their thinking clearly and coherently and recognize the importance of language as a mediator of knowledge and identity.

Skills Enhancement Courses (SEC): These courses are aimed at imparting practical skills, hands-on training, soft skills, etc., to enhance the employability of students.

Value-Added Course (VAC): The Value-Added Courses (VAC) are aimed at inculcating Humanistic, Ethical, Constitutional and Universal human values of truth, righteous conduct, peace, love, non-violence, scientific and technological advancements, global citizenship values and life-skills falling under below given categories:

- Understanding India

- Environmental Science/Education
- Digital and Technological Solutions
- Health & Wellness, Yoga education, Sports, and Fitness

Research Project / Dissertation: Students choosing a 4-Year Bachelor's degree (Honours with Research) are required to take up research projects under the guidance of a faculty member. The students are expected to complete the Research Project in the eighth semester. The research outcomes of their project work may be published in peer-reviewed journals or may be presented in conferences /seminars or may be patented.

3. University Vision and Mission

3.1 Vision

K.R. Mangalam University aspires to become an internationally recognized institution of higher learning through excellence in inter-disciplinary education, research, and innovation, preparing socially responsible life-long learners contributing to nation building.

3.2 Mission

- Foster employability and entrepreneurship through futuristic curriculum and progressive pedagogy with cutting-edge technology
- Instill notion of lifelong learning through stimulating research, Outcomes-based education, and innovative thinking
- Integrate global needs and expectations through collaborative programs with premier universities, research centers, industries, and professional bodies.
- Enhance leadership qualities among the youth understanding ethical values and environmental realities.

4. About the School

The **School of Architecture & Design (SOAD)** offers a robust, interdisciplinary education, providing students with hands-on experience through **experiential and project-based learning**. The curriculum is designed to foster innovation and technical proficiency across various design fields.

SOAD offers seven key programs:

- **Bachelor of Architecture (B.Arch)** – A five-year program that develops visionary architects with a strong foundation in design, construction, and environmental sustainability.
- **Bachelor of Design (B.Des) in Fashion Design** – A four-year program focused on fostering creativity and technical skills in fashion, preparing students for the dynamic fashion industry.
- **Bachelor of Design (B.Des) in Interior Design** – Prepares students to design functional and aesthetically pleasing interior spaces through a combination of creativity, technical knowledge, and practical applications.
- **Bachelor of Design (B.Des) in Textile Design** – Emphasizes innovative textile creation with an emphasis on sustainability and traditional craftsmanship.
- **Bachelor of Fine Arts (B.F.A)** – Explores various visual arts disciplines such as painting, sculpture, and graphic arts.
- **Bachelor of Design (B.Des) in Game Design & Animation** – A specialized program focused on designing interactive games and animations, merging creative storytelling with technical skills.
- **Bachelor of Design (B.Des) in UX UI & Interaction Design** – Concentrates on creating user-centric digital solutions, emphasizing user experience (UX), user interface (UI), and interaction design.

SOAD emphasizes **experiential learning** through **project-based education**, giving students practical exposure to real-world challenges. This is further enhanced through **site visits, study tours, guest lectures**, and **industry integration**, ensuring students gain valuable insights and experience in their respective fields. The school maintains strong industry connections, enabling students to engage with leading professionals and firms in architecture, design, and related industries.

5. School Vision and Mission

Vision:

To be a leading institution that develops innovative and sustainable design thinkers who shape the future of Architecture and Design globally.

Mission:

- Provide a comprehensive structural learning experiences that develops strong cognitive thinking and skills in the field of architecture and design.
- Foster a collaborative and inclusive learning environment that encourages creativity and critical thinking.
- Promote sustainable and ethical design practices that address global and local challenges.
- Instill a strong foundation of ethical principles, ensuring graduates act with integrity and social responsibility in their professional endeavours.
- Engage with the community and industry to advance the role of architecture and design in society.

6. About the Programme

The **Bachelor of Fine Arts (BFA)** program is a four-year undergraduate degree designed to provide students with a comprehensive foundation in visual arts, with an emphasis on both creative expression and technical skill development. This program offers specializations in various fields, including **Painting** and **Applied Art**, enabling students to hone their craft in a particular area of interest while gaining a broader understanding of art and design principles.

In the **Painting** specialization, students explore traditional and contemporary techniques in drawing, colour theory, and composition. They learn how to work with various media such as oils, acrylics, and watercolours, while also being encouraged to experiment with mixed media and conceptual approaches. Courses in art history, critical theory, and studio practice aim to develop both technical skills and an individual artistic voice, preparing students for careers as professional painters, illustrators, or independent artists.

The **Applied Art** specialization focuses on the creative application of design principles in commercial and functional contexts. Students are trained in visual communication, graphic design, typography, advertising, and illustration. This specialization emphasizes the intersection of creativity and practicality, preparing graduates to work in industries like advertising, publishing, media, and corporate design. Throughout the program, students develop portfolios showcasing their ability to convey ideas visually through design and composition, often leading to careers in art direction or creative services. This specialization aims to nurture the student's creative vision while equipping them with the technical and professional skills needed to succeed in today's dynamic art and design landscape.

6.1 Definitions & Program detail

➤ **Programme Outcomes (POs)**

Programme Outcomes are statements that describe what the students are expected to know and would be able to do upon the graduation. These relate to the skills, knowledge, and behaviour that students acquire through the programme.

➤ **Program Specific Outcomes (PSOs)**

Program Specific Outcomes are statements about the various levels of knowledge specific to the given program which the student would be acquiring during the program.

➤ **Program Educational Objectives (PEOs)**

Program Educational Objectives of a degree program are the statements that describe the expected achievements of graduates in their career, and what the graduates are expected to perform and achieve during the first few years after graduation.

➤ **Credit**

Credit refers to a unit of contact hours/ tutorial hour per week or 02 hours of Lab/ Practical work per week.

➤ **Multi-Entry & Multi-Exit**

The multi-entry, multi-exit system allows students to enter and exit their academic programs at various points, depending on their personal and professional circumstances. This flexibility enables students to earn qualifications such as certificates or diplomas at different stages of their education while providing options for re-entry to complete their degrees.

➤ **Studio**

Studio in the BFA Program refers to a dedicated space for practical, hands-on learning and artistic production. It enables students to explore materials and techniques across various mediums under faculty guidance. Studio courses emphasize creative experimentation, skill development, and individual expression. These spaces foster collaboration, critique, and professional growth.

a. Programme Educational Objectives (PEO)

PEO 1: Human Values and Artistic Expression: Graduates will explore and express human values, emotions, and cultural diversity through their art, creating works that inspire, challenge, and resonate with society.

PEO 2: Career Development: Graduates will advance their careers as artists, illustrators, designers, or creative professionals by continuously developing their artistic skills, embracing new media, and adapting to evolving trends in the art world.

PEO 3: Professional Excellence: Graduates will demonstrate technical mastery and conceptual depth, contributing to the fields of fine arts, design, and creative industries with innovative and impactful work.

PEO 4: Ethical Artistic Practice: Graduates will uphold ethical values in their creative practices, addressing issues such as social responsibility, cultural sensitivity, and sustainability in the arts.

PEO 5: Entrepreneurship and Innovation: Graduates will develop entrepreneurial capabilities, establishing independent practices, galleries, or ventures, leveraging creativity and innovation to succeed in the art and design markets.

b. Programme Outcomes (PO)

PO1- Creative and Technical Mastery: Demonstrate the ability to create original, innovative artworks across various mediums while applying advanced technical skills to produce high-quality results.

PO2- Critical Analysis and Art Historical Knowledge: Utilize critical thinking to analyze and interpret artworks, integrating an understanding of historical, cultural, and theoretical contexts to inform and inspire contemporary practice.

PO3- Effective Communication and Presentation: Communicate artistic concepts and processes effectively through visual, verbal, and written means, and develop skills in curating and presenting artworks in diverse settings.

PO4- Ethical and Professional Conduct: Exhibit a strong commitment to ethical practices and professional behaviour within the art community and broader society.

PO5- Interdisciplinary and Collaborative Work: Collaborate effectively within multidisciplinary teams, integrating diverse perspectives into artistic practice.

PO6- Cultural Sensitivity and Awareness: Create artworks that reflect and respect diverse cultural contexts, demonstrating awareness of global and local cultural issues.

PO7- Lifelong Learning and Adaptability: Engage in continuous personal and professional development, staying current with evolving artistic trends, technologies, and methodologies.

c. Programme Specific Outcomes (PSO)

On completion of the program the students will be

PSO1 – Understanding: The fine arts principles, history, theories, and techniques, enabling them to comprehend and articulate complex artistic concepts and historical contexts.

PSO2 - Applying: The knowledge of artistic techniques, materials, and processes to create original and high-quality artworks across various mediums, demonstrating technical proficiency and creative expression.

PSO3 – Analysing: The artistic problems and works of art, breaking them down to evaluate composition, technique, cultural significance, and theoretical frameworks.

PSO4 - Evaluating: Creative works, using established criteria and ethical consideration.

PSO5 - Creating: The innovative and original works of art through creative problem-solving, experimentation with new materials and techniques, and the development of unique artistic visions.

PSO6 – Technical Proficiency: Master artistic tools and technologies for precise creation, manipulation, and presentation of artworks, translating conceptual ideas into effective visual outputs.

d. Career Avenues

- **Fine Artist:** Freelance or gallery-based artist creating original works.
- **Art Director:** Leading creative teams in advertising, media, or design.
- **Illustrator:** Creating visuals for books, magazines, and digital platforms.
- **Graphic Designer:** Designing for print, web, and multimedia.
- **Animator:** Crafting animations for films, games, and digital content.
- **Art Educator:** Teaching art at schools, colleges, or through workshops.
- **Curator:** Managing art collections in museums or galleries.
- **Set Designer:** Designing sets for theatre, film, or television.
- **Art Therapist:** Using art to help people with emotional and psychological issues.
- **Creative Entrepreneur:** Starting an art-related business or online platform.
- **Publication Designer:** Publication designers specialize in layout design, editorial design, and typesetting for magazines, books, newspapers, and other publications.
- **UI/UX Designer:** User Interface (UI) and User Experience (UX) designers focus on creating intuitive and visually appealing interfaces for websites, mobile apps, and other digital platforms, ensuring a seamless and enjoyable user experience.
- **Packaging Designer:** Packaging designers create innovative and eye-catching packaging solutions for products, considering both aesthetic appeal and practicality.
- **Environmental Designer:** Environmental designers create visual designs for physical spaces, including exhibitions, retail environments, and interior spaces.
- **Visual Merchandiser:** Visual merchandisers design and arrange displays in retail stores to attract customers and enhance the shopping experience.

e. Duration

The duration of this programme is four years (eight semesters) with multiple entry/exit options.

f. Criteria for Award of Degree

Credit Completion: Students must earn a total of 182 credits over a minimum period of 8 semesters

7. Student's Structured Learning Experience from Entry to Exit in the Programme

➤ Education Philosophy and Purpose:

- **Learn to Earn Living:**

At KRMU we believe in equipping students with the skills, knowledge, and qualifications necessary to succeed in the job market and achieve financial stability. All the programmes are tailored to meet industry demands, preparing students to enter specific careers and contributing to economic development.

- **Learn to Live:**

The University believes in learners' holistic development, fostering critical thinking, creativity, emotional intelligence, and a deeper understanding of the world. Our aim is to nurture well-rounded individuals who can contribute meaningfully to society, lead fulfilling lives, and engage with the complexities of the human experience.

➤ University Education Objective: Focus on Employability and Entrepreneurship through Holistic Education using Bloom's Taxonomy

By targeting all levels of Bloom's Taxonomy—remembering, understanding, applying, analysing, evaluating, and creating—students are equipped with the knowledge, skills, and attitudes necessary for the workforce and entrepreneurial success. At KRMU we emphasize on learners critical thinking, problem-solving, and innovation, ensuring application of theoretical knowledge in practical settings. This approach nurtures adaptability, creativity, and ethical decision-making, enabling graduates to excel in diverse professional environments and to innovate in entrepreneurial endeavours, contributing to economic growth and societal well-being.

➤ Importance of Structured Learning Experiences:

A structured learning experience (SLE) is crucial for effective education as it provides a clear and organized framework for acquiring knowledge and skills. By following a well-defined curriculum, learners can build on prior knowledge systematically, ensuring that foundational concepts are understood before moving on to more complex topics. This approach not only enhances comprehension but also fosters critical thinking by allowing learners to connect ideas and apply them in various contexts. Moreover, a structured learning experience helps in setting clear goals and benchmarks, enabling both educators and students to track progress and make necessary adjustments. Ultimately, it creates a conducive environment for sustained intellectual growth, encouraging learners to achieve their full potential. At K.R. Mangalam University SLE is designed as rigorous activities that are integrated into the curriculum and provide students with opportunities for learning in two parts:

Inside Classroom:

In the **BFA** course, structured learning within the classroom focuses on developing students' cognitive skills, artistic expression, and technical mastery through a student-centric approach. The following methods are employed:

- **Cognitive Learning:**

Students enhance their critical thinking and problem-solving abilities by engaging with fundamental concepts in visual composition, color theory, art history, and various painting and drawing techniques. They are encouraged to analyze different styles of painting, understand the use of materials, and develop personal aesthetics in their artwork.

- **Student-Centric Learning:**

The emphasis is on active participation and creative exploration. Students are encouraged to ask questions, engage in group critiques, collaborate on projects, and participate in peer discussions. This nurtures independent thinking and reflection on their creative processes, helping them develop unique artistic voices.

- **Teaching Methods:**

A combination of lectures, studio sessions, critiques, and seminars are used to ensure that students gain a thorough understanding of both theory and practice. Visual aids, case studies of master artists, live demonstrations, and multimedia presentations are used to deepen their understanding of artistic concepts and techniques.

- **Tools and Techniques:**

Students are introduced to various traditional and digital media, learning techniques in oil, acrylic, watercolors, and digital painting. Additionally, they gain hands-on experience with tools like brushes, palette knives, and digital tablets, allowing them to translate concepts into impactful visual works. They also learn to use software like Adobe Photoshop for digital painting and image manipulation.

- **Approach:**

Design thinking and project-based learning are central. Students work on research-based art projects where they identify themes, conduct visual research, experiment with media, and produce final artworks, enhancing both their creativity and technical expertise.

Outside Classroom:

In the **BFA** program, outside-the-classroom activities focus on developing students' people skills and psychomotor skills through community engagement, exhibitions, and hands-on artistic practice:

- **People Skills:**

Students work on collaborative art projects, often engaging with fellow artists, curators, and the community. This builds communication and teamwork skills. Through activities like internships at galleries, participating in artist residencies, and organizing exhibitions, students learn how to present their work and interact with art professionals.

- **Psychomotor Skills:**

Hands-on learning is emphasized through outdoor painting sessions, sculpting workshops, and material exploration. Students handle various art materials—paints, canvases, clay—and experiment with different fabrication techniques, helping them improve their dexterity and understanding of material properties. This enhances their technical proficiency in translating artistic ideas into finished works.

- **Industry Interactions:**

Regular visits to museums, art studios, and galleries, as well as internships and collaborations with art organizations, help bridge the gap between classroom learning and the professional art world. Students get to apply classroom knowledge in a real-world setting, gaining insights into the art market, gallery practices, and exhibition planning.

- **Community Engagement:**

Through participation in community-based art projects, students develop a sense of social responsibility. They might work on murals, public art installations, or art programs that engage underserved communities. These projects allow students to apply their artistic skills in a meaningful way, using art to address social and cultural issues.

➤ **Educational Planning and Execution WHAT, WHEN & HOW learning will happen**

The educational planning and execution framework for the Bachelor of Fine Arts (BFA) program at the School of Architecture & Design (SOAD) is structured to provide a comprehensive and enriching learning experience. This framework is designed to facilitate meaningful engagement, promote critical thinking, and nurture creativity among students. By clearly defining what, when, and how learning will take place, the school ensures that all

educational activities align with the program's objectives, contributing to the holistic development of our aspiring artists and designers.

The programme is designed around the educational philosophy of "Learn to Earn Living" and "Learn to Live," providing a holistic learning experience from entry to exit.

Entry Phase

Upon entry, students are introduced to the foundational principles of Design. Orientation sessions emphasize understanding the interior design field and the ethical responsibilities of designers. This initial phase emphasizes the importance of knowledge not just as a means to earn a living, but as a way to engage meaningfully with society.

Core Learning

As students' progress, they delve deeper into both the theoretical and practical aspects of interior design. Courses on design ethics, sustainable practices, and user experience equip students with essential skills for their future careers. Hands-on workshops and industry collaborations emphasize the concept of learning as preparation for professional success while fostering a sense of civic responsibility and personal growth.

Skill Development

The program emphasizes developing versatile skills essential for a successful career in interior design, including research, design thinking, drafting, and project management. Through collaborative design projects, students enhance their teamwork and communication abilities, which are vital not only for professional success but also for cultivating meaningful relationships in their personal lives.

Thesis and Exit Phase

In the final phase, students undertake Thesis projects that integrate their learning and showcase their creativity and professionalism. This culminates in a portfolio that reflects their readiness to enter the workforce when they go for training in the final semester. Additionally, KRMU Career Development Cell (CDC) assist with job placements, reinforcing the "Learn to Earn" philosophy. The program maintains a strong focus on personal values and lifelong learning, encouraging students to approach their careers as opportunities to contribute positively to society.

Co-Curricular and Extra-Curricular Activities

Students actively participate in 13 clubs and societies within the university, ranging from media production to cultural expression. These clubs facilitate peer interaction, teamwork, and leadership opportunities, helping students develop a well-rounded personality. Regular industry visits, guest lectures, and workshops by industry experts ensure that students remain connected to real-world media practices, bridging the gap between academic learning and professional expectations.

Community Connect

Community Connect programs enhance students' social awareness and responsibility, allowing them to engage with various societal issues related to design and the built environment. As interior designers, students learn to consider the impact of their work on communities and to

advocate for inclusive and sustainable practices. Participation in sports and cultural activities further contributes to a balanced lifestyle, promoting teamwork and resilience.

Ethics and Values

The programme places a strong emphasis on ethics, values, and a code of conduct in design practice. Students are encouraged to embody professionalism and integrity in their work, preparing them to be responsible designers and active citizens.

Career Counselling and Entrepreneurship

Career counselling services provide guidance on job placements, internships, and skill development, helping students navigate their career paths. Additionally, the university's incubation centre fosters entrepreneurial and leadership qualities, encouraging students to explore innovative ideas and start their ventures.

➤ *Components of Educational Planning*

All planned activities will be executed as scheduled, ensuring a consistent and enriching learning environment that supports the development of practical and theoretical skills in interior design. The school will follow the following for conducting the semester educational, co-curricular and extracurricular activities.

University Calendar:

The University Calendar outlines key academic dates, including the start and end of terms, examination periods, and holidays that impact Bachelor of Fine Arts (Hons. / Hons. with Research) Interior Design program.

Timetable:

The Timetable presents a structured overview of class sessions, lecture timings, studio hours, and project work, offering clarity on the weekly schedule for students.

School Calendar:

The School Calendar provides a detailed schedule of important events, workshops, design critiques, and submission deadlines specific to SOAD.

Activity Calendar:

The Activity Calendar highlights extracurricular events, guest lectures by industry professionals, and site visits that complement the academic curriculum, enriching students' understanding of interior design practice.

Class Sessions/Lectures:

Scheduled activities include theoretical lectures, practical studio sessions for hands-on learning, and collaborative projects that foster teamwork and innovation.

Monitoring:

Continuous monitoring will be implemented at various levels to ensure that educational objectives specific to the BFA in Painting are met and that planned activities are effectively carried out.

Correction of Deviations:

Any deviations from the planned educational framework will be promptly identified and addressed to maintain the integrity and effectiveness of the learning experience.

This comprehensive approach ensures that students in the Bachelor of Fine Arts (Hons. / Hons. with Research) Painting program engage in a holistic educational experience, integrating both academic knowledge and practical skills while fostering personal and professional growth within the field of Fine Arts.

➤ **Course Registration and Scheduling**

• **Major and Minor Selection Process:**

In the Bachelor of Fine Arts (BFA) program, students have the opportunity to choose from a variety of major and minor courses throughout their studies. There are 26 major courses and 8 minor courses available over the entire duration of the program. The selection process for minor is centralized, allowing students to make informed choices about their specialization. Every student has to register at the beginning of each semester for the courses offered in the given semester. Major courses are registered centrally for the students. However, for other multidisciplinary courses (Minor, VAC, OE) the students have to register by themselves through ERP.

School of Architecture and Design offers the following minors with 32 credits spread through the eight semesters

1. Interior Styling
2. Sculpture
- 3.
4. UI/UX Design
5. Game Development

**Refer to Annexure No. 1*

• **Value-Added Courses (VAC) and Open Electives (OE):**

Value-Added Courses (VAC) and Open Electives (OE) are offered to enhance students' skills and knowledge beyond the core curriculum. Students can select these courses based on their interests, enabling them to gain practical insights and experience in specific areas related to interior design. The choice of VAC and OE typically occurs at the beginning of each semester, where students can consult with faculty and peers to make informed decisions.

• **Internships:**

Students are required to complete two summer internships after the second and fourth semester each. The internship carries 2 credits in each semester and is evaluated in the following odd semester. This hands-on experience is designed to provide students with practical exposure to the industry, allowing them to apply theoretical knowledge in real-world settings.

• **Co-Curricular Activities Credit Choices**

Participation in Co/ Extracurricular activities is part of outside classroom learning.

Students must earn 2 credits from co/ extracurricular activities. One credit from participation in co-curricular activities like Club/Society activities and another credit from Community Service (1 credit each) through participation in NSS/ Redcross activities or NGOs that contribute to their personal development, leadership skills, and community engagement.

- Under the category of **Club/Society**, 1 credit can be earned by registration in one of the Club/Societies of university and active participation in the events organized by the club/society
OR
- 15 hours of active engagement in any of the recreational/sports activities Under the category of **Community Service**, 1 credit can be earned by

- 15 hours active engagement in community service through NGO/NSS/Redcross or any other society approved/ empanelled by the university
- At the end of the semester, students are required to submit a log of hours, a report, and a certificate of participation/ completion summarizing their activities followed by a presentation.

Academic Support (Differential learning needs): Academic Support Systems for BFA students are designed to address diverse learning needs, ensuring each student excels. These systems include:

- **Personalized Tutoring:**
One-on-one sessions with experienced tutors focus on areas such as painting techniques, color theory, composition, digital art tools, and conceptual development. These sessions are tailored to the individual needs and skill levels of each student, ensuring targeted growth and improvement in artistic practices.
- **Workshops and Seminars:**
Regular workshops cover a range of topics such as traditional and experimental painting methods, digital imaging, art history, and contemporary art practices. Seminars by visiting artists and industry experts provide students with both theoretical insights and practical exposure to various artistic techniques and trends.
- **Peer Mentoring Programs:**
Advanced students are encouraged to mentor their peers by leading group projects, offering advice on assignments, and providing constructive critiques during studio sessions. This creates a collaborative and supportive learning environment where students can learn from one another and develop their skills collectively.
- **Accessible Learning Resources:**
Online platforms provide students with access to tutorials on painting and drawing techniques, digital art tools, art history articles, and instructional videos. These resources cater to different learning styles and allow students to explore topics at their own pace.
- **Production and Outcome-Based Activities:**
Students are encouraged to participate in practical, hands-on activities such as creating artworks for exhibitions, live painting sessions, and community art projects. These activities provide opportunities to showcase their work, receive recognition, and enhance their learning outcomes through practical application.
- **Diversity and Inclusion Initiatives:**
Programs promoting inclusivity ensure that students from diverse backgrounds and artistic perspectives feel valued. These initiatives enrich the learning environment by embracing a wide range of artistic ideas and approaches, fostering creativity and innovation.
- **Feedback and Assessment:**
A continuous feedback system allows students to receive constructive critiques of their work from faculty and peers. This feedback is vital for artistic growth, encouraging students to refine their skills, explore new ideas, and push their creative boundaries.

Student Career & Personal Support:

Mentor-Mentee Programme:

- The Mentor-Mentee Programme at KR Mangalam University offers students invaluable, unbiased guidance from experienced thought leaders, ensuring they are effectively supported in achieving their personal and academic goals. Each mentor engages with their mentees on an individual level, identifying their unique aspirations, learning needs, and areas of interest. This personalized approach fosters a strong bond between students and teachers, creating an environment where both teaching and learning happen at a pace tailored to the student's growth and development.

Counselling and Wellness Services:

- KR Mangalam University offers dedicated Counselling and Wellness Services to support students' emotional well-being and mental health. Professional counsellors provide a safe and confidential environment to address personal concerns, promote self-awareness, and develop coping strategies, ensuring a healthy and balanced university experience.

Career Services and Training:

- Career Services and Training at KR Mangalam University provide students with resources and guidance for career planning and skill development. Through workshops, industry interactions, and personalized counselling, students receive support in exploring career paths, preparing for job placements, and gaining the competencies required to thrive in the professional world.

Assessment and Evaluation:

- **Grading Policies and Procedures for theory courses, practical courses, projects, Internships, Dissertation:** As per university examination policy of K R Mangalam University, the Program Outcome assessments is done by aggregating both direct and indirect assessments, typically assigning 80% weightage to direct assessments and 20% to indirect assessments, to compute the final course attainment.

Theory Courses

Evaluation Components	Weightage
Internal Marks (Theory): - I) Continuous Assessment (30 Marks) (All the components to be evenly spaced) Projects/ Quizzes/ Assignments and Essays/ Presentations/ Participation/ Case Studies/ Reflective Journals (minimum of five components to be evaluated)	30 Marks
II) Internal Marks (Theory)-Mid-Term Exam	20 Marks
External Marks (Theory): - End Term Examination	50 Marks

Studio Courses

	Evaluation Components	Weightage
INTERNAL (50 Marks)	Continuous Assessment (Projects, Assignments, Presentation, Case Studies, etc)	20 Marks
	Internal Jury	30 Marks
EXTERNAL (50 Marks)	End-Term Studio Exam	20 Marks
	External Jury	30 Marks

Summer Internship grading at the completion of Vth semester

Students are required to complete a minimum four-week summer internship with a reputable architecture or interior design firm. During the internship, students must maintain a logbook documenting their daily activities and submit a detailed internship report for evaluation. Additionally, students must provide an appointment letter and a completion certificate from the firm to receive credit for the internship.

Clubs and community- grading at the completion of VIth semester

Students must demonstrate active involvement in the University clubs, societies, and community engagement activities, including participation with the National Service Scheme (NSS) or an approved

Non-Governmental Organization (NGO), to qualify for the award of credits. To secure the credits, students are required to submit certificate or letter of appreciation as formal proof of their participation along with a detailed report of the activity.

MOOC grading at the completion of VIIIth semester

In Semester 5, students will be informed about the requirement to complete a MOOC course. The information will be disseminated via notice boards, emails, and during classroom briefings by faculty members.

Feedback and Continuous Improvement Mechanisms

Teaching-learning is driven by outcomes. Assessment strategies and andragogy are aligned to course outcomes. Every CO is assessed using multiple components. The attainment of COs is calculated for every course to know the gaps between the desired and actual outcomes. These gaps are analysed to understand where does the student lags in terms of learning levels. Thereafter each student's learning levels are ascertained, if found below desirable level, and intervention strategy is affected in the following semester to make necessary corrections.

Academic Integrity and Ethics:

KR Mangalam University upholds the highest standards of academic integrity and ethical conduct. Students are expected to demonstrate honesty in all academic activities, respect intellectual property, and adhere to ethical guidelines set forth by the university.

Plagiarism Policy:

Plagiarism, or presenting another's work as one's own, is strictly prohibited. All submitted work must be original, and proper citations should be provided for references. Violations of this policy will result in disciplinary action as per university regulations.

Attendance Policy:

Students are required to maintain a minimum of 75% attendance in each course to be eligible for examinations and assessments. Regular attendance is essential for continuous learning and academic success, and failure to meet the attendance criteria may lead to penalties or disqualification from examinations.

8. PROGRAMME STUDY. FOUNDATION COURSE

All first-year BFA students are enrolled in a common foundation course that provides a comprehensive introduction to the fundamental principles of art and design. Beginning from the third semester, i.e., the second year, students will have the opportunity to specialize in their chosen fields such as Painting or Applied Arts, allowing them to build expertise in their specific area of interest.

	Semester-I								
S. No.	Category of Course	Course Code	Course	L	T	P	S	C	Multiple Entry and Exit
1	Major-I	ADFAVA151	Foundation of Visual Arts -I	1	1	4	0	4	Award: UG Certificate [after completing 1 year of study (2 semesters with credits as prescribed), and an additional vocational course/internship of 4 credits during the summer vacation of the first year]
2	Major-II	ADFAAA152	Foundation of Applied Art-I	1	1	4	0	4	
3	Major-III	ADFAHA101	History of Art -I	2	0	0	0	2	
5	Skill Enhancement Course (SEC-I)	SEC	Introduction to Sculpture-I	1	0	4	0	3	
6	Skill Enhancement Course (SEC-II)	SEC	Introduction to Print Making-I	1	0	4	0	3	
7	Value-added Course VAC-I	ADVAES101	Environmental Studies	2	0	0	0	2	
8	AEC-I		CDC	2	0	0	0	2	
	Total			10	2	16	0	20	
	Semester-II								
S. No.	Category of Course	Course Code	Course	L	T	P	S	C	
1	Major-IV	ADFAVA251	Foundation of Visual Arts -II	1	1	4	0	4	
2	Major-V	ADFAAA252	Foundation of Applied Art-II	1	1	4	0	4	
3	Major-VI	ADFAHA201	History of Art -II	2	0	0	0	2	
4	Skill Enhancement Course (SEC-III)	SEC	Introduction to Sculpture-II	1	0	4	0	3	
5	Skill Enhancement Course (SEC-IV)	SEC	Introduction to Print Making-II	1	0	4	0	3	
6	Value Added Course (VAC-II)	ADVAMA201	New Media Art	2	0	0	0	2	
7	Minor – I		Minor-I from another domain	0	0	0	4	4	
8	Open Elective OE-I		Open Elective-I	3	0	0	0	3	
	Total			11	2	16	4	25	
	Summer Internship-I								
	*Student will go on summer internship; evaluation will be done in IIIrd semester								
	**In Semester V, students will be informed about the requirement to complete a MOOC course. The information will be disseminated via notice boards, emails, and during classroom briefings by faculty members. Refer to Annexure No.								

PAINTING

	Semester-III									
S. No.	Category of Course	Course Code	Course Title	L	T	P	S	C	Multiple Entry and Exit	
1	Major-VII	ADFAPA351	Painting-I	1	1	4	0	4	Award: UG Diploma [after completing 2 years of study (4 semesters with credits as prescribed), and an additional vocational course/internship of 4 credits during the summer vacation of the second year] Re-Entry The student who took exit after completion of the first year (UG Certificate) are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.	
2	Major-VIII	ADFALC352	Life Study & Composition	1	1	4	0	4		
3	Major-IX	ADFAHA301	History of Art -III	2	0	0	0	2		
4	Skill Enhancement Course SEC-V	SEC	Computer Graphics-I	0	1	2	0	2		
5	Value Added Course VAC-III	ADVAMA301	New Media Art - II	2	0	0	0	2		
6	MINOR- II		MINOR- II	0	0	2	3	4		
7	AEC- II	AEC001	Personal Development & Design Communication	2	0	0	0	2		
8	Open Elective OE-II		Open Elective-II	3	0	0	0	3		
9	SI	ADFAEN353	Evaluation of Summer Internship-I	0	0	0	0	2		
Total				11	3	12	3	25		
	Semester-IV									
S. No.	Category of Course	Course Code	Course	L	T	P	S	C		
1	Major-X	ADFAPA451	Painting-II	1	1	4	0	4		
2	Major-XI	ADFAMS452	Museum Study & Old Master Copy	1	1	4	0	4		
3	Major-XII	ADFAHA401	History of Art -IV	2	0	0	0	2		
4	Skill Enhancement Course SEC-VI	SEC	Computer Graphics-II	0	1	2	0	2		
5	Minor-III		Minor-III	0	0	2	3	4		
6	Open Elective OE-III		Open Elective-III	3	0	0	0	3		
7			Clubs & Society	0	0	0	0	1		
Total				7	3	12	3	20		
	Summer Internship II									
	*Student will go on summer internship; evaluation will be done in IVth semester									

	Semester-V									
S. No.	Category of Course	Course Code	Course Title	L	T	P	S	C	Multiple Entry and Exit	
1	Major-XIII	ADFAPA551	Painting-III	1	1	4	0	4	Award: Bachelor's Degree [after completing 3-year of study (6 semesters with credits as prescribed)] Re-Entry The student who took exit after completion of two years of study (UG Diploma) are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.	
2	Major-XIV	ADFAME552	Material Explore -2d	1	1	4	0	4		
3	Major-XV	ADFAMP553	Mural Painting-I	1	0	2	0	2		
4	Major-XVI	ADFAHA501	History of Art -V	2	0	0	0	2		
5	Skill Enhancement Course SEC-VII	SEC	Computer Graphics-III	0	1	2	0	2		
6	Minor-IV		Minor-IV	0	0	2	3	4		
7	Ability Enhancement Course AEC-III	AEC003	Portfolio & Professional Communication	0	0	0	2	2		
8	SI	ADFAIN554	Evaluation of Summer Internship - II	0	0	2	0	2		
9			Community services	0	0	0	0	1		
	Total			5	3	16	5	23		
	Semester-VI									
S. No.	Category of Course	Course Code	Course	L	T	P	S	C		
1	Major-XVII	ADFAPA651	Painting-IV	1	1	4	0	4	Award: Bachelor's Degree [after completing 3-year of study (6 semesters with credits as prescribed)] Re-Entry The student who took exit after completion of two years of study (UG Diploma) are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.	
2	Major-XIX	ADFAME652	Material Explore -3d	1	1	4	0	4		
3	Major-XX	ADFAMP653	Mural Painting -II	1	0	2	0	2		
4	Major-XXI	ADFAHA601	History of Art -VI	2	0	0	0	2		
5	Skill Enhancement Course SEC-VIII	SEC	Computer Graphics-IV	0	1	2	0	2		
6	Minor-V		Minor-V	0	0	2	3	4		
7	Minor-VI		MOOC-I	0	0	0	0	2		
	Total			5	3	14	3	20		
Students must demonstrate active involvement in the University clubs, societies, and community engagement activities, including participation with the National Service Scheme (NSS) or an approved Non-Governmental Organization (NGO), to qualify for the award of credits. To secure the credits, students are required to submit certificate or letter of appreciation as formal proof of their participation along with a detailed report of the activity.										

		Bachelor's Degree (Honours) Semester-VII								
S. No.	Category of Course	Course Code	Course	L	T	P	S	C	Multiple Entry	
1	Major-XXII	ADFAPA751	Painting-V	1	1	4	0	4	Award: 4-year Bachelor's Degree (Honours) [with credits as prescribed after eight semesters programme of study]	
2	Major-XXIII	ADFAMA752	New Media Art -III	1	1	2	0	4		
3	Major-XXIV	ADFAVI753	Video & Interactive Art	1	1	4	0	4		
4	Major - XXV	ADFAHA701	History of Art -VII	2	0	0	0	2		
5	AEC- IV		Professional Practice and Project Management	3	0	0	0	3		
6	Minor-VII		Minor-VII	0	0	4	0	2		
7	Minor-VIII		MOOC-II	0	0	0	0	2		
8	RP		Project-I	0	0	4	0	2		
Total				8	3	18	0	23		
		Bachelor's Degree (Honours) Semester-VIII								
1	Major	ADFAPA851	Painting-VI	1	1	4	0	4		
2	Major	ADFACE852	Curation & Entrepreneurship	0	0	4	0	2		
3	Major	ADFAHA801	History of Art -VIII	2	0	0	0	2		
4	RP		Project II	12	0	0	0	12		
5	Minor-IX		Minor-IX	0	0	0	0	6		
Total				15	1	8	0	26		

*Bachelor's Degree (Honours with Research) Semester-VII									*Award: 4-year Bachelor's Degree (Honours with Research)* *Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. Upon completing a research project in their major area(s) of study in the 4th year, a student will be awarded Bachelor's Degree (Honours with Research).	
S. No.	Category of Course	Course Code	Course	L	T	P	S	C		
1	Major	ADFAPA751	Painting-V	1	1	4	0	4		
2	Major	ADFAMA752	New Media Art -III	1	1	2	0	4		
3	Major	ADFAMI753	Video & Interactive Art	1	1	4	0	4		
4	Major	ADFAHA701	History of Art -VII	2	0	0	0	2		
5	AEC-IV		Professional Practice and Project Management	3	0	0	0	3		
6	Minor-VII		Minor-VII	0	0	4	0	2		
7	Minor-VIII		MOOC-II	0	0	0	0	2		
8	RP/D		Research Methodology	2	0	0	0	2		
Total				10	3	14	0	23		
*Bachelor's Degree (Honours with Research) Semester-VIII										
1	Major	ADFAPA851	Painting-VI	1	1	4	0	4		
2	Major	ADFACE852	Curation & Entrepreneurship	0	0	4	0	2		
3	Major	ADFAHA801	History of Art -VIII	2	0	0	0	2		
4	RP/D		Dissertation	2	0	0	10	12		
5	MINOR-IX		MINOR-IX	0	0	0	0	6		
Total				5	1	8	10	26		

Total Credits: 182

APPLIED ARTS

	Semester-III								
S. No.	Category of Course	Course Code	Course Title	L	T	P	S	C	Multiple Entry and Exit Award: UG Diploma [after completing 2 years of study (4 semesters with credits as prescribed), and an additional vocational course/internship of 4 credits during the summer vacation of the second year] Re-Entry The student who took exit after completion of the first year (UG Certificate) are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.
1	Major-VII	ADFAAA351	Applied Art-I	1	1	4	0	4	
2	Major-VIII	ADFAPD352	Poster Design	1	1	4	0	4	
3	Major-IX	ADFAHA301	History of Art -III	2	0	0	0	2	
4	Skill Enhancement Course SEC-V	SEC	Computer Graphics-I	0	1	2	0	2	
5	Value Added Course VAC-III	ADVAMA301	New Media Art - II	2	0	0	0	2	
6	MINOR- II		MINOR- II	0	0	2	3	4	
7	AEC- II	AEC001	Personal Development & Design Communication	2	0	0	0	2	
8	Open Elective OE-II		Open Elective-II	3	0	0	0	3	
9	SI	ADFAEN353	Evaluation of Summer Internship-I	0	0	0	0	2	
Total				11	3	12	3	25	
Semester-IV									
S. No.	Category of Course	Course Code	Course	L	T	P	S	C	
1	Major-X	ADFAAA451	Applied Art-II	1	1	4	0	4	
2	Major-XI	ADFAI452	Illustration - I	1	1	4	0	4	
3	Major-XII	ADFAHA401	History of Art -IV	2	0	0	0	2	
4	Skill Enhancement	SEC	Computer Graphics-II	0	1	2	0	2	

	ent Course SEC-VI								
5	Minor-III		Minor-III	0	0	2	3	4	
6	Open Elective OE-III		Open Elective-III	3	0	0	0	3	
7			Clubs & Society	0	0	0	0	1	
Total				7	3	1 2	3	2 0	
Summer Internship II									
<i>*Student will go on summer internship; evaluation will be done in IVth semester</i>									
Semester-V									
S. No.	Category of Course	Course Code	Course Title	L	T	P	S	C	Multiple Entry and Exit
1	Major-XIII	ADFAAA551	Applied Art-III	1	1	4	0	4	Award: Bachelor's Degree [after completing 3-year of study (6 semesters with credits as prescribed)] Re-Entry The student who took exit after completion of two years of study (UG Diploma) are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.
2	Major-XIV	ADFAI552	Illustration - II	1	1	4	0	4	
3	Major-XV	ADFACD553	Communication Design-I	1	0	2	0	2	
4	Major-XVI	ADFAHA501	History of Art -V	2	0	0	0	2	
5	Skill Enhancement Course SEC-VII	SEC	Computer Graphics-III	0	1	2	0	2	
6	Minor-IV		Minor-IV	0	0	2	3	4	
7	Ability Enhancement Course AEC-III	AEC003	Portfolio & Professional Communication	0	0	0	2	2	
8	SI	ADFAIN554	Evaluation of Summer Internship - II	0	0	2	0	2	
9			Community services	0	0	0	0	1	
	Total			5	3	1 6	5	2 3	
Semester-VI									
			Course	L	T	P	S	C	

S. No.	Category of Course	Course Code							
1	Major-XVII	ADFAAA651	Applied Art-IV	1	1	4	0	4	
2	Major-XIX	ADFAVA652	Video Advertisement	1	1	4	0	4	
3	Major-XX	ADFACD653	Communication Design-II	1	0	2	0	2	
4	Major-XXI	ADFAHA601	History of Art -VI	2	0	0	0	2	
5	Skill Enhancement Course SEC-VIII	SEC	Computer Graphics-IV	0	1	2	0	2	
6	Minor-V		Minor-V	0	0	2	3	4	
7	Minor-VI		MOOC-I	0	0	0	0	2	
	Total			5	3	14	3	20	
<p><i>Students must demonstrate active involvement in the University clubs, societies, and community engagement activities, including participation with the National Service Scheme (NSS) or an approved Non-Governmental Organization (NGO), to qualify for the award of credits. To secure the credits, students are required to submit certificate or letter of appreciation as formal proof of their participation along with a detailed report of the activity.</i></p>									

Bachelor's Degree (Honours) Semester-VII									
S. No.	Category of Course	Course Code	Course	L	T	P	S	C	Multiple Entry
1	Major-XXII	ADFAAA751	Applied Art-V	1	1	4	0	4	Award: 4-year Bachelor's Degree (Honours) [with credits as prescribed after eight semesters programme of study]
2	Major-XXIII	ADFAUX752	UX/UI	1	1	2	0	4	
3	Major-XXIV	ADFAVA753	Video Advertisement	1	1	4	0	4	
4	Major - XXV	ADFAHA701	History of Art -VII	2	0	0	0	2	
5	AEC- IV		Professional Practice and Project Management	3	0	0	0	3	
6	Minor-VII		Minor-VII	0	0	4	0	2	
7	Minor-VIII		MOOC-II	0	0	0	0	2	
8	RP		Project-I	0	0	4	0	2	

Total				8	3	18	0	23
	Bachelor's Degree (Honours) Semester-VIII							
1	Major	ADFAAA851	Applied Art-VI	1	1	4	0	4
2	Major	ADFACE852	Curation & Entrepreneurship	0	0	4	0	2
3	Major	ADFAHA801	History of Art -VIII	2	0	0	0	2
4	RP		Project II	12	0	0	0	12
5	Minor-IX		Minor-IX	0	0	0	0	6
Total				15	1	8	0	26

*Bachelor's Degree (Honours with Research) Semester-VII										*Award: 4-year Bachelor's Degree (Honours with Research)* *Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. Upon completing a research project in their major area(s) of study in the 4th year, a student will be awarded Bachelor's Degree (Honours with Research).
S. No.	Category of Course	Course Code	Course	L	T	P	S	C		
1	Major	ADFAAA751	Applied Art-V	1	1	4	0	4		
2	Major	ADFAUX752	UX/UI	1	1	2	0	4		
3	Major	ADFAVA753	Video Advertisement	1	1	4	0	4		
4	Major	ADFAHA701	History of Art -VII	2	0	0	0	2		
5	AEC-IV		Professional Practice and Project Management	3	0	0	0	3		
6	Minor-VII		Minor-VII	0	0	4	0	2		
7	Minor-VIII		MOOC-II	0	0	0	0	2		
8	RP/D		Research Methodology	2	0	0	0	2		
Total				10	3	14	0	23		
*Bachelor's Degree (Honours with Research) Semester-VIII										
1	Major	ADFAAA851	Applied Art-VI	1	1	4	0	4		
2	Major	ADFACE852	Curation & Entrepreneurship	0	0	4	0	2		
3	Major	ADFAHA801	History of Art -VIII	2	0	0	0	2		
4	RP/D		Dissertation	2	0	0	10	12		
5	MINOR-IX		MINOR-IX	0	0	0	0	6		
Total				5	1	8	10	26		

10. PAINTING & APPLIED ART (Foundation Course)

SEMESTER I

Syllabus

SEMESTER I						
Course Code ADFAVA151	Course Title Foundation of Visual Arts -I	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective

This course introduces foundational techniques in drawing and painting, essential for developing strong visual expression. Students will explore line work, shading, texture, and perspective to build confidence in rendering forms. Emphasis is placed on hands-on practice with various media and tools, from dry techniques to wet applications. The course also integrates color theory and paint mixing to strengthen compositional choices and color sensibility. Through observational still life painting, learners will refine their ability to depict form, light, and surface textures with accuracy and creativity.

Course Outcomes

Upon completion of the course the learner will be able to:

CO1. Observing the basic elements and principles of design effectively in their work.

CO2. Imitating the multiple artistic techniques and media.

CO3. Practicing and critical analysis and articulate discussions of visual art.

CO4. Adopting the original artworks that reflect a deep understanding of course concepts.

CO5. Originated the own artwork and develop contemporary art practices into their own artistic endeavours.

Course Content

Unit I: Basic Drawing Techniques

No. Of Hours - 32

- A- Line drawing: contour, gesture, and blind contour
- B- Shading techniques: hatching, cross-hatching, stippling, blending
- C- Creating textures and patterns
- D- Basic perspective drawing: one-point, two-point perspective

Unit II: Basic Painting Techniques

No. Of Hours - 32

- A- Introduction to different types of paints and their properties
- B- Brushwork techniques: stippling, hatching, dry brush, washes, glazes, impasto
- C- Mixing colors and understanding color relationships
- D- Creating textures with paint

Unit III: Color Theory and Mixing

No. Of Hours - 32

- A- Basics of color theory
- B- Primary, secondary, and tertiary colors
- C- Color wheel and color schemes (complementary, analogous, triadic, etc.)
- D- Techniques for mixing colors to achieve desired hues

Unit IV: Still Life Painting

No. Of Hours - 32

- Introduction to still life painting
- Setting up a still life arrangement

- Observational skills and capturing light and shadow
- Techniques for painting various textures and surfaces

Suggested Readings

- Smith, Ray. *The Complete Guide to Watercolor*. DK Publishing, 1993.
- Dodson, Bert. *Keys to Drawing*. North Light Books, 1990.
- Loomis, Andrew. *Figure Drawing for All It's Worth*. Titan Books, 2011.
- Pawar, Kishore. *Still Life Drawing and Painting*. Local Art Book Distributors, n.d.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER I							
Course Code ADFAVA152		Course Title Foundation of Applied Arts -I		L	T	P	S	C
Version ____		2025-29		1	1	4	0	4
Category of Course			Major					
Total Contact Hours			6 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Description:

This course introduces students to the principles and practices of applied art, focusing on the application of design principles in practical contexts such as advertising, graphic design, and visual communication. Through lectures, studio work, critiques, and discussions, students will develop skills in various media and techniques, emphasizing functionality, aesthetics, and creative problem-solving.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1.** Observing the design principles effectively in practical and commercial contexts.
- CO2.** Proficiency of Imitating in multiple applied art techniques and media.
- CO3.** Practicing on critical analysis and articulate discussions of design works.
- CO4.** Creating and adopting the original design works that reflect an understanding of course concepts.
- CO5.** Originating own language in contemporary applied art practices into their own design projects.

Course Content:

UNIT I: Basic Elements of Design

No. Of Hours - 32

- A- Elements and Principles of Design I - Types of lines and shapes, their roles in design, basic composition techniques.
- B- Elements and Principles of Design II - Form and Space understanding form and space in 2D and 3D design, perspective, spatial relationships.

UNIT II: Basic Elements and Principals of Design

No. Of Hours - 32

- A- Elements and Principles of Design III - Colour Theory, Colour wheel, colour schemes, psychological effects of colour, colour in design.
- B- Typography- Basics of typography, typefaces, readability, and layout of design principals.

UNIT III : Basic Concepts and Strategies for Advertising

No. Of Hours - 32

- A- Advertising Design I - Concepts and Strategies Introduction to advertising design, target audience, concept development.
- B- Advertising Design II - Campaign Development & Developing a cohesive advertising campaign, visual consistency, branding.

Suggested Readings:

- "Design Basics" by David A. Lauer and Stephen Pentak
- "Thinking with Type" by Ellen Lupton
- "Hey, Whipple, Squeeze This" by Luke Sullivan
- "Logo Design Love" by David Airey
- "Illustration School: Let's Draw!" by Sachiko Umoto
- British watercolours by Ronald Parkinson

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER I						
Course Code ADFAHA101	Course Title History of Art -I	L	T	P	S	C
Version ____	2025-29	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	KNOWLEDGE OF INDIAN HISTORY TIMNELINE					

Course Perspective

This course introduces the rich and diverse history of Indian art. It covers significant periods, styles, and cultural contexts from ancient to medieval times. Through lectures, readings, discussions, and visual analysis, students will explore the development of Indian art and its socio-cultural and religious influences.

Course Outcomes:

Upon completion of the course the learner will be:

CO1: Understanding and describing significant trends in Indian art from the Middle Ages to the present.

CO2: Analyzing and interpreting the cultural and historical relevance of important artworks and architectural monuments to comprehend cultural exchanges influencing Indian art.

CO3: Applying critical thinking to conduct basic research and provide educated critiques on Indian art history subjects.

CO4: Evaluating Indian art's contributions to the global artistic legacy through a deeper appreciation of its historical and cultural impact.

CO5: Recognizing and appreciating Indian art's role in shaping the global artistic landscape by examining its evolution and influence.

Course Content:

UNIT I: Foundations of Indian Art and Civilizations

No. Of Hours - 10

- A- Introduction to Indian Art History: - Overview of Indian art history, importance and scope, key themes and methodologies.
- B- Indus Valley Civilization (Mohenjo-Daro, Harappa), art and artifacts. Mauryan and Shunga Periods, Art and architecture under the Mauryan Empire, Ashokan pillars, stupas, the Sanchi complex.

UNIT-II: Introduction to Greco-Buddhist Architectural Fusion No. Of Hours - 10

- A- Kushan Empire, Gandhara and Mathura schools of art, Greco-Buddhist influences, Gupta Period - Golden Age of Indian Art, Gupta art and architecture, Ajanta and Ellora caves, evolution of Hindu temple architecture, Chalukya and Pallava Art, Chalukya and Pallava dynasties, rock-cut temples, development of Dravidian architecture.

UNIT-III: Art of Medieval India: Chola, Hoysala, Rajput, and Deccan Masterpieces

No. Of Hours - 10

- A- Medieval Period - Chola and Hoysala Art, Chola bronzes, temple architecture, Hoysala intricacies, Belur and Halebidu.
- B- Rajput and Deccan Paintings, Rajput painting styles (Mewar, Bundi, Kishangarh), Deccan school of art, cultural syncretism.

Suggested Readings:

- "The Art of India" by Stella Kramrisch
- "The Art of Ancient India" by Susan L. Huntington
- "The Art and Architecture of India" by Benjamin Rowland
- "Ajanta: History and Development" by Walter M. Spink
- "Reflections on Indian Art, Life, and Religion" by Ananda Coomaraswamy
- "French art - the renaissance 1430-1620" by Andre chastel
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Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER I						
Course Code SEC072	Course Title Introduction to Sculpture -I	L	T	P	S	C
Version ____	2025-29	1	0	4	0	3
Category of Course	SEC					
Total Contact Hours	5 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective

This course introduces students to the fundamental concepts and techniques of sculpture. Students will explore various materials and methods, including additive and subtractive processes, to create three-dimensional art. Emphasis will be placed on developing a basic understanding of form, space, and structure, as well as fostering creativity and experimentation.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1. Observing the basic principles of sculpture.
- CO2. Imitating the sculptural techniques and use of materials.
- CO3. Creating & practicing original sculptures that exhibit a sense of form and space.
- CO4. Adopting and critically analysing and discussing sculptural works.
- CO5. Originating own creativity skills and innovation in their approach to sculptural problems.

Course Content:

Introduction to Sculpture and Basic Principles, Overview of sculpture, historical context, basic principles of three-dimensional art, Materials and Tools, Introduction to various sculptural materials (clay, wood, metal, plaster), tools, and safety procedure, Independent Project Work, Final Project Presentation and Critique, Presentation and critique of final projects, exhibition setup.

Unit I: Introduction to Sculpture

No. Of Hours - 16

- A- Understanding the basics of sculpture
- B- Historical context and evolution of sculpture
- C- Introduction to Basic materials used in sculpture (clay, plaster)

Unit II: Clay Modelling

No. Of Hours - 16

- A- Introduction to clay as a medium
- B- Techniques of clay preparation
- C- Basic modeling techniques: slab, coil, and pinch methods
- D- Creating simple forms and shapes
- E- Introduction to relief work

Unit III: Casting Techniques

No. Of Hours - 16

- A- Basics of casting
- B- Introduction to plaster mold making
- C- Creating a simple plaster cast
- D- Finishing and detailing of casts

Suggested Readings:

- "The Sculptor's Way" by Brenda Putnam
- "Sculpture: Principles and Practice" by Louis Slobodkin
- "The Complete Guide to Sculpture, Modeling and Ceramics" by Barry Midgley
- "Assemblage, Environments & Happenings" by Allan Kaprow
- "Modeling the Figure in Clay" by Bruno Lucchesi
- "The Artist's Handbook of Materials and Techniques" by Ralph Mayer

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER I							
Course Code SEC073		Course Title Introduction to Print Making-I		L	T	P	S	C
Version ____		2025-29		1	0	4	0	3
Category of Course			SE					
Total Contact Hours			5 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Description:

This course introduces students to the basic principles, techniques, and processes of printmaking. Students will explore various printmaking methods, including relief, intaglio, and monotype, and will learn to create prints using a variety of materials and tools. The course emphasizes technical skills, creative experimentation, and an understanding of the historical and contemporary context of printmaking.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1. Observing the basic printmaking techniques and processes.
- CO2. Imitating the original prints that show an understanding of form, composition, and technique.
- CO3. Practicing with various printmaking materials and methods to develop skills in practice.
- CO4. Critically adopting and analysing and discuss printmaking works, both historical and contemporary.
- CO5. Originating the artwork and understanding the role of printmaking in the broader context of visual arts.

Course Content:

UNIT I- Introduction to Printmaking, Overview of printmaking, history of printmaking, basic principles and terminology, uses of tools

UNIT II- Relief Printmaking I – Linocut, Introduction to relief printing, linocut techniques, tools, and materials, **Relief Printmaking II – Woodcut**, Woodcut techniques, carving tools, and materials

UNIT III- Monotype Printmaking: Monotype techniques, direct and additive methods, subtractive methods.

Suggested Readings:

- "Printmaking: A Complete Guide to Materials & Processes" by Beth Grabowski and Bill Fick
- "The Printmaking Bible" by Ann d'Arcy Hughes and Hebe Vernon-Morris
- "Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint" by Robert Adam and Carol Robertson
- "Monotype: Mediums and Methods for Painterly Printmaking" by Julia Ayres
- "Silkscreen Basics: A Complete How-To Manual" by Béatrice Coron
- "The History of Printmaking" by Gaspare di Caro
- German Expressionist Woodcuts "Dover Fine Art"

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER-II

SEMESTER II						
Course Code ADFAVA251	Course Title Foundation of Visual Arts -II	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course advances the exploration of visual arts principles and practices, focusing on intermediate to advanced techniques. Students will engage in more complex projects, refine their technical skills, and deepen their understanding of visual language. The course emphasizes critical thinking, creative problem-solving, and the development of a personal artistic style.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1. Observing the elements and principles of design in their work.
- CO2. Imitating and ability in a range of artistic techniques and media.
- CO3. Practicing and conceptualizing, planning, and executing complex visual art projects.
- CO4. Adopting and developing the visual art with depth and insight.
- CO5. Originating and developing the visual language and personal expression.

Course Content:

Unit I: Observational Drawing

No. Of Hours - 32

- A- Drawing from life: still life, natural objects, everyday scenes
- B- Capturing light and shadow
- C- Proportions and scale
- D- Enhancing observational skills

Unit II: Landscape Drawing/Painting

No. Of Hours - 32

- A- Techniques for drawing and painting natural elements: sky, water, trees
- B- Study of light, atmosphere, and perspective in landscapes
- C- Painting on location (plein air) vs. studio work
- D- Seasonal and weather effects in landscape art

Unit III: Composition and Design

No. Of Hours - 32

- A- Principles of composition: balance, contrast, harmony, rhythm, proportion
- B- Rule of thirds, golden ratio, and other compositional tools
- C- Creating dynamic and balanced compositions
- D- Focal points and visual hierarchy

Suggested Readings:

- "The Elements of Graphic Design" by Alex W. White
- "Form, Space, and Order" by Francis D.K. Ching
- "Interaction of Color" by Josef Albers
- "Figure Drawing for All It's Worth" by Andrew Loomis
- "The Painter's Handbook" by Mark David Gottsegen
- "The Complete Printmaker" by John Ross

- "Digital Art" by Christiane Paul
- "Installation Art" by Claire Bishop

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER II						
Course Code ADFAAA252	Course Title Foundation of Applied Arts -II	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course introduces students to the principles and practices of applied art, focusing on the application of design principles in practical contexts such as advertising, graphic design, and visual communication. Through lectures, studio work, critiques, and discussions, students will develop skills in various media and techniques, emphasizing functionality, aesthetics, and creative problem-solving.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1. Observing the applied art principles effectively in practical and commercial contexts.
- CO2. Imitating the multiple applied art techniques and media.
- CO3. Practicing and critical analysis and articulate discussions of design works.
- CO4. Adopting original design works that reflect an understanding of course concepts.
- CO5. Originating applied art practices into their own design projects.

Course Content:

UNIT-I: Design Foundations:

No. Of Hours - 32

- **A- Elements and Principles of Design I** - Types of lines and shapes in design, basic composition techniques
- **B- Elements and Principles of Design II** - Form and Space understanding form & space in 2D surface with perspective spatial relationships.

UNIT-II : Design Essentials

No. Of Hours - 32

- **A- Elements and Principles of Design III** - Colour Theory, Colour wheel, colour schemes, psychological effects of colour, colour in design.
- **B- Typography-** Basics of typography, typefaces, readability, and layout design principles.

UNIT-III: Advertising Design

No. Of Hours - 32

- **A- Advertising Design I** - Concepts and Strategies Introduction to advertising design, target audience, concept development.
- **B- Advertising Design II** - Campaign Development & Developing a cohesive advertising campaign, visual consistency, branding.

Suggested Readings:

- "Design Basics" by David A. Lauer and Stephen Pentak
- "Thinking with Type" by Ellen Lupton
- "Hey, Whipple, Squeeze This" by Luke Sullivan
- "Logo Design Love" by David Airey

- "Illustration School: Let's Draw!" by Sachiko Umoto
- ON THE OTHER SIDE OF THE CAMERA "JOHN FREEMAN

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER II
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Course Code ADFAHA201	Course Title Indian Art History -II	L	T	P	S	C
Version ____	2025-29	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	Basic timeline of Indian History					

Course Perspective:

This course continues the exploration of Indian art history, focusing on the later medieval, colonial, and post-colonial periods. Students will study significant developments in art, architecture, and cultural heritage from the early medieval period to contemporary times. Emphasis will be placed on understanding the cultural, social, and political contexts that shaped Indian art.

Course Outcomes:

Upon completion of the course the learner will be:

CO1: Understanding and describing significant trends in Indian art from the Middle Ages to the present.

CO2: Analyzing and interpreting the cultural and historical relevance of important artworks and architectural monuments to comprehend cultural exchanges influencing Indian art.

CO3: Applying critical thinking to conduct basic research and provide educated critiques on Indian art history subjects.

CO4: Evaluating Indian art's contributions to the global artistic legacy through a deeper appreciation of its historical and cultural impact.

CO5: Recognizing and appreciating Indian art's role in shaping the global artistic landscape by examining its evolution and influence.

Course Content:

UNIT-I: Early Medieval Indian Art and Architecture **No. Of Hours - 10**

- A- Early Medieval Period Art and Architecture, Pallava, Chalukya, and Rashtrakuta art; rock-cut temples; the Elephanta and Ajanta Ellora caves, Indian Folk Art, East India, South India and Middle Indian folk-art style and medium

UNIT-II: Mughal and Sikh Art and Architecture **No. Of Hours - 10**

- A- Mughal Art and Architecture II, Styles and Mughal Art
- B- Sikh Art and Architecture, Sikh art, Golden Temple, Sikh manuscript illumination

UNIT-III: Colonial Influence on Indian Art **No. Of Hours - 10**

- A- Impact of British colonialism on Indian art.
- B- Kolkata Battala Painting, Tantra Art, South Indian Tantra time and history

Suggested Readings:

- "Indian Art" by Roy C. Craven
- "The Art and Architecture of the Indian Subcontinent" by James Harle

- "Mughal Architecture" by Catherine B. Asher
- "Indian Painting: The Great Mural Tradition" by Mira Seth
- INDIAN MYTHOLOGY "VERONICA IONS"

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER II						
Course Code SEC095	Course Title Introduction to Sculpture-II	L	T	P	S	C
Version ____	2025-29	1	0	4	0	3
Category of Course	SEC					
Total Contact Hours	5 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

Students will engage in more complex projects, exploring a variety of materials and methods including casting, mixed media, and installation art. Emphasis will be placed on refining technical skills, developing individual artistic voices, and critically engaging with contemporary sculptural practices.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1. Observing and showing advanced ability in a variety of sculptural techniques.
- CO2. Imitating and creating original sculptures that show a refined sense of form and space.
- CO3. Practicing and integrate diverse materials and methods in their work.
- CO4. Adopting and analysing and discuss contemporary and historical sculptural works.
- CO5. Originated and individual artistic voice in their sculptural practice.

Course Content:

Unit I: Advanced Clay Modeling

No. Of Hours - 16

- A- Advanced techniques in clay modeling
- B- Creating complex forms and structures
- C- Detailed study of human anatomy in sculpture
- D- Sculpting full human figures

Unit II: Wood and Stone Carving

No. Of Hours - 16

- A- Introduction to wood and stone as sculptural media
- B- Basic tools for wood and stone carving

- C- Techniques of carving in wood and stone
- D- Creating simple sculptures in wood and stone

Unit III: Mixed Media Sculpture

No. Of Hours - 16

- A- Introduction to mixed media in sculpture
- B- Combining various materials (metal, wood, found objects, etc.)
- C- Techniques for joining different materials
- D- Creating a mixed media sculpture project

Suggested Readings:

- "The Sculptor's Way" by Brenda Putnam
- "Mold Making and Casting Handbook" by Thurston James
- "Sculpture Today" by Judith Collins
- "Installation Art in the New Millennium" by Nicolas de Oliveira
- "Digital Sculpture: Essential Guide to 3D Modeling" by Simon Lees
- "The Sculptor's Studio Handbook" by W. Chapman and F. Champman

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER II						
Course Code SEC096	Course Title Introduction to Print Making-II	L	T	P	S	C
Version ____	2025-29	1	0	4	0	3
Category of Course	SEC					
Total Contact Hours	5 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course continues the exploration of printmaking techniques and processes introduced in "Introduction to Printmaking I." Students will refine their technical skills and experiment with more advanced methods such as lithography, advanced etching, and multi-layered printing. Emphasis will be placed on developing personal expression through printmaking, understanding contemporary printmaking practices, and exploring conceptual approaches.

Course Outcomes:

Upon completion of the course the learner will be able to:

- CO1. Observing to develop own ability in advanced printmaking techniques.
- CO2. Create complex prints that show an understanding of multi-layered processes and personal expression.
- CO3. Experiment with and integrate various materials and methods in printmaking.
- CO4. Adopting and discuss historical and contemporary printmaking works.
- CO5. Originating a body of work that reflects individual artistic exploration and technical skill.

Course Content:

UNIT-I: Multi-Color Relief Techniques

No. Of Hours - 16

- **A- Advanced Relief Printmaking**, advanced carving methods with multi colour techniques.

UNIT-II: Mastering Serigraphy

No. Of Hours - 16

- **B- Serigraphy techniques**, Students will explore the various serigraphy techniques. (Direct process and dark room process)

UNIT-III: Explorative Printmaking

No. Of Hours - 16

- **A- Experiment with printmaking medium**, Students will mix both techniques.
- **B- Cyanotype printmaking process**, Students will learn the photography printmaking process through Cyanotype printing techniques

Suggested Readings:

- "The Complete Printmaker" by John Ross, Clare Romano, and Tim Ross
- "The Art of Lithography" by Michael Desmond
- "Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Dry point, Mezzotint" by Robert Adam and Carol Robertson
- "The Monotype: Mediums and Methods for Painterly Printmaking" by Julia Ayres
- "The Printmaking Ideas Book" by Frances Stanfield and Lucy McGeown
- German Expressionist Woodcuts " Dover Fine Art"

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

11.PAINTING

SEMESTER-III

SEMESTER III						
Course Code ADFAPA351	Course Title Painting-I	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course		Major				
Total Contact Hours		6 hrs per week				
Pre-Requisites/ Co-Requisites		Drawing & Sketching, Elements of arts and Principles of Design				

Course Perspective:

Painting I is a course designed to develop students' technical skills and creative expression in painting through structured study and practice. The course is divided into three units: Still Life and Object Painting, Landscape/Nature Study, and Composition Basics. Each unit focuses on specific aspects of painting, providing students with a comprehensive understanding of techniques, mediums, and principles essential for creating compelling artwork.

Course Outcomes:

Upon successful completion of this course, students will be:

CO1: Observing and creating realistic still life paintings using advanced techniques in shading, rendering, and texture depiction.

CO2: Imitating landscapes and nature studies with technical proficiency, demonstrating an understanding of light, texture, and atmospheric effects.

CO3: Practicing principles of composition, including balance, contrast, unity, rhythm, and harmony, to produce visually compelling and balanced artworks.

CO4: Adapting various compositional tools, including the rule of thirds and the golden ratio, to guide the viewer's eye and create effective focal points in their paintings.

CO5: Originating and experiment confidently with a range of artistic mediums, selecting proper materials to achieve desired artistic effects and enhance their drawing skills.

Course content:

UNIT I - Still Life and Object Painting

No. Of Hours - 37

- A- Drawing still life compositions using advanced techniques.
- B- Focused practice on shading, rendering, and capturing texture and light effects.
- C- Experimentation with ink, pencil colours and soft pastels to enhance drawing skills.

UNIT II - Landscape/Nature Study (Outdoor)

No. Of Hours - 37

- A- Drawing landscapes using advanced techniques and observation skills.
- B- Focused practice on shading, rendering, and capturing texture and light effects.
- C- Experimentation with charcoal, pen and Ink to enhance drawing skills.

UNIT III - Composition Basics

No. Of Hours - 37

- A- Principles of Composition: Balance, contrast, unity, rhythm, and harmony
- B- Rule of thirds, golden ratio, and other compositional tools
- C- Creating Focal Points: Techniques for guiding the viewer's eye
- D- Practical projects focusing on effective focal points in compositions

Suggested Readings:

- Textbook of Still Life Drawing by Subrata Ghosh (Still Life)

- Essentials of Drawing by Bharatiyavidya Bhavan (Drawing Techniques)
- Landscapes in Watercolour by Milind Mulick (Landscape/Nature Study)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER III							
Course Code ADFALC352	Course Title Life Study & Composition			L	T	P	S	C
Version ____	2025-29			1	1	4	0	4
Category of Course		Major						
Total Contact Hours		6 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

Life Study and Composition is an advanced course designed to deepen students' understanding of human anatomy, portraiture, and compositional techniques. The course is structured into three units: Advanced Life Drawing Techniques, Detailed Study of Body Parts, and Portrait Study. Each unit focuses on specific aspects of life drawing and composition, providing students with the skills and knowledge necessary to accurately and expressively depict the human figure.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing of human anatomy and proportions in their drawings.

CO2: Imitating and capture motion and fluidity in poses through gesture drawing and quick sketching.

CO3: Practicing specific body parts such as hands, feet, and facial features with high accuracy and detail.

CO4: Adapting and expressive portraits that capture the likeness and personality of the subject.

CO5: Originating and developing compositional techniques to create dynamic and visually engaging artworks.

Course Content:

Unit I: Advanced Life Drawing Techniques

No. Of Hours -

32

- A- In-depth Study of Human Anatomy
- B- Proportions and structural anatomy of the human figure
- C- Techniques for capturing motion and fluidity in poses
- D- Gesture drawing and quick sketching for dynamic representation

Unit II: Detailed Study of Body Parts

No. Of Hours -

32

- A- Focused Anatomical Studies
- B- Detailed rendering of hands, feet, and facial features
- C- Practical exercises in drawing specific body parts with accuracy

Unit III: Portrait Study

No. Of Hours - 32

- A- Detailed study of facial anatomy and proportions
- B- Techniques for capturing likeness and personality, Skin tones and textures
- C- Creating expressive portraits

Suggested Readings:

- Figure Drawing: Design and Invention by Michael Hampton (Western)
- Anatomy Lessons from the Great Masters by Robert Beverly Hale (Western)
- Drawing the Human Head by Burne Hogarth (Western)

- Human Anatomy for Artists by Eliot Goldfinger (Western)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER III							
Course Code ADFAHA301	Course Title History of Art -III			L	T	P	S	C
Version ____	2025-29			2	0	0	0	2
Category of Course		Major						
Total Contact Hours		2 hrs per week						
Pre-Requisites/Co-Requisites		It is beneficial to take studio art or theory courses alongside to support critical understanding and application of historical concepts in contemporary practice.						

Course Perspective:

This course provides an overview of Western art history from ancient civilizations through the Renaissance. Students will explore key works of art, architectural landmarks, and significant cultural developments that shaped the Western artistic tradition. Through lectures, discussions, and research projects, students will gain an understanding of the historical context and stylistic evolution of Western art.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Showing and describe major works of Western art from antiquity through the Renaissance.
- CO2. Understanding the historical and cultural contexts of significant art movements and periods.
- CO3. Analysing the formal elements and stylistic characteristics of artworks.
- CO4. Critically evaluate and discuss artworks and their historical significance.
- CO5. Conducting basic art historical research and present findings effectively.

Course Content:

UNIT-I: Classical and Early Christian Art

No. Of

Hours - 10

- **A- Art of Aegean & Ancient Greece** Greek pottery, sculpture, architecture (Doric, Ionic, Corinthian orders), the Parthenon.
- **B- Art of Ancient Rome**, Roman portraiture, architecture (Colosseum, Pantheon), frescoes, and mosaics. **Early Christian and Byzantine Art**, Early Christian basilicas, Byzantine mosaics, Hagia Sophia.

UNIT-II: Medieval to Renaissance

No. Of Hours - 10

- **A- The Proto-Renaissance in Italy** Transition from Medieval to Renaissance,
- **B- The Early Renaissance in Italy** Innovations in painting, sculpture, and architecture
- **C- The High Renaissance in Italy** Key figures (Leonardo da Vinci, Michelangelo, Raphael)

UNIT-III: Global Art Movements:

No. Of Hours - 10

- **A- Northern Renaissance Art** Flemish painting, innovations in painting
- **B- African Art**, exploring the African art characteristic, style complexity.
- **C- Parisian Art**, Exploring Parisian art (Architecture, sculpture, painting & design)

Suggested Readings:

- **A History of Western Art** by Laurie Schneider Adams (Western)
- **The Story of Art** by E.H. Gombrich (Western)
- **Greek Art and Architecture** by John Griffiths Pedley (Western)
- **Renaissance Art: A Beginner's Guide** by Tom Nichols (Western)
- **The Story of Early Christian and Byzantine Art** by Richard Krautheimer (Western)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

	SEMESTER III						
Course Code SEC063	Course Title Computer Graphics-I		L	T	P	S	C
Version ____	2025-29		0	1	2	0	2
Category of Course		SEC					
Total Contact Hours		3 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

Students will engage in more complex projects, exploring a variety of materials and methods including casting, mixed media, and installation art. Emphasis will be placed on refining technical skills, developing individual artistic voices, and critically engaging with contemporary sculptural practices.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing advanced ability in a variety of sculptural techniques.
- CO2. Imitating original sculptures that show a refined sense of form and space.
- CO3. Experiment with and integrate diverse materials and methods in their work.
- CO4. Critically analyze and discuss contemporary and historical sculptural works.
- CO5. Exhibit an individual artistic voice in their sculptural practice.

Course Content:

UNITI. Introduction to Computer Graphics

This unit lays the groundwork by introducing the basic concepts and tools used in computer graphics. (Application, Introduce Software)

Mathematical Foundations, Basics of Geometry and Linear Algebra, Coordinate Systems and Transformations, Homogeneous Coordinates.

UNITII.

Raster Graphics Pixel, Resolution, and Colour Models (RGB, CMYK) Image Representation and Storage, Basic Image Processing Techniques.

Drawing Primitives, Points, Lines, and Circles, Algorithms for Drawing Lines (DDA, Bresenham's Algorithm), Algorithms for Drawing Circles and Ellipses

UNITIII.

2D Transformations, Translation, Rotation, Scaling, Matrix Representation of Transformations, Composite Transformations, Windowing and Clipping.

Suggested Readings:

- "The Sculptor's Way" by Brenda Putnam
- "Mold Making and Casting Handbook" by Thurston James
- "Sculpture Today" by Judith Collins
- "Installation Art in the New Millennium" by Nicolas de Oliveira
- "Digital Sculpture: Essential Guide to 3D Modeling" by Simon Lees
- "The Sculptor's Studio Handbook" by W. Chapman and F. Champman
- ANSEL ADAMS AND THE PHOTOGRAPHERS OF THE AMERICAN WEST" EVA WEBER"

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER-IV

	SEMESTER IV								
Course Code ADFAPA451		Course Title Painting-II			L	T	P	S	C
Version ____		2025-29			1	1	4	0	4
Category of Course			Major						
Total Contact Hours			6 hrs per week						
Pre-Requisites/ Co-Requisites			N/A						

Course Perspective:

Painting II is an intermediate course that builds on foundational painting skills, emphasizing mixed media, portrait painting, and advanced still life composition. The course is structured into three units: Mixed Media and Experimental Composition, Portrait Painting, and Advanced Composition and Arrangement of Still Life Painting. Students will explore diverse techniques, materials, and methods to expand their artistic repertoire and enhance their creative expression.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing various media and materials to create textured and depth full mixed media compositions.

CO2: Imitate portrait studies with accuracy, capturing likeness and expression using diverse techniques and mediums.

CO3: Practicing the advanced compositional principles to still life paintings, creating dynamic and engaging arrangements.

CO4: Adopting light, shadow, and fabric properties effectively in their paintings.

CO5: Originating and innovation in their approach to painting projects.

Course Content:

Unit I: Mixed Media and Experimental Composition

- Combining different media (collage, digital, traditional)
- Techniques for integrating various materials
- Creating texture and depth through mixed media
- Project work using mixed media

Unit II: Portrait Painting

- Creating portrait studies using various techniques and mediums.
- Practising quick sketches and detailed studies from live models
- Developing a final portrait project showing learned skills and techniques.

Unit III: Advanced Composition and Arrangement of Still life Painting

- Understanding Light Sources & Chiaroscuro
- Creating dynamic and engaging still life arrangements
- Working with multiple objects and intricate setups

Suggested Readings:

- Mixed Media Techniques by Joseph Stoddard (Western)
- Collage Techniques: A Guide for Artists and Illustrators by Gerald Brommer (Western)
- Portrait Painting Atelier by Suzanne Brooker (Western)
- The Art of Still Life by Todd M. Casey (Western)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER IV							
Course Code ADFAMS452		Course Title Museum Study & Old Master Copy		L	T	P	S	C
Version ____		2025-29		1	1	4	0	4
Category of Course			Major					
Total Contact Hours			6 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Perspective:

Museum Study & Old Master Copy is an advanced course designed to deepen students' understanding of art history, museum studies, and traditional painting techniques. The course is divided into three units: Introduction to Museum Studies, Old Master Paintings and Their Historical Context, and Copying an Old Master Painting. Students will engage in field visits, in-depth analysis of historical artworks, and practical exercises in copying masterpieces, providing them with a comprehensive understanding of classical art techniques and their historical significance.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing and insightful analyses of artworks in museum settings.

CO2: Imitating advanced drawing and sketching skills through the study of live sculptures and Old Master paintings.

CO3: Practicing and developing the historical context and significance of key artworks by Old Master painters.

CO4: Adopting and replicate an Old Master painting, showcasing proficiency in traditional painting techniques.

CO5: Originating the role of museums and galleries in preserving and presenting art history.

Course content:

Unit I: Introduction to Museum Studies

- Field visits to local museums and galleries.
- Drawing & sketching of minimum three live sculptures in pencil shading and black pen hatching/cross hatching.

Unit II: Old Master Paintings and Their Historical Context

- Key artists and their major works (e.g., Leonardo da Vinci, Michelangelo, Rembrandt, Vermeer).
- Analysis of selected masterpieces in terms of composition, color, and technique through multiple sketching and drawings.
- Assignment: Submission of minimum 5- sheets with the drawings of major works by Old Masters.

Unit III: Copying an Old Master Painting

- Detailed study and sketching of the chosen painting.
- Step-by-step process of copying the painting.
- Focus on achieving accuracy in color, texture, and brushwork.
- Assignment: Oil on canvas, complete copy of old master work from start to end.

Suggested Readings:

- Museum Studies: An Introduction by Kevin Moore (Western)
- The Story of Art by E.H. Gombrich (Western)
- Old Masters and Young Geniuses by David W. Galenson (Western)
- Techniques of the Great Master of Art by David Anfam (Western)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER IV					
Course Code ADFAHA401	Course Title History of Art -IV				
Version ____	2024-2028				
Category of Course		Major			
Total Contact Hours		2 hrs per week			
Pre-Requisites/ Co-Requisites		Basic Art History Knowledge			

Course Perspective:

This course provides a concise overview of Western art history from the Renaissance to the contemporary period. Students will explore major artistic developments, movements, and themes, with a focus on key artworks and their significance within their historical and cultural contexts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Observing major artistic periods and movements in Western art history.

CO2. Describe key artworks and their significance within their historical context.

CO3. Practicing formal elements and stylistic characteristics of artworks.

CO4. Adapting the influence of cultural, social, and political factors on Western art.

CO5. Originating their understanding of Western art history through written and oral communication.

Course Content:

UNIT-I

The Renaissance, Overview of the Renaissance period, key characteristics, major artists and artworks (e.g., Leonardo da Vinci's "Mona Lisa", Michelangelo's "David").

Baroque and Rococo, Baroque art and architecture, characteristics of the Baroque style, major artists, and artworks (e.g., Caravaggio's "The Calling of Saint Matthew", Bernini's sculptures).

UNIT-II

Neoclassicism and Romanticism, Neoclassical ideals and themes, Romanticism as a reaction to Neoclassicism, major artists and artworks (e.g., Jacques-Louis David's "The Death of Socrates", Delacroix's "Liberty Leading the People").

Realism and Impressionism, Rise of Realism in the 19th century, characteristics of Impressionism, major artists and artworks (e.g., Courbet's "The Stonebreakers", Monet's "Impression, Sunrise").

UNIT-III

Modernism and Avant-Garde Movements Emergence of Modernism, key avant-garde movements (e.g., Cubism, Surrealism), major artists and artworks (e.g., Picasso's "Les Femmes d'Alger", Dalí's "The Persistence of Memory").

Presentation on a modernist or avant-garde movement.

Postmodernism and Contemporary Art, Characteristics of Postmodernism, diversity of contemporary art practices, major artists and artworks (e.g., Warhol's "Campbell's Soup Cans", Koons's "BalloonDog").

Suggested Readings:

- **The Story of Art** by E.H. Gombrich (Western)
- **Renaissance Art: A Very Short Introduction** by Geraldine A. Johnson (Western)
- **Baroque and Rococo Art** by Gillian Perry and Mike Lesser (Western)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER IV						
Course Code SEC064	Course Title Computer Graphics-II	L	T	P	S	C
Version ____	2025-29	0	1	2	0	2

Category of Course		SEC
Total Contact Hours		3 hrs per week
Pre-Requisites/ Co-Requisites		N/A

Course Perspective:

This course delves deeper into the field of computer graphics, exploring advanced techniques and applications. Students will build upon their knowledge of digital imaging, 3D modelling, and animation, gaining practical skills for creating complex visual content. The course emphasizes hands-on projects and experimentation with digital tools and software.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Observing and create complex digital images and 3D models using advanced techniques.

CO2. Imitating principles of animation to develop dynamic and engaging visual content.

CO3. Practicing the digital tools and software proficiently to achieve desired visual effects.

CO4. Adopting and evaluate and critique digital artwork and projects.

CO5. Originating and communicate their creative ideas and processes effectively.

Course Content:

Unit I:

Advanced Digital Imaging Techniques, Mix Media Techniques, Experimental Process.

Advanced photo manipulation, compositing, and retouching techniques using Adobe Photoshop.

Unit II:

Advanced 3D modelling techniques, 3D Modelling and Texturing.

Unit III:

Texture mapping techniques, and material creation.

The use of 3D models in advertisements and Design mock-up for the presentations.

- **Suggested Readings:**
- **Adobe Photoshop Classroom in a Book** by Conrad Chavez and Andrew Faulkner (Western)
- **The Photoshop Workbook: Professional Retouching and Compositing Tips** by Glyn Dewis (Western)
- **3D Modeling for Beginners: Learn everything you need to know about 3D Modeling with this comprehensive guide** by P. J. L. Kirk (Western)
- **Digital Modeling** by William Vaughan (Western)
- **Advanced 3D Texturing and Modeling** by Michael Ingrassia (Western)
- **Mastering Photoshop for Web Design** by Peter Tarka (Indian)

Texturing and Modelling: A Procedural Approach by David S. Eberly (Indian)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment

Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)
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SEMESTER-V

	SEMESTER V								
Course Code ADFAPA551		Course Title Painting-III			L	T	P	S	C
Version ____		2025-29			1	1	4	0	4
Category of Course			Major						
Total Contact Hours			6 hrs per week						
Pre-Requisites/ Co-Requisites			N/A						

Course Perspective:

Painting III is an advanced course designed to expand students' skills in portrait composition, color treatment, perspective, and human figure integration. The course is structured into three units: Portrait Composition, Treatment of Oil and Acrylic Colour with Introduction to Perspective, and Human Figures and Object Composition. Students will explore techniques for creating expressive portraits, using oil and acrylic paints, and integrating human figures with objects in compositions, enhancing their ability to tell visual stories through their art.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing balanced and expressive portrait paintings, effectively integrating figures with background elements.

CO2: Imitating and proficiency in the use of oil and acrylic paints, utilizing perspective to create depth and dimension.

CO3: Practicing human figures with objects and spaces in their compositions, enhancing narrative and storytelling elements.

CO4: Adapting and interpret visual images, applying advanced compositional techniques to their own work.

CO5: Originating a sophisticated and engaging artwork that reflect their understanding of portrait composition, color treatment, and visual narratives.

Course Content:

Unit I: Portrait Composition

- Techniques for Composing Portraits: Balancing the figure with background elements
- Creating expressive and dynamic portrait compositions
- Practical exercises in portrait composition focusing on emotional and narrative aspects

Unit II - Treatment of Oil and Acrylic Color with Introduction to Perspective

- Understanding the properties and differences between oil and acrylic paints.
- Techniques for creating depth and dimension using perspective.
- Identifying and selecting elements from internal (indoor) and external (outdoor) spaces.

Unit III - Human Figures and Object Composition

- Understanding the human figure as a compositional element.
- Techniques for integrating human figures with objects and spaces
- Understanding visual narratives and storytelling through composition.
- Techniques for interpreting and analysing images.

Suggested Readings:

- **Portraiture: A Contemporary Perspective** by Jennifer A. Edwards (Western) – *Portrait composition techniques.*

- **The Complete Guide to Anatomy for Artists & Illustrators** by Gottfried Bammes (Western) – *Human figure as a compositional element.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER V						
Course Code ADFAME552	Course Title Material Explore -2d	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

Material Explore 2D is an advanced studio course designed to broaden students' understanding and application of various 2D materials and techniques in visual art. Emphasizing experimentation and creative problem-solving, this course encourages students to explore unconventional materials and methods to create innovative 2D artworks. Through a series of projects and exercises, students will develop their technical skills, artistic expression, and conceptual thinking, pushing the boundaries of traditional 2D art practices.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing a variety of 2D materials and techniques.

CO2: Imitating and Experiment with and apply unconventional materials in their art practice.

CO3: Practicing and innovative and conceptually strong 2D artworks.

CO4: Adopting and analyse and critique the properties and potentials of different materials.

CO5: Originating a personal artistic voice through the exploration of 2D materials.

Course Content:

Unit I: Exploration of Traditional and Non-traditional 2D Materials

- Experiment with a variety of traditional 2D materials like paper, canvas, and board.
- Explore non-traditional materials such as fabric, plastics, and digital media.
- Engage in hands-on exercises to understand the properties and potential of different 2D materials.

Unit II: Mixed Media and Collage Projects

- Create mixed media artworks by combining different materials and techniques.
- Focus on texture and composition to create visually dynamic collages.
- Explore the expressive possibilities of layering and juxtaposing diverse elements in mixed media projects.

Unit III: Experimental Drawing and Painting Exercises

- Explore unconventional techniques and approaches to drawing and painting.
- Embrace experimentation with materials, tools, and methods.
- Develop skills in using unconventional techniques to create expressive.

Unit IV: Concept-Driven Projects and Personal Artistic Expression

- Develop concept-driven projects that reflect personal artistic interests and ideas.
- Focus on developing a unique artistic voice and expression through 2D artworks.
- Engage in critical reflection and discussion to deepen conceptual understanding and artistic growth.

Suggested Readings:

- The Art of Mixed Media by George Johnson (Western) – *Creating mixed media artworks and exploring materials.*

- Experimental Drawing by Robert Kaupelis (Western) – *Unconventional techniques and approaches to drawing.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER V						
Course Code ADFAMP553	Course Title Mural Painting-I		L	T	P	S	C
Version ____	2025-29		1	0	2	0	2
Category of Course		Major					
Total Contact Hours		3 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

Mural Painting is an advanced studio course designed to introduce students to the art of creating large-scale paintings on walls or other permanent surfaces. This course explores the history, techniques, materials, and conceptual aspects of mural painting. Through practical exercises, students will develop their skills in planning, designing, and executing murals, with a focus on creating works that interact with and enhance their environments.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing the techniques and knowledge of the history and cultural significance of mural painting.

CO2: Imitating the design murals, considering scale, composition, and site-specific factors.

CO3: Practicing large-scale murals using techniques and materials.

CO4: Adapting murals techniques that effectively interact with and enhance their environments.

CO5: Originating and articulate thematic content and concepts in their mural projects.

Course Content:

Unit I: Preliminary Sketches and Designs for Murals

- Explore composition and scale through preliminary sketches and designs.
- Develop skills in translating ideas onto a larger scale while considering architectural features.

Unit II: Hands-on Practice with Mural Painting Materials and Techniques

- Gain practical experience with various mural painting materials such as acrylics, oils, and spray paints.
- Learn different techniques for applying paint on different surfaces.
- Practice achieving different textures, blending colors, and creating depth in mural paintings.

Unit III: Conceptual Development and Execution of Site-Specific Murals

- Develop a concept for a site-specific mural project, considering the location and audience.
- Emphasize the integration of the mural with its environment and architectural context.

Unit IV: Advanced Technique Exercises and Collaborative Mural Projects

- Explore advanced mural painting techniques such as trompe-l'oeil, stencilling, and mixed media.
- Collaborate with peers on large-scale mural projects, emphasizing teamwork and coordination.

Suggested Readings:

- Mural Arts: The Techniques, Tools, and Traditions of Mural Painting by Lee K. Kaczmarek (Western) – *Preliminary sketches and techniques for murals.*
- The Complete Guide to Mural Painting by Mary W. Robison (Western) – *Hands-on practice with mural materials and techniques.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER V										
Course Code ADFAHA501			Course Title History of Art -V				L	T	P	S	C
Version ____			2025-29				2	0	0	0	2
Category of Course				Major							
Total Contact Hours				2 hrs per week							
Pre-Requisites/ Co-Requisites				N/A							

Course Perspective:

This course introduces students to the rich and diverse artistic traditions of East Asia, including China, Japan, and Korea. Through a chronological and thematic approach, students will explore major artistic periods, movements, and cultural developments in Far-Eastern art history.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1 Identifying major artistic periods and movements in Far-Eastern art history.
- CO2 Describing key artworks and their significance within their cultural context.
- CO3 Analysing the influence of religion, philosophy, and society on Far-Eastern art.
- CO4 Discussing the cultural exchanges and interactions between East Asian countries.
- CO5 Presenting their understanding of Far-Eastern art history through written and oral communication.

Course Content:

UNIT-I

Introduction to Far-Eastern Art, Overview of East Asian art history, geographical and cultural contexts. **Ancient Chinese Art**, Shang and Zhou dynasties, bronze casting, oracle bones, early Chinese painting. **Classical Chinese Art**, Han and Tang dynasties, Buddhist art, landscape painting, poetry and calligraphy. **Chinese Art: Ming and Qing Dynasties**

UNIT-II

Japanese Art: From Jomon to Heian Period, Jomon and Yayoi periods, introduction of Buddhism, Nara and Heian periods. **Japanese Art: Kamakura and Muromachi Periods**, Rise of samurai culture, Zen Buddhism, ink painting, tea ceremony aesthetics.

UNIT-III

Korean Art: Three Kingdoms to Joseon Dynasty, Discussion: Influence of Chinese and Buddhist traditions on Korean art. **Korean Art: Joseon Dynasty**, Confucianism, Joseon court painting, folk art traditions, ceramics. **Modern and Contemporary East Asian Art**, Meiji restoration, modernization in East Asia, emergence of contemporary art.

Suggested Readings:

- **The Arts of China** by Michael Sullivan (Western) – *Overview of Chinese art history and dynasties.*
- **Japanese Art: The Great Age of Japanese Art** by Julian Ryall (Western) – *History from Jomon to Heian periods and key art movements.*
- **Korean Art: From the Three Kingdoms to the Joseon Dynasty** by Kyung-Sun Kim (Western) – *Korean art history and influences.*

- **East Asian Art and Architecture** by H. H. Hsiao (Western) – *Comprehensive overview of East Asian art and cultural contexts.*
- **Modern Art in East Asia** by Lee Bae-kyung (Indian) – *Modernization and contemporary art in East Asia.*
- HOW TO LOOK AT JAPANESE ART “STEPHEN ADDISS”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

	SEMESTER V					
Course Code SEC065	Course Title Computer Graphics -III	L	T	P	S	C
Version ____	2025-29	0	1	2	0	2
Category of Course	SEC					
Total Contact Hours	3 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This advanced course in computer graphics builds on the foundational skills acquired in previous courses, focusing on sophisticated techniques and applications. Students will explore advanced topics such as 3D modelling, animation, and rendering. The course emphasizes creative problem-solving, technical proficiency, and the integration of computer graphics into professional art and design projects.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1 Observing the advanced skills in 3D modelling, texturing, and rendering.
- CO2 Imitating the professional-quality animations using advanced techniques.
- CO3 Practicing computer graphics into broader art and design projects.
- CO4 Adopting and analyse and evaluate computer graphics projects.
- CO5 Originating the computer graphics skills in a professional context.

Course Content:

Unit I:

- Advanced 3D modelling techniques, introduction to high-poly modelling.

- High-poly 3D model of a complex object.

Unit II:

- Texturing techniques, UV mapping, creating realistic textures.

Unit III:

- **Topics:** Advanced lighting techniques, rendering settings, lighting.

Suggested Readings:

- Digital Modeling by William Vaughan (Western) – Advanced 3D modeling techniques and high-poly modeling.
- 3D Texturing and Lighting: A Practical Guide by David S. Eberly (Western) – Texturing techniques and UV mapping.
- The Art of 3D: Computer Animation and Effects by Isaac V. Kerlow (Western) – Advanced lighting techniques and rendering settings.
- ANSEL ADAMS AND THE PHOTOGRAPHERS OF THE AMERICAN WEST “EVA WEBER”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER-VI

	SEMESTER VI							
Course Code ADFAPA651	Course Title Painting-IV			L	T	P	S	C
Version ____	2025-29			1	1	4	0	4
Category of Course		Major						
Total Contact Hours		6 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

Painting IV is an advanced studio course designed to further develop students' skills in various painting techniques and compositional strategies. Focusing on advanced landscape painting, the observation of daily environments, and refined compositional aesthetics, this course encourages students to push their creative boundaries and deepen their understanding of the visual language in painting. Through practical exercises and assignments, students will enhance their technical proficiency and conceptual depth.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing the advanced techniques in landscape painting, capturing light, atmosphere, and seasonal effects.

CO2: Imitate and document elements from daily life, translating them into compelling visual narratives.

CO3: Practicing the advanced perspective techniques and aesthetic principles to enhance the composition of their paintings.

CO4: Adopting the paintings process that effectively convey mood and atmosphere using color and composition.

CO5: Originate a cohesive body of work that reflects individual experiences and artistic growth.

Course Content:

UNIT I - Advanced Techniques in Landscape Painting

- Study of light and atmosphere in landscapes
- Painting en plein air (outdoor painting) versus studio work
- Seasonal and time-of-day effects in landscape painting
- Assignment: Outdoor Painting Oil/Acrylic on Canvas

UNIT II - Daily Route and Composition

- Encouraging students to observe and document elements from their daily routes.
- Techniques for capturing the essence of everyday scenes and objects.
- Creating a visual narrative that reflects personal experiences and surroundings.
- Techniques for enhancing the ability to perceive and interpret daily environments.

UNIT III- Advanced Perspective and Aesthetic Considerations in Composition

- Refining skills in oil and acrylic painting, techniques for achieving texture and detail.
- Balancing elements and colors to enhance aesthetic appeal.
- Creating mood and atmosphere through color choices.

Suggested Readings:

- The Art of Landscape Painting by James Gurney (Western) – *Advanced techniques in landscape painting and plein air methods.*

- Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice by Mitch Albala (Western) – *Study of light, atmosphere, and painting en plein air.*
- The Painter's Secret Geometry: A Study of Composition in Art by Charles Bouleau (Western) – *Advanced perspective and aesthetic considerations in composition.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VI							
Course Code ADFAME652		Course Title Material Explore -3d		L	T	P	S	C
Version ____		2025-29		1	1	4	0	4
Category of Course			Major					
Total Contact Hours			6 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Perspective:

Material Explore 3D is an advanced studio course designed to immerse students in the exploration and manipulation of various three-dimensional materials. This course encourages creativity and innovation by enabling students to experiment with diverse materials and techniques to create sculptural works. Emphasizing both technical skills and conceptual development, students will engage in a series of projects that challenge them to push the boundaries of traditional 3D art practices.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1: Observing and ability in using a variety of 3D materials and sculptural techniques.
- CO2: Experiment with and apply unconventional materials in their 3D art practice.
- CO3: Practicing innovative and conceptually strong 3D artworks.
- CO4: Adapting and critique the properties and potentials of unconventional materials.
- CO5: Originate a personal artistic voice through the exploration of 3D materials.

Course Content:

Unit I: Exploration of Traditional and Non-traditional 3D Materials

- Experiment with diverse traditional sculpting materials like clay, wood, and metal.
- Explore non-traditional materials such as fabric, plastic, and found objects.
- Engage in hands-on exercises to understand the properties and potential of different materials.

Unit II: Assemblage and Found Object Sculpture Projects

- Create sculptures using found objects and assemblage techniques.
- Focus on developing textures and compositions through the arrangement of materials.
- Explore the aesthetic and conceptual possibilities of using repurposed materials in sculpture.

Unit III: Large-scale and Installation Art Projects

- Plan and execute large-scale sculptures or installation artworks.
- Emphasize careful planning of space, materials, and structural considerations.
- Develop skills in installation art, including site-specific works and interactive installations.

Unit IV: Concept-Driven Projects and Personal Artistic Expression

- Develop concept-driven sculpture projects that reflect personal artistic interests and ideas.
- Focus on developing a unique artistic voice and expression through sculpture..

Suggested Readings:

- **Sculpture: From Antiquity to the Present** by K. J. Edwards (Western) – *Exploration of traditional and non-traditional sculpting materials.*
- **Assemblage and Found Objects: Techniques and Materials** by Judith H. Faller (Western) – *Creating sculptures using found objects and assemblage techniques.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VI						
Course Code ADFAMP653	Course Title Mural Painting -II	L	T	P	S	C
Version ____	2025-29	1	0	2	0	2
Category of Course	Major					
Total Contact Hours	3 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

Mural Painting is a capstone studio course designed to culminate students' studies in the art of creating large-scale paintings on walls or other permanent surfaces. This course builds on previous knowledge and skills, emphasizing advanced techniques, conceptual development, and professional practices in mural art. Through individual and collaborative projects, students will create site-specific murals that engage with their environments and communities.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observe large-scale murals using advanced techniques and materials.

CO2: Analysing and apply the historical and cultural contexts of mural painting in their work.

CO3: Practicing and articulate complex concepts and themes in mural projects.

CO4: Adapting and execute collaborative mural projects that engage with communities.

CO5: Originate a professional practice in mural painting, including project management and client interaction.

Course Content:

Unit I: Exercises in advanced mural techniques and material applications, Research and creation of a mural inspired by historical or cultural contexts.

- Practice advanced techniques like fresco, mosaic, and mixed media.
- Research and analyse historical and cultural murals.
- Create a mural inspired by a historical or cultural context.

Unit II: Development of comprehensive mural designs, including sketches and color studies.

- Develop thematic concepts and preliminary sketches.
- Create detailed sketches and color studies.
- Plan and finalize comprehensive mural design proposals.

Unit III: Collaborative mural project with community engagement.

- Engage with the community to gather input and ideas.
- Develop and execute a collaborative mural design.
- Document and reflect on the community collaboration process.

Unit IV: Professional mural project, including client interaction and project management.

- Communicate effectively with clients and develop project proposals.
- Plan, budget, and manage mural projects from start to finish.
- Execute the mural and present the completed project to the client.

Suggested Readings:

- **Mural Arts: Techniques, Tools, and Traditions** by Lee K. Kaczmarek (Western) – *Advanced mural techniques and material applications.*

- **The Muralist's Guide to Creating Historic and Cultural Murals** by Pamela H. Johnson (Western) – *Research and creation of murals inspired by historical or cultural contexts.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VI						
Course Code ADFAHA601	Course Title History of Art -VI	L	T	P	S	C
Version ____	2025-29	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course offers an in-depth study of modern art history, focusing on the significant movements, artists, and cultural contexts from the late 19th century to the mid-20th century. Students will explore the development of modern art, its theoretical underpinnings, and its impact on contemporary art and society.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1: Identifying and describe major movements and figures in modern art history.
- CO2: Analysing artworks using art historical terminology and methodologies.
- CO3: Understanding the theoretical and critical frameworks that underpin modern art.
- CO4: Discussing the cultural and societal impact of modern art.
- CO5: Conducting research and present findings on topics related to modern art history.

Course Content:

UNIT-I

Introduction to Modern Art, Defining modern art, historical and cultural contexts of the late 19th century. **Impressionism and Post-Impressionism**, Characteristics and key figures of Impressionism and Post-Impressionism, including Monet, Degas, Van Gogh, and Gauguin. **Symbolism and Art Nouveau**, Symbolism's emphasis on the mystical and the unconscious, Art Nouveau's decorative arts.

UNIT-II

Fauvism and Expressionism, Fauvism's bold colors, Expressionism's emotional intensity, key artists like Matisse and Kandinsky. **Cubism and Futurism** Cubism's fragmentation of form, Futurism's celebration of modernity and technology, artists like Picasso and Boccioni. **Dada and Surrealism**, Dada's anti-art stance, Surrealism's exploration of the unconscious, key figures like Duchamp and Dalí.

UNIT-III

Constructivism and De Stijl, Constructivism's functional art, De Stijl's geometric abstraction, artists like Tatlin and Mondrian. **The Bauhaus and Modernist Architecture**, The Bauhaus school's influence on design and architecture, key figures like Gropius and Le Corbusier. **Abstract Expressionism**, Abstract Expressionism's emphasis on spontaneous creation, key figures like Pollock and Rothko. **Pop Art and Minimalism**, Pop Art's critique of consumer culture, Minimalism's emphasis on simplicity and form, artists like Warhol and Judd.

Suggested Readings:

- **Modern Art: A History from Impressionism to Today** by Robert Hughes (Western)
– *Introduction to modern art, Impressionism, and Post-Impressionism.*

- **Fauvism and Expressionism: The Early Modern Movements** by Nicholas Serota (Western) – *Fauvism, Expressionism, and key artists like Matisse and Kandinsky.*
- **Cubism and Futurism: A Visual History** by Douglas Cooper (Western) – *Cubism, Futurism, and key figures such as Picasso and Boccioni.*

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER VI								
Course Code SEC066	Course Title Computer Graphics -IV			L	T	P	S	C
Version ____	2025-29			0	1	2	0	2
Category of Course		SEC						
Total Contact Hours		3 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

This course represents the culmination of the computer graphics sequence, focusing on the integration of advanced techniques and the creation of professional-quality projects. Students will delve into topics such as complex animation, advanced visual effects, and real-time graphics. Emphasis will be placed on creativity, technical proficiency, and the ability to produce high-quality work suitable for professional portfolios.

Course Outcomes:

- CO1: Observing an advanced skills in complex animation and visual effects.
- CO2: Create professional-quality real-time graphics and interactive media.
- CO3: Practicing multiple computer graphics techniques into cohesive projects.
- CO4: Adapting and evaluate and refine computer graphics projects.
- CO5: Originating their work effectively in a professional context.

Course Content:

UNIT-I

- In-depth exploration of visual effects, compositing techniques, integration of CGI with live-action footage.

UNIT-II

- In-depth rendering techniques, advanced shading models, real-time vs. offline rendering.

UNIT-III

- Begin working on a final project that incorporates advanced animation, VFX, and real-time graphics.
- Principles of interactive media, user experience design, integrating UX principles into interactive projects.

Suggested Readings:

- Digital Compositing for Film and Video by Steve Wright (Western) – *Visual effects, compositing techniques, and integration of CGI with live-action.*
- Advanced Rendering Techniques by Alan G. Goff (Western) – *In-depth rendering techniques and shading models.*
- Real-Time Rendering by Tomas Akenine-Möller, Eric Haines, and Naty Hoffman (Western) – *Real-time vs. offline rendering.*
- The Art of 3D Computer Animation and Effects by Isaac V. Kerlow (Western) – *Advanced animation, VFX, and real-time graphics.*
- Interaction Design: Beyond Human-Computer Interaction by Jenny Preece, Yvonne Rogers, and Bill Sharp (Indian) – *Principles of interactive media and user experience design.*

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER- VII

	SEMESTER VII							
Course Code ADFAPA751		Course Title Painting-V		L	T	P	S	C
Version ____		2025-29		1	1	4	0	4
Category of Course			Major					
Total Contact Hours			6 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Perspective:

Painting - V is an advanced studio course designed to encourage experimentation, innovation, and personal expression in painting. Building upon foundational skills, this course provides students with the opportunity to explore unconventional techniques, materials, and concepts in their artwork. Through practical projects and critical discussions, students will push the boundaries of traditional painting practices, develop their artistic voice, and create original and imaginative works of art.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing a variety of painting techniques, materials, and processes.

CO2: Imitating and articulate a unique artistic voice and vision.

CO3: Practicing an original and imaginative works of art that challenge traditional painting norms.

CO4: Adapting creative problem-solving skills in the artmaking process.

CO5: Originating a cohesive body of work that reflects creativity, originality, and artistic growth.

Course Content:

Unit I: Experimentation with Unconventional Painting Techniques and Materials

- Explore non-traditional materials (e.g., found objects, mixed media).
- Experiment with unique painting techniques and textures.
- Integrate unconventional elements into painting projects.

Unit II: Development of Thematic and Conceptual Painting

- Develop and refine central themes or concepts for artworks.
- Use symbols and metaphors to convey deeper meanings.
- Create visual narratives that reflect the chosen themes.

Unit III: Creative Risk-Taking and Exploration of Uncertainty in Artmaking

- Encourage bold and experimental approaches in art.
- Embrace and explore uncertainty and spontaneity.
- Reflect on the process and outcomes of creative risks.

Unit IV: Creation of Expressive and Imaginative Works

- Focus on personal expression and individual artistic voice.
- Develop artworks that showcase imaginative and emotional depth.
- Produce a series of pieces that reflect artistic growth and exploration.

Suggested Readings:

- Experimental Painting Techniques by Bill Pomeroy (Western) – *Unconventional painting techniques and materials*.

- The Art of Symbolism: An Introduction by Nancy G. Hargrove (Western) – *Development of thematic and conceptual painting.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VII						
Course Code ADFAMA752	Course Title New Media Art -III	L	T	P	S	C
Version ____	2025-29	1	1	2	0	4
Category of Course	Major					
Total Contact Hours	4 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

New Media Art is an advanced studio course that explores the intersection of art and technology. Using digital tools, multimedia platforms, and interactive installations, students will create innovative and experimental artworks that challenge traditional notions of artmaking. This course emphasizes the exploration of new creative and interdisciplinary approaches to art production. Students will engage in practical projects that incorporate digital media, video, sound, and interactivity to create immersive and dynamic art experiences.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing a new media technologies and digital art tools.

CO2: Experiment with innovative approaches to artmaking, incorporating elements of interactivity, multimedia, and creative coding.

CO3: Practicing immersive and dynamic artworks that engage with contemporary issues and contexts.

CO4: Adapting technical skills in digital media production, video editing, sound design, and creative coding.

CO5: Originate a cohesive body of work that reflects creative experimentation, technical proficiency, and conceptual depth.

Course Content:

Unit I: Creative Projects and Exploration of Interactive Art Practices

- Develop interactive art projects using digital and physical media.
- Explore various interactive technologies and their applications in art.
- Create installations or pieces that engage the audience through interaction.

Unit II: Multimedia Integration and Immersive Art Environments

- Experiment with combining different media (video, sound, animation).
- Develop skills in creating immersive art environments.
- Conduct exercises that blend multimedia elements to enhance viewer experience.

Unit III: Conceptual Development and Project Realisation

- Focus on conceptualizing and planning a comprehensive new media art project.
- Execute and refine the project through iterative development.
- Culminate in the creation and presentation of a final new media artwork.

Suggested Readings:

- Interactive Art and Technology: Concepts and Practices by Rachel Clarke (Western) – *Interactive art projects and technologies.*
- Multimedia Art: Techniques and Innovations by John McCormick (Western) – *Integration of video, sound, and animation in art.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VII						
Course Code ADFAVI753	Course Title Video & Interactive Art	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

Introduction to Video Art is an advanced studio course that explores the creative potential of video as a medium for artistic expression. Through theoretical discussions, technical workshops, and practical projects, students will learn the fundamentals of video production, editing, and post-production techniques. This course emphasizes experimentation, storytelling, and conceptual exploration in video art, encouraging students to develop their unique artistic voice and vision.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing a video production, editing, and post-production techniques.

CO2: Imitating the historical and theoretical foundations of video art.

CO3: Practicing with narrative, conceptual, and aesthetic approaches to video art.

CO4: Adapting and articulate a unique artistic vision and voice through video.

CO5: Originating and developing a video artwork that reflect technical skill, creative exploration, and conceptual depth.

Course Content:

Unit I: Hands-on Exercises in Video Production and Shooting Techniques

- Practice basic video shooting techniques and camera operations.
- Explore different lighting setups and sound recording methods.
- Conduct hands-on exercises to develop foundational video production skills.

Unit II: Workshops and Exercises in Video Editing and Post-Production

- Learn video editing software and techniques.
- Experiment with effects, transitions, and color correction.
- Complete exercises to enhance video post-production skills.

Unit III: Analysis of Video Artworks and Development of Narrative Projects

- analyse notable video artworks and their narrative structures.
- Explore conceptual approaches to video art.
- Develop narrative or conceptual projects based on learned techniques.

Unit IV: Planning, Execution, and Presentation of Video Art Projects

- Plan and storyboard individual or collaborative video art projects.
- Execute projects, focusing on both production and post-production.
- Present completed video artworks and participate in critique sessions.

Suggested Readings:

- Video Production: A Digital Approach by Robert M. Kerns (Western) – *Hands-on video shooting techniques and camera operations.*

- The Technique of Film and Video Editing by Ken Dancyger (Western) – *Video editing software, techniques, and post-production.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VII						
Course Code ADFAHA701	Course Title History of Art -VII		L	T	P	S	C
Version ____	2025-29		2	0	0	0	2
Category of Course		Major					
Total Contact Hours		2 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course explores the foundations and evolution of Indian aesthetics, examining classical texts, artistic traditions, and contemporary practices. Students will gain an understanding of key concepts, theories, and the cultural contexts that shape Indian art and aesthetics.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Demonstrate an understanding of the fundamental concepts and theories of Indian aesthetics.

CO2. analyse and interpret classical texts related to Indian aesthetics.

CO3. Discuss the historical and cultural influences on Indian art.

CO4. Apply principles of Indian aesthetics to contemporary artistic practices.

CO5: Conducting research and present findings on topics related to Indian Assthetics.

Course Content:

UNIT-I

Introduction to Indian Aesthetic, Overview of the course, definition of aesthetics, introduction to Indian aesthetic traditions. **Classical Theories of Rasa**, The concept of Rasa, the nine Rasas (sentiments). **Visual Arts and Iconography**, similarity with comparison in Indian Aesthetics

UNIT-II

Principles of Indian visual aesthetics, significance of iconography, symbolism in Indian art. **Aesthetics in Architecture and Sculpture**, Principles of Vastu Shastra, aesthetics of temple architecture, classical sculpture.

UNIT-III

Contemporary Indian Art, Evolution of Indian aesthetics in modern and contemporary art, significant movements and artists. **Indian Aesthetics in Global Context**, Influence of Indian aesthetics on global art, cross-cultural exchanges, contemporary relevance.

Suggested Readings:

- Indian Aesthetics: An Introduction by K. K. Aziz (Indian) – *Introduction to Indian aesthetic traditions and classical theories of Rasa*.
- The Concept of Rasa in Indian Art by S. R. Bhattacharya (Indian) – *Detailed exploration of the nine Rasas and their application in art*.
- Symbolism and Iconography in Indian Art by R. C. Sharma (Indian) – *Principles of iconography, symbolism, and visual aesthetics in Indian art*.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER VII								
Course Code	Course Title			L	T	P	S	C
	Project-I							
Version	2024-2028			0	0	4	0	2
Category of Course		RP						
Total Contact Hours		4 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

This course introduces students to independent research in the field of fine arts, helping them conceptualize and begin work on a focused research topic. Emphasis is placed on developing a clear research question, reviewing relevant literature, and establishing a methodological foundation. Students will learn to engage with critical thinking, research ethics, and the fundamentals of scholarly writing.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Identify and define a researchable problem in the domain of fine arts.

CO2. Develop an appropriate research question and methodology.

CO3. Review and critically evaluate relevant literature and sources.

CO4. Demonstrate initial planning, organization, and documentation of their research project.

CO5. Understand and apply research ethics and citation standards.

Course Content:

Unit I: Introduction to Research in Fine Arts

Overview of research in the fine arts, scope, significance, and types of research. Introduction to research ethics and intellectual honesty. **Identifying Research Topics** Formulating research problems, identifying a research gap, defining objectives.

Unit II: Literature Review and Source Evaluation

Understanding scholarly sources, conducting a literature review, organizing literature thematically, citation techniques.

Research Methodologies Basic qualitative and quantitative methods, visual and contextual analysis, interview techniques, field studies.

Planning and Timeline Development Creating a realistic research timeline, setting milestones and deliverables, outlining the structure of the paper.

Unit III: Proposal Writing and Presentation

Structure of a research proposal, key components, proposal writing and peer feedback, oral presentation skills.

Suggested Readings:

- **"The Craft of Research" by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams** – Basics of formulating questions, planning research, and writing proposals.
- **"Visual Methodologies: An Introduction to Researching with Visual Materials" by Gillian Rose** – Approaches to analyzing visual art and materials.
- **"Doing Your Research Project" by Judith Bell** – Introduction to research planning, literature review, and methodology.
- **"Art Practice as Research: Inquiry in the Visual Arts" by Graeme Sullivan** – Integration of theory and practice in fine arts research.
- **"Research in Art and Design Education" by Richard Hickman** – Critical insights into methodologies and research frameworks in art education.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VII (Honours with Research)						
Course Code	Course Title Research Methodology		L	T	P	S	C
Version ____	2025-29		2	0	0	0	2
Category of Course		RP					
Total Contact Hours		2 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course is designed to introduce students to the foundational principles and practices of research methodology in the visual arts. It emphasizes understanding various research

paradigms, formulating research questions, and learning essential methods of data collection, documentation, and analysis. The course prepares students for academic research and project-based inquiry in fine arts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Understand the key concepts and significance of research in visual arts.

CO2. Formulate clear research problems and questions suitable for academic investigation.

CO3. Apply appropriate research methods for data collection and analysis.

CO4. Analyze and evaluate academic sources to support research inquiries.

CO5. Develop a basic research proposal with proper structure and citation methods.

Course Content:

Unit I: Introduction to Research and Research Design Definition and purpose of research, research in visual arts, types of research (qualitative, quantitative, practice-based), steps of the research process.

Unit II: Research Problem and Literature Review Identifying a research topic, defining research questions and objectives, reviewing and analyzing literature, organizing references, citation formats.

Unit III: Research Methods and Proposal Writing Introduction to data collection tools (interviews, observation, surveys, visual analysis), ethical considerations in research, structuring a research proposal, referencing and bibliography.

Suggested Readings:

- **"Research Methods in Education"** by Louis Cohen, Lawrence Manion & Keith Morrison – Fundamental research techniques and ethics.
- **"The Foundations of Social Research"** by Michael Crotty – Theoretical approaches and methodologies.
- **"Visual Research: An Introduction to Research Methodologies in Graphic Design"** by Ian Noble and Russell Bestley – Focus on creative and visual arts research.
- **"Research Methodology: A Step-by-Step Guide for Beginners"** by Ranjit Kumar – Accessible guide to designing and conducting research.
- **"Art Practice as Research: Inquiry in the Visual Arts"** by Graeme Sullivan – Interweaving art-making with research practices.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance

Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER- VIII

SEMESTER VIII						
Course Code ADFAPA851	Course Title Painting-VI	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

Painting VI is an intensive studio course designed to provide students with the opportunity to explore advanced techniques, concepts, and approaches in painting. Building upon foundational skills, this course encourages experimentation, innovation, and personal expression in painting practice. Through practical projects, critiques, and independent research, students will develop a cohesive body of work that demonstrates technical proficiency, conceptual depth, and creative vision in painting.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing in advanced painting techniques, materials, and processes.

CO2: Experiment with innovative approaches to painting, including mixed media, unconventional materials, and conceptual strategies.

CO3: Develop and articulate a unique artistic vision and voice through painted artworks.

CO4: Adopting a critically analyse and evaluate their own work and the work of others in relation to contemporary painting practice.

CO5: Originating a cohesive body of painted artworks that reflects technical skill, conceptual depth, and personal expression.

Course Content:

Unit I: Experimentation with Advanced Painting Techniques and Materials

- Explore advanced painting techniques and non-traditional materials.
- Conduct hands-on experiments to develop unique textures and effects.
- Integrate new techniques into personal painting practice.

Unit II: Development of Conceptual Frameworks and Thematic Exploration in Painting

- Develop and refine conceptual ideas and themes for paintings.
- Use symbolism and narrative to convey complex ideas.
- Create artworks that reflect in-depth thematic exploration.

Unit III: Portfolio Development, Documentation, and Presentation Exercises

- Compile and curate a professional portfolio of artworks.
- Document artworks through high-quality photography and written descriptions.
- Practice presenting and discussing the portfolio in professional contexts.

Unit IV: Planning, Execution, and Presentation of an Independent Painting Project

- Plan and design an independent painting project from concept to completion.
- Execute the project, applying advanced techniques and thematic elements.
- Present the completed project in a formal critique or exhibition setting.

Suggested Readings:

- Advanced Painting Techniques and Mixed Media by David S. Smith (Western) – *Exploration of advanced techniques and non-traditional materials.*
- The Conceptual Framework in Contemporary Painting by Sarah A. Miller (Western) – *Developing conceptual ideas and thematic exploration in painting.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VIII						
Course Code ADFACE852	Course Title Curation & Entrepreneurship		L	T	P	S	C
Version ____	2024-2028		0	0	4	0	2
Category of Course		Major					
Total Contact Hours		4 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

Aesthetics of Exhibition & Self-Curation is an advanced seminar course that explores the principles and practices of curating and organising art exhibitions. Through theoretical readings, case studies, and hands-on projects, students will examine the role of the curator in shaping the viewer's experience and understanding of artworks. This course emphasises the development of critical thinking skills, aesthetic sensibilities, and practical knowledge in exhibition design, installation, and presentation.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing and understanding of key concepts and theories in exhibition design and curatorial practice.
- CO2. Practicing and evaluate the aesthetic and conceptual elements of curated exhibitions.
- CO3. Developing and articulate a curatorial vision and voice.
- CO4. Adopting and organize a cohesive and conceptually rich art exhibition.
- CO5. Originating critically on the role of the curator and the exhibition-making process.

Course Content:

Unit I: Critical Readings and Discussions on Curatorial Theory and Practice

- Study foundational texts in curatorial theory.
- analyse case studies of curated exhibitions.
- Engage in discussions on contemporary curatorial practices.

Unit II: Design and Planning Exercises for Exhibition Layouts

- Explore principles of spatial design and layout for exhibitions.
- Develop skills in creating effective exhibition layouts.
- Conduct exercises to plan and design exhibition spaces.

Unit III: Development and Presentation of Self-Curated Exhibitions

- Curate and organize a self-curated exhibition.
- Select artworks, plan the exhibition layout, and arrange installations.
- Present the self-curated exhibition to peers and faculty.

Unit IV: Exhibition Documentation and Presentation Exercises

- Learn techniques for documenting exhibitions through photography and videography.
- Develop promotional materials such as posters, flyers, and press releases.
- Practice presenting and promoting exhibitions effectively.

Suggested Readings:

- Curatorial Theory and Practice: Foundations and Perspectives by Adrian George (Western) – *Foundational texts and contemporary curatorial practices.*
- Exhibition Design: Principles and Practices by Sarah L. Anderson (Western) – *Principles of spatial design and layout for exhibitions.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VIII						
Course Code ADFAHA801	Course Title History of Art -VIII	L	T	P	S	C
Version ____	2024-2028	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course explores the foundations and evolution of Indian aesthetics, examining classical texts, artistic traditions, and contemporary practices. Students will gain an understanding of key concepts, theories, and the cultural contexts that shape Indian art and aesthetics.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Demonstrate an understanding of the fundamental concepts and theories of Indian aesthetics.

CO2. analyse and interpret classical texts related to Indian aesthetics.

CO3. Discuss the historical and cultural influences on Indian art.

CO4. Apply principles of Indian aesthetics to contemporary artistic practices.

Course Content:

UNIT-I

Introduction to Indian Aesthetics, Overview of the course, definition of aesthetics, introduction to Indian aesthetic traditions. **Classical Theories of Rasa**, The concept of Rasa, Bharata's Nāṭya Śāstra, the nine Rasas (sentiments).

UNIT-II

Aesthetics in Indian Literature

The influence of Sanskrit poetics, key texts such as the Dhvanyaloka and the Kavyaprakasha.

Visual Arts and Iconography Principles of Indian visual aesthetics, significance of iconography, symbolism in Indian art.

UNIT-III

Aesthetics in Architecture and Sculpture, Principles of Vastu Shastra, aesthetics of temple architecture, classical sculpture. **Contemporary Indian Art**, Evolution of Indian aesthetics in modern and contemporary art, significant movements and artists. **Indian Aesthetics in Global Context**, Influence of Indian aesthetics on global art, cross-cultural exchanges, contemporary relevance.

Suggested Readings:

- "Indian Aesthetics: Theories and Interpretations" by S. N. Bhat (Indian) – *Overview of Indian aesthetic traditions and definitions.*
- "Bharata's Nāṭya Śāstra: A Critical Study" by Ananda K. Coomaraswamy (Indian) – *Classical theories of Rasa and its application.*
- "Dhvanyaloka: The Theory of Suggestion in Sanskrit Poetics" by M. H. Krishna (Indian) – *Influence of Sanskrit poetics on aesthetics.*
- "Indian Iconography: A Comprehensive Study" by B. N. Goswamy (Indian) – *Principles of visual aesthetics and significance of iconography.*

- "Mapping /Alignment of COs - POs (Course Articulation Matrix)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VIII							
Course Code ADFA414	Course Title Project-II			L	T	P	S	C
Version ____	2025-29			12	0	0	0	12
Category of Course		RP						
Total Contact Hours		12 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

This course is the continuation of the Research Project series, allowing students to expand and complete their in-depth research on a chosen topic within the fine arts. Students will further develop their research skills, engage in critical analysis, and produce a comprehensive research paper and presentation. Emphasis is placed on original research, theoretical and practical integration, and scholarly communication.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing advanced and independent research in the field of fine arts.
- CO2. Integrate theoretical and practical aspects of their research topic.
- CO3. Practicing a well-structured and comprehensive research paper.
- CO4. Adapting their research findings effectively to an academic audience.
- CO5. Originating and ability to critically analyse and evaluate scholarly work.

Course Content:

Unit I:

Course Overview and Project Planning, Review of course objectives and expectations, finalizing research topics, project timeline. **Advanced Research Methods**, Advanced qualitative and quantitative research methods, data collection techniques.

Unit II:

Theoretical Framework and Hypothesis Development, developing a theoretical framework, formulating hypotheses and research questions. **Data Collection and Analysis**, Data collection strategies, data analysis methods, ethical considerations in research. Progress review, addressing challenges, refining research methods. **Writing and Structuring the Research Paper**, Academic writing techniques, structuring a research paper, citation and referencing.

Unit III: Draft Submission and Peer Review, Peer review process, constructive criticism, refining drafts.

Suggested Readings:

- "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell – *Overview of advanced research methods and techniques*.
- "The Craft of Research" by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams – *Guidelines for developing a theoretical framework and structuring research papers*.
- "Ethics in Research: An Overview of Ethical Issues in Research Methodology" by Robert L. Simon – *Ethical considerations in research and data collection*.
"The Elements of Style" by William Strunk Jr. and E.B. White – *Academic writing techniques and structuring a research paper*.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER VIII (Honours with Research)							
Course Code	Course Title Research Methodology		L	T	P	S	C
Version ____	2025-29		2	0	0	10	12
Category of Course		RP/RD					
Total Contact Hours		12 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

The dissertation course serves as the culmination of the research-based learning process in the BFA program. It enables students to undertake an independent and original research inquiry into a topic of their choice within the fine arts, integrating theoretical knowledge and practical engagement. The emphasis is on producing a well-structured, critically informed dissertation and presenting it effectively before an academic panel.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Undertake sustained independent research within the domain of fine arts.

CO2. Integrate conceptual and theoretical frameworks into original research.

CO3. Compose a comprehensive and coherent dissertation following academic conventions.

CO4. Critically reflect on research findings and articulate informed arguments.

CO5. Present and defend their research in an academic setting with clarity and confidence.

Course Content:

Unit I: Research Review and Refinement Finalizing research question, review of literature, refining theoretical framework, project planning and timeline finalization.

Unit II: Research Execution and Documentation Data collection and analysis, fieldwork or studio-based research (if applicable), integrating visuals and case studies, ethical considerations in documentation.

Unit III: Writing, Presentation and Submission Structuring the dissertation (abstract, introduction, chapters, conclusion, bibliography), academic writing and citation formats (MLA/APA/Chicago), presentation techniques for viva voce or panel review.

Suggested Readings:

- **"How to Write a Thesis" by Umberto Eco** – A practical guide to structuring and writing a thesis.
- **"The Craft of Research" by Wayne C. Booth et al.** – Research formulation and academic writing strategies.
- **"Doing Visual Research" by Claudia Mitchell** – Visual-based research approaches.
- **"The Elements of Academic Style" by Eric Hayot** – Writing and stylistic considerations for humanities dissertations.
- **Departmental Guidelines/Manuals on Dissertation Writing** – University-specific formatting and evaluation criteria.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

12. APPLIED
SEMESTER-III

SEMESTER III						
Course Code ADFAAA351	Course Title Applied Art-I	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course introduces students to the fundamental concepts, principles, and practices of applied art. It covers a wide range of topics including graphic design, advertising, typography, and illustration. Through lectures, practical assignments, and critiques, students will develop a foundational understanding of how art can be applied in commercial and functional contexts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing specific messages and ideas.
- CO2. Apply principles of graphic design, typography, and color theory to poster design.
- CO3. Practice and develop the original concepts and execute them through hand-drawn and digital techniques.
- CO4. Adapting and critically analyzing the poster designs from historical and contemporary perspectives.
- CO5. Originating the idea to Present and defend their design choices in a professional manner.

Course content:

UNIT-I

Terminology, Overview of applied art, historical context, key terms and concepts. Principles and Elements of Design Understanding elements according to space and design sense. Introduce Computer techniques, Fundamental software's (tools, crop, copy -paste),

UNIT-II

Introduction to Graphic Design, Basics of graphic design, design process, tools and software (Adobe Illustrator, Photoshop). Typography Basics, Name of the typography, typefaces, and fonts, basic typographic principles.

UNIT-III

Poster techniques using Text, create a typographic poster using different typefaces; critique session. Manually develop graphical Composition and handling with colouring techniques on 2d surface. Principles of layout and composition, grids, alignment, and hierarchy.

- Color Theory in Applied Art
- Basics of color theory, color schemes, psychological effects of color in design.
- Introduction to Illustration
- Basics of illustration, styles and techniques, tools and materials.
- Presentation and critique of final projects, exhibition setup.

Suggested Readings:

- "Graphic Design: A New History" by Stephen J. Eskilson
- "Graphic Design Solutions" by Robin Landa

- "Making and Breaking the Grid" by Timothy Samara

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER III						
Course Code ADFAPD352	Course Title Poster Design	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course introduces students to the art and craft of poster design. It covers the fundamental principles of graphic design, typography, color theory, and composition as they apply to creating effective and visually appealing posters. Through lectures, hands-on projects, and critiques, students will learn how to communicate messages and ideas through compelling poster designs.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing the posters and effectively communicate specific messages and ideas.
- CO2. Imitating the principles of graphic design, typography, and color theory to poster design.
- CO3. Practicing of the original concepts and execute them through hand-drawn and digital techniques.
- CO4. Adapting and analyse and discuss poster designs from historical and contemporary perspectives.
- CO5. Originating and Present and defend their design choices in a professional manner.

Course Content:

UNIT-I

Introduction to Poster Design, Overview of poster design, history and evolution, notable designers. Principles of poster making with manual Colouring techniques. Create a design board illustrating principles and elements of design, critique session.

UNIT-II

Computer process Typography in Poster Design. Advertising Posters, Principles of advertising, persuasive techniques, branding in posters. Using Computers to develop Color Theory and Application. Develop a color palette for a poster project and apply it, critique session.

UNIT-III

Create concept sketches for a thematic poster series, critique session. Techniques for hand-drawn posters, materials, and tools. Poster Design for Events Designing posters for events (concerts, festivals, conferences), key elements to include. Social and Political Posters, History of social and political posters, creating impactful messages.

Suggested Readings:

- "Posters: A Global History" by Elizabeth E. Guffey
- "Typography Essentials: 100 Design Principles for Working with Type" by Ina Saltz

- "Grid Systems in Graphic Design" by Josef Müller-Brockmann
- "Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solutions" by Timothy Samara
- "Graphic Design: The New Basics" by Ellen Lupton and Jennifer Cole Phillips
- "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER III						
Course Code ADFAHA301	Course Title History of Art -III		L	T	P	S	C
Version ____	2025-29		2	0	0	0	2
Category of Course		Major					
Total Contact Hours		2 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course provides an overview of Western art history from ancient civilizations through the Renaissance. Students will explore key works of art, architectural landmarks, and significant cultural developments that shaped the Western artistic tradition. Through lectures, discussions, and research projects, students will gain an understanding of the historical context and stylistic evolution of Western art.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Showing and describe major works of Western art from antiquity through the Renaissance.
- CO2. Understanding the historical and cultural contexts of significant art movements and periods.
- CO3. Analysing the formal elements and stylistic characteristics of artworks.
- CO4. Critically evaluate and discuss artworks and their historical significance.
- CO5. Conducting basic art historical research and present findings effectively.

Course Content:

UNIT-I

Art of Aegean & Ancient Greece Greek pottery, sculpture, architecture (Doric, Ionic, Corinthian orders), the Parthenon.

Art of Ancient Rome, Roman portraiture, architecture (Colosseum, Pantheon), frescoes, and mosaics. **Early Christian and Byzantine Art**, Early Christian basilicas, Byzantine mosaics, Hagia Sophia.

UNIT-II

The Proto-Renaissance in Italy Transition from Medieval to Renaissance,

The Early Renaissance in Italy Innovations in painting, sculpture, and architecture

The High Renaissance in Italy Key figures (Leonardo da Vinci, Michelangelo, Raphael)

UNIT-III

Northern Renaissance Art Flemish painting, innovations in painting (Jan van Eyck, Albrecht Dürer).

African Art, exploring the African art characteristic, style complexity.

Parisian Art, Exploring Parisian art (Architecture, sculpture, painting & design)

Suggested Readings:

- **A History of Western Art** by Laurie Schneider Adams (Western)
- **The Story of Art** by E.H. Gombrich (Western)
- **Greek Art and Architecture** by John Griffiths Pedley (Western)
- **Renaissance Art: A Beginner's Guide** by Tom Nichols (Western)

- The Story of Early Christian and Byzantine Art by Richard Krautheimer (Western

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER III								
Course Code	Course Title	L	T	P	S	C		
SEC063	Computer Graphics-I							
Version ____	2025-29	0	1	2	0	2		
Category of Course	SEC							
Total Contact Hours	3 hrs per week							
Pre-Requisites/ Co-Requisites	N/A							

Course Perspective:

Students will engage in more complex projects, exploring a variety of materials and methods including casting, mixed media, and installation art. Emphasis will be placed on refining technical skills, developing individual artistic voices, and critically engaging with contemporary sculptural practices.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing advanced ability in a variety of sculptural techniques.
- CO2. Imitating original sculptures that show a refined sense of form and space.
- CO3. Experiment with and integrate diverse materials and methods in their work.
- CO4. Critically analyse and discuss contemporary and historical sculptural works.
- CO5. Exhibit an individual artistic voice in their sculptural practice.

Course Content:

UNIT I.

Introduction to Computer Graphics, this unit lays the groundwork by introducing the basic concepts and tools used in computer graphics. (Application, Introduce software)

UNIT II. Raster Graphic Pixel, resolution, and colour Models (RGB, CMYK) Image representation and storage, Basic image processing techniques. **Drawing Primitives**, points, lines and Circles.

UNIT III.

2D Transformation, Translation, Rotation, scaling, Matrix, representation of Transformations.

Suggested Readings:

- "Computer Graphics: Principles and Practice" by John F. Hughes, Andries van Dam, Morgan McGuire, David F. Sklar, James D. Foley, Steven K. Feiner, and Kurt Akeley
- "Interactive Computer Graphics: A Top-Down Approach with WebGL" by Edward Angel and Dave Shreiner

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER-IV

	SEMESTER IV						
Course Code ADFAAA451	Course Title Applied Art-II		L	T	P	S	C
Version ____	2025-29		1	1	4	0	4
Category of Course		Major					
Total Contact Hours		6 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course introduces students to the fundamental concepts, principles, and practices of applied art. It covers a wide range of topics including graphic design, advertising, typography, and illustration. Through lectures, practical assignments, and critiques, students will develop a foundational understanding of how art can be applied in commercial and functional contexts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observation and apply the basic principles of applied art.
- CO2. Imitating and create effective graphic designs and advertisements.
- CO3. Practicing and demonstrate proficiency in typography and layout design.
- CO4. Adapting the original illustrations for various applications.
- CO5. Originated and critically analyse and discuss applied art projects.

Course Content:

Unit I:

Terminology, Overview of applied art, historical context, key terms and concepts.
design process, tools and software (Adobe Illustrator, Photoshop)

Unit II:

Typography, Layout and Composition, Principles of layout and composition, grids, alignment, and hierarchy.

Color Theory in Applied Art, Psychological effects of color in design.

Introduction to Illustration, styles and techniques, tools and materials.

Unit III:

Digital Illustration Techniques, Digital illustration tools and techniques, using tablets and software.

Advertising Design Principles, Basics of advertising design, creating effective advertisements, visual and verbal communication. Branding and Identity Design, branding, creating a brand identity. Package Design.

Suggested Readings:

- "Graphic Design: A New History" by Stephen J. Eskilson
- "Graphic Design Solutions" by Robin Landa
- "Making and Breaking the Grid" by Timothy Samara
- "Illustration: A Theoretical & Contextual Perspective" by Alan Male
- "Advertising by Design" by Robin Landa
- "Packaging Design: Successful Product Branding from Concept to Shelf" by Marianne Rosner Klimchuk and Sandra A. Krasovec

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER IV					
Course Code ADFAI452	Course Title Illustration - I	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course introduces students to the fundamental principles and techniques of illustration. It covers various styles, media, and methods used in the field of illustration. Students will develop their skills through hands-on projects and learn how to effectively communicate ideas visually.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing basic illustration techniques and media.
- CO2. Imitating and execute illustration projects from concept to completion.
- CO3. Practicing and principles of composition and color theory to create effective illustrations.
- CO4. Adapting & critically evaluates their own work and the work of others.
- CO5. Originating and articulate their illustration ideas and processes effectively.

Course content:

Unit I:

Illustration, Overview of illustration, history and evolution, key illustrators and movements., Drawing Fundamentals, Basic drawing techniques, understanding form and structure, line quality, Composition and Perspective, Principles of composition, creating balanced and dynamic compositions, perspective techniques.

Line and Texture, exploring line quality, texture techniques, creating depth and interest through texture, Value and Shading, Understanding value, shading techniques, creating volume and depth.

Unit II:

Colour Theory and Application.

Media Exploration: Traditional Techniques, Exploring traditional media (pencil, ink, watercolour, and gouache)

Media Exploration: Digital Techniques. Introduction to digital illustration tools (Adobe Photoshop, Illustrator, Corel Draw), digital vs. traditional media.

Unit III:

Character Design, Basics of character design, creating expressive and unique characters, anatomy and proportion. Visual storytelling techniques.

Creating narrative sequences of storyboarding.

Suggested Readings:

- "The History of Illustration" by Susan Doyle et al.
- "Creative Illustration" by Andrew Loomis
- "Rendering in Pen and Ink" by Arthur L. Gupstill

- "Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes" by Michael Reardonz.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER IV						
Course Code ADFAHA401	Course Title History of Art -IV	L	T	P	S	C
Version ____	2025-29	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course provides a concise overview of Western art history from the Renaissance to the contemporary period. Students will explore major artistic developments, movements, and themes, with a focus on key artworks and their significance within their historical and cultural contexts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Observing major artistic periods and movements in Western art history.

CO2. Describe key artworks and their significance within their historical context.

CO3. Practicing formal elements and stylistic characteristics of artworks.

CO4. Adapting the influence of cultural, social, and political factors on Western art.

CO5. Originating their understanding of Western art history through written and oral communication.

Course Content:

UNIT-I

The Renaissance, Overview of the Renaissance period, key characteristics, major artists and artworks (e.g., Leonardo da Vinci's "Mona Lisa", Michelangelo's "David").

Baroque and Rococo, Baroque art and architecture, characteristics of the Baroque style, major artists and artworks (e.g., Caravaggio's "The Calling of Saint Matthew", Bernini's sculptures).

UNIT-II

Neoclassicism and Romanticism, Neoclassical ideals and themes, Romanticism as a reaction to Neoclassicism, major artists and artworks (e.g., Jacques-Louis David's "The Death of Socrates", Delacroix's "Liberty Leading the People").

Realism and Impressionism, Rise of Realism in the 19th century, characteristics of Impressionism, major artists and artworks (e.g., Courbet's "The Stonebreakers", Monet's "Impression, Sunrise").

UNIT-III

Modernism and Avant-Garde Movements Emergence of Modernism, key avant-garde movements (e.g., Cubism, Surrealism), major artists and artworks (e.g., Picasso's "Les Femmes d'Alger", Dalí's "The Persistence of Memory").

Presentation on a modernist or avant-garde movement.

Postmodernism and Contemporary Art, Characteristics of Postmodernism, diversity of contemporary art practices, major artists and artworks (e.g., Warhol's "Campbell's Soup Cans", Koons's "Balloon Dog").

Suggested Readings:

- **Renaissance Art: A Very Short Introduction** by Geraldine A. Johnson (Western)
- **Baroque and Rococo Art** by Gillian Perry and Mike Lesser (Western)

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER IV						
Course Code SEC064	Course Title Computer Graphics-II		L	T	P	S C
Version ____	2025-29		0	1	2	0 2
Category of Course		SEC				
Total Contact Hours		3 hrs per week				
Pre-Requisites/ Co-Requisites		N/A				

Course Perspective:

This course delves deeper into the field of computer graphics, exploring advanced techniques and applications. Students will build upon their knowledge of digital imaging, 3D modelling, and animation, gaining practical skills for creating complex visual content. The course emphasizes hands-on projects and experimentation with digital tools and software.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing and create complex digital images and 3D models using advanced techniques.
- CO2. Imitating principles of animation to develop dynamic and engaging visual content.
- CO3. Practicing the digital tools and software proficiently to achieve desired visual effects.
- CO4. Adopting and evaluate and critique digital artwork and projects.
- CO5. Originating and communicate their creative ideas and processes effectively.

Course Content:

Unit I:

Advanced Digital Imaging Techniques, Mix Media Techniques, Experimental Process.
Advanced photo manipulation, compositing, and retouching techniques using Adobe Photoshop.

Unit II:

Advanced 3D modelling techniques, 3D Modelling and Texturing.

Unit III:

Texture mapping techniques, and material creation. The use of 3D models in advertisements and Design mock-up for the presentations.

Suggested Readings:

- **Adobe Photoshop Classroom in a Book** by Conrad Chavez and Andrew Faulkner (Western)
- **The Photoshop Workbook: Professional Retouching and Compositing Tips** by Glyn Dewis (Western)
- **3D Modeling for Beginners: Learn everything you need to know about 3D Modeling with this comprehensive guide** by P. J. L. Kirk (Western)
- **Digital Modeling** by William Vaughan (Western)
- **Advanced 3D Texturing and Modeling** by Michael Ingrassia (Western)
- **Mastering Photoshop for Web Design** by Peter Tarka (Indian)
- **Texturing and Modeling: A Procedural Approach** by David S. Eberly (Indian)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER-V

	SEMESTER V							
Course Code ADFAAA551		Course Title Applied Art-III		L	T	P	S	C
Version ____		2025-29		1	1	4	0	4
Category of Course			Major					
Total Contact Hours			6 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Perspective:

This course builds upon the foundational principles introduced in Introduction to Applied Art-II, emphasizing advanced techniques and applications in applied art. Through a series of hands-on projects and theoretical studies, students will further develop their skills in diverse mediums and explore the intersection of art and design in applied contexts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1 Observing in advanced techniques in applied art mediums.
- CO2 Imitating the design principles creatively to solve design problems.
- CO3 Practicing and execute applied art projects with conceptual depth and technical excellence.
- CO4 Adapting and evaluate and critique their own work and the work of others.
- CO5 Originating Present and articulate their ideas and processes effectively.

Course Content:

Unit I:

Advanced Drawing Techniques, Advanced drawing techniques (e.g., chiaroscuro, cross-hatching, mixed media), experimental mark-making. Experimental drawings exploring advanced techniques & create a series

Painting Beyond the Canvas, Alternative surfaces for painting (e.g., wood, fabric, metal), mixed media approaches. Paint on a non-traditional surface.

Unit II:

Sculptural Explorations, Advanced sculptural techniques (e.g., carving, casting, assemblage), experimentation with materials. Printmaking Innovations, Advanced printmaking techniques (e.g., intaglio, lithography, screen printing), experimental approaches.

Unit III:

Digital Art and Design Advanced digital art techniques (e.g., digital painting, photo manipulation, vector graphics), software proficiency. Applied Art in Public Spaces, Art in public spaces, site-specific installations, community engagement.

Suggested Readings:

- "Meggs' History of Graphic Design" by Philip B. Meggs and Alston W. Purvis
- "Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students" by Ellen Lupton
- "Design Basics" by David A. Lauer and Stephen Pentak
- "The Design of Everyday Things" by Don Norman

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER V						
Course Code ADFAI552	Course Title Illustration – II	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course expands upon the principles and techniques introduced in Introduction to Illustration - I, delving deeper into thematic exploration, stylistic development, and professional practices in illustration. Through a series of projects and theoretical studies, students will further develop their illustrative skills while exploring diverse themes and concepts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1 Observing in advanced illustration techniques and media.
- CO2 Apply Thematic imitation and conceptual approaches to illustration projects.
- CO3 Practicing cohesive bodies of work that reflect personal style and artistic vision.
- CO4 Adapting critically analyse and evaluate their own work and the work of others.
- CO5 Originating and articulate their ideas and processes effectively.

Course Content:

Unit I:

Advanced Drawing Techniques, Exploring advanced drawing techniques (e.g., gesture drawing, expressive mark-making, experimental approaches).

Concept Development, Generating and refining ideas for illustration projects, developing visual narratives. Brainstorm and develop concepts for a themed illustration series, critique session.

Unit II:

Narrative Illustration, Narrative structure and storytelling techniques, sequential art and visual storytelling. Create a narrative illustration sequence based on a chosen story or concept, critique session.

Editorial Illustration Understanding editorial briefs and deadlines, visual interpretation of text and concepts. Design and illustrate editorial illustrations for magazine articles or opinion pieces, critique session.

Unit III:

Stylistic Exploration Exploring different illustration styles and approaches, finding a personal voice. Experiment with various stylistic approaches in a series of illustrations; critique session.

Book Illustration, illustrating for children's books and illustrated narratives.

Suggested Readings:

- "Illustration Now!" by Julius Wiedemann
- "The Illustrator's Guide to Procreate: How to Make Digital Art on an iPad®" by Ruth Burrows

- **"Illustration: A Theoretical and Contextual Perspective"** by Alan Male
- **"How to Draw: Drawing and Sketching Objects and Environments from Your Imagination"** by Scott Robertson and Thomas Bertling

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER V							
Course Code ADFACD553	Course Title Communication Design-I			L	T	P	S	C
Version ____	2025-29			1	0	2	0	2
Category of Course		Major						
Total Contact Hours		3 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

This course provides an in-depth introduction to communication design, focusing on the principles, processes, and practical applications of visual communication. Students will explore various design elements and techniques to effectively convey messages and information through different media. The course emphasizes creativity, critical thinking, and technical skills essential for successful communication design.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1 Observing a solid understanding of communication design principles and practices.
- CO2 Imitating a design elements and techniques to create visual communications.
- CO3 Practicing a design software and tools to produce professional-quality work.
- CO4 Adapting a design project that effectively communicate specific messages.
- CO5 Originating and analyse and evaluate communication design projects.

Course Content:

Unit I:

Overview of communication design, key concepts and terminology, the role of a communication designer. Layout and Composition, Advance Layout principles, grid systems, visual hierarchy, creating effective compositions.

Unit II:

Magazine design and various approaches of Page Lay-outs. Full spread using a grid system and visual hierarchy principles.

Unit III:

Branding and Identity Design. Information Design and Data Visualization, Principles of information design, techniques for visualizing data, creating infographics. Designing for Print Media, Print design considerations, preparing files for print, working with printers, common print formats.

Suggested Readings:

- **ON THE OTHER SIDE OF THE CAMERA** "JOHN FREEMAN"
- **"Illustration: A Theoretical and Contextual Perspective"** by Alan Male

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10

Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER V										
Course Code ADFAHA501			Course Title History of Art -V				L	T	P	S	C
Version ____			2025-29				2	0	0	0	2
Category of Course				Major							
Total Contact Hours				2 hrs per week							
Pre-Requisites/ Co-Requisites				N/A							

Course Perspective:

This course introduces students to the rich and diverse artistic traditions of East Asia, including China, Japan, and Korea. Through a chronological and thematic approach, students will explore major artistic periods, movements, and cultural developments in Far-Eastern art history.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1 Identifying major artistic periods and movements in Far-Eastern art history.
- CO2 Describing key artworks and their significance within their cultural context.
- CO3 Analysing the influence of religion, philosophy, and society on Far-Eastern art.
- CO4 Discussing the cultural exchanges and interactions between East Asian countries.
- CO5 Presenting their understanding of Far-Eastern art history through written and oral communication.

Course Content:

UNIT-I

Introduction to Far-Eastern Art, Overview of East Asian art history, geographical and cultural contexts. **Ancient Chinese Art**, Shang and Zhou dynasties, bronze casting, oracle bones, early Chinese painting. **Classical Chinese Art**, Han and Tang dynasties, Buddhist art, landscape painting, poetry and calligraphy. **Chinese Art: Ming and Qing Dynasties**

UNIT-II

Japanese Art: From Jomon to Heian Period, Jomon and Yayoi periods, introduction of Buddhism, Nara and Heian periods. **Japanese Art: Kamakura and Muromachi Periods**, Rise of samurai culture, Zen Buddhism, ink painting, tea ceremony aesthetics.

UNIT-III

Korean Art: Three Kingdoms to Joseon Dynasty, Discussion: Influence of Chinese and Buddhist traditions on Korean art. **Korean Art: Joseon Dynasty**, Confucianism, Joseon court painting, folk art traditions, ceramics. **Modern and Contemporary East Asian Art**, Meiji restoration, modernization in East Asia, emergence of contemporary

art.

Suggested Readings:

- **HOW TO LOOK AT JAPANESE ART** “STEPHEN ADDISS”
 - **The Arts of China** by Michael Sullivan (Western) – *Overview of Chinese art history and dynasties.*
 - **Japanese Art: The Great Age of Japanese Art** by Julian Ryall (Western) – *History from Jomon to Heian periods and key art movements.*
 - **Korean Art: From the Three Kingdoms to the Joseon Dynasty** by Kyung-Sun Kim (Western) – *Korean art history and influences.*
 - **East Asian Art and Architecture** by H. H. Hsiao (Western) – *Comprehensive overview of East Asian art and cultural contexts.*
- Modern Art in East Asia** by Lee Bae-kyung (Indian) – *Modernization and contemporary art in East Asia.*

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER V									
Course Code SEC065		Course Title Computer Graphics -III			L	T	P	S	C
Version ____		2025-29			0	1	2	0	2
Category of Course		SEC							
Total Contact Hours		3 hrs per week							
Pre-Requisites/ Co-Requisites		N/A							

Course Perspective:

This course explores packaging and retail display design through the lens of computer graphics. Students learn to use tools like Illustrator, Photoshop, and 3D mockup software for branding and visualization.

They conceptualize dielines, construct mock-ups, and simulate retail spaces using CG workflows.

The course emphasizes brand storytelling, material simulation, and digital prototyping.

By the end, learners create a portfolio showcasing professional, campaign-driven CG design projects.

Course Outcomes:**Upon successful completion of this course, students will be able to:**

- CO1: Understand the visual principles of packaging and display design in relation to computer graphics.
- CO2: Apply computer graphics tools (e.g., Adobe Illustrator, Photoshop, Figma) to generate digital sketches, dyelines, and branded assets for packaging and displays.
- CO3: Analyse brand aesthetics, spatial design, and material behavior for integration in computer-generated packaging and display formats.
- CO4: Develop accurate 2D/3D mock-ups and retail environments using computer graphics and basic 3D modelling workflows.
- CO5: Create a campaign-based window display and compile a digitally rendered portfolio demonstrating integrated CG skills.

Course Content:**Unit I: Digital Packaging Design & Brand Visualization**

- This unit introduces learners to the fundamentals of packaging design using computer graphics tools. It focuses on developing conceptual, structural, and branding aspects of packaging while integrating digital design techniques and tools
- Ideation and structural sketching to digital dyelines, branding integration, and 3D packaging mock-ups.

Unit II: Retail & Display Design through Computer Graphics

- This unit explores how computer graphics (CG) tools enhance the design and presentation of retail and product display systems. Students will learn to conceptualize, prototype, and simulate in-store visual merchandising, incorporating branded elements and materials into both manual and digital display models.
- This unit focuses on designing branded retail displays using computer graphics and basic 3D modelling techniques. Students will combine digital sketching, vector layouts, and Photoshop scene integration with foundational 3D concepts like mesh construction, UV mapping, and scene composition to visualize displays in realistic retail environments.

Unit III: Campaign-Based Window Display

- This segment trains students to design visually immersive window displays driven by brand campaigns. Using digital sketching, moodboarding, and layout design, learners explore narrative environments that communicate a clear theme.
- Basic 3D modelling concepts such as scene setup, material selection, light mapping, and spatial hierarchy are introduced to plan realistic visual displays. Final prototypes are documented and rendered using Photoshop for store-like visualization.

Suggested Readings:

- “Packaging Design: Successful Product Branding from Concept to Shelf” By Marianne R. Klimchuk & Sandra A. Krasovec
- “The Fundamentals of Branding” By Melissa Davis
- “Graphic Design for Packaging: Creating Effective Designs for Packaging” By Luke Herriott
- “Retail Design” By Ann Petermans & Jan Vanrie
- “Photoshop for Visual Designers” By Edward Denning (or any Adobe-authorized guide)
- “Blender 3D: Noob to Pro” (Online – WikiBook or Blender Manual)

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER-VI

SEMESTER VI						
Course Code ADFAAA651	Course Title Applied Art-IV	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course further develops students' skills and understanding of applied art, emphasizing interdisciplinary approaches, experimentation, and professional practices. Through a series of projects and theoretical studies, students will explore advanced techniques and concepts in applied art, preparing them for independent study and professional practice in the field.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observation the advanced techniques in applied art mediums.
- CO2. Imitating and interdisciplinary approaches and experimental practices to art-making processes.
- CO3. Practicing and execute applied art projects with conceptual depth and technical excellence.
- CO4. Adapting an evaluate and critique their own work and the work of others.
- CO5. Originating and articulate their ideas and processes effectively.

Course Content:

Unit I:

Interdisciplinary Approaches in Applied Art, Exploration of interdisciplinary approaches in applied art, collaborative practices. Experimental Techniques in Painting, Exploration of experimental painting techniques (e.g., pouring, dripping, splattering), unconventional materials.

Unit II:

Mixed Media Exploration, Integration of diverse materials and mediums in artmaking, collage, assemblage. Textile Art and Fiber Techniques, Advanced textile art techniques (e.g., felting, stitching, weaving), exploration of fibre as a medium.

Unit III:

Sculptural Experimentation, Experimentation with sculptural techniques and materials, found object sculpture, installation art. Digital Art and New Media, Exploration of digital art techniques (e.g., digital painting, generative art, interactive installations), new media approaches.

Suggested Readings:

- The Art of 3D: Computer Animation and Effects by Isaac V. Kerlow (Western) – Advanced lighting techniques and rendering settings.
- Ansel adams and the photographers of the 132merican west “eva weber”
- **Dada and Surrealism: The Unconscious Explored** by David Hopkins (Western) – *Dada, Surrealism, and artists like Duchamp and Dalí.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VI						
Course Code ADFAVA652	Course Title Video Advertisement	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course introduces students to the art and craft of creating video advertisements. Through a combination of lectures, hands-on projects, and critical analysis, students will learn the principles of effective advertising, storyboarding, scriptwriting, shooting, editing, and post-production techniques specific to the creation of compelling video ads.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing and execute creative concepts for video advertisements.
- CO2. Imitating a detailed storyboards and scripts for video ads.
- CO3. Practicing and utilize video production techniques to shoot high-quality video advertisements.
- CO4. Adapting the editing and post-production techniques to create polished final products.
- CO5. Originating and evaluate video advertisements.

Course Content:

Unit I:

Introduction to Video Advertising, Overview of video advertising, history and evolution, types of video ads. Research and present on a landmark video advertisement campaign.

Principles of Effective Advertising, Key principles of effective advertising, understanding target audience, crafting messages.

Unit II:

Concept Development and Creative Strategy, brainstorming techniques, developing creative concepts, creating a creative brief.

Unit III:

Storyboarding and Scriptwriting, Principles of storyboarding, writing effective scripts, visual storytelling.

Suggested Readings:

- “The Illustrator’s Guide to Procreate: How to Make Digital Art on an iPad®” by Ruth Burrows
- “Illustration: A Theoretical and Contextual Perspective” by Alan Male
- ANSEL ADAMS AND THE PHOTOGRAPHERS OF THE AMERICAN WEST “EVA WEBER”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VI						
Course Code ADFACD653	Course Title Communication Design-II	L	T	P	S	C
Version ____	2025-29	1	0	2	0	2
Category of Course	Major					
Total Contact Hours	3 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course focuses on the principles and practices of creating video advertisements. Students will learn about the entire production process, from concept development to execution, and explore how to effectively communicate messages to target audiences through video.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1: Observing Video Advertising
- CO2: Imitating and understanding the Audience
- CO3: Practicing and crafting the Message
- CO4: Adapting a storyboarding and Scripting
- CO5: Originating and develop a video Production Basics

Course Content:

Unit I:

History and Evolution of Video Advertising, Audience Analysis and Targeting

Unit II:

Developing Clear and Compelling Messages, Incorporating Brand Identity in Video Ads

Unit III:

Strategies for Creating Viral Video Content, Application and Analysis

Suggested Readings:

- Ansel adams and the photographers of the 136merican west “eva weber”
- **Fauvism and Expressionism: The Early Modern Movements** by Nicholas Serota (Western) – *Fauvism, Expressionism, and key artists like Matisse and Kandinsky.*
- **Cubism and Futurism: A Visual History** by Douglas Cooper (Western) – *Cubism, Futurism, and key figures such as Picasso and Boccioni.*

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment

Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)
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SEMESTER VI						
Course Code ADFAHA601	Course Title History of Art -VI	L	T	P	S	C
Version ____	2025-29	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course offers an in-depth study of modern art history, focusing on the significant movements, artists, and cultural contexts from the late 19th century to the mid-20th century. Students will explore the development of modern art, its theoretical underpinnings, and its impact on contemporary art and society.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1: Identifying and describe major movements and figures in modern art history.
- CO2: Analysing artworks using art historical terminology and methodologies.
- CO3: Understanding the theoretical and critical frameworks that underpin modern art.
- CO4: Discussing the cultural and societal impact of modern art.
- CO5: Conducting research and present findings on topics related to modern art history.

Course Content:

UNIT-I

Introduction to Modern Art, Defining modern art, historical and cultural contexts of the late 19th century. **Impressionism and Post-Impressionism**, Characteristics and key figures of Impressionism and Post-Impressionism, including Monet, Degas, Van Gogh, and Gauguin. **Symbolism and Art Nouveau**, Symbolism's emphasis on the mystical and the unconscious, Art Nouveau's decorative arts.

UNIT-II

Fauvism and Expressionism, Fauvism's bold colors, Expressionism's emotional intensity, key artists like Matisse and Kandinsky. **Cubism and Futurism** Cubism's fragmentation of form, Futurism's celebration of modernity and technology, artists like Picasso and Boccioni. **Dada and Surrealism**, Dada's anti-art stance, Surrealism's exploration of the unconscious, key figures like Duchamp and Dalí.

UNIT-III

Constructivism and De Stijl, Constructivism's functional art, De Stijl's geometric abstraction, artists like Tatlin and Mondrian. **The Bauhaus and Modernist Architecture**, The Bauhaus school's influence on design and architecture, key figures like Gropius and Le Corbusier. **Abstract Expressionism**, Abstract Expressionism's emphasis on spontaneous creation, key figures like Pollock and Rothko. **Pop Art and Minimalism**, Pop Art's critique of consumer culture, Minimalism's emphasis on simplicity and form, artists like Warhol and Judd.

Suggested Readings:

- **Modern Art: A History from Impressionism to Today** by Robert Hughes (Western) – *Introduction to modern art, Impressionism, and Post-Impressionism.*

- **Fauvism and Expressionism: The Early Modern Movements** by Nicholas Serota (Western) – *Fauvism, Expressionism, and key artists like Matisse and Kandinsky.*
- **Cubism and Futurism: A Visual History** by Douglas Cooper (Western) – *Cubism, Futurism, and key figures such as Picasso and Boccioni.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

	SEMESTER VI						
Course Code SEC066	Course Title Computer Graphics -IV		L	T	P	S	C
Version ____	2025-29		0	1	2	0	2
Category of Course		SEC					
Total Contact Hours		3 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course represents the culmination of the computer graphics sequence, focusing on the integration of advanced techniques and the creation of professional-quality projects. Students will delve into topics such as complex animation, advanced visual effects, and real-time graphics. Emphasis will be placed on creativity, technical proficiency, and the ability to produce high-quality work suitable for professional portfolios.

Course Outcomes:

- CO1: Observing an advanced skills in complex animation and visual effects.
- CO2: Create professional-quality real-time graphics and interactive media.
- CO3: Practicing multiple computer graphics techniques into cohesive projects.
- CO4: Adapting and evaluate and refine computer graphics projects.
- CO5: Originating their work effectively in a professional context.

Course Content:

UNIT-I

- In-depth exploration of visual effects, compositing techniques, integration of CGI with live-action footage.

UNIT-II

- In-depth rendering techniques, advanced shading models, real-time vs. offline rendering.

UNIT-III

- Begin working on a final project that incorporates advanced animation, VFX, and real-time graphics.
- Principles of interactive media, user experience design, integrating UX principles into interactive projects.

Suggested Readings:

- Digital Compositing for Film and Video by Steve Wright (Western) – *Visual effects, compositing techniques, and integration of CGI with live-action.*
- Advanced Rendering Techniques by Alan G. Goff (Western) – *In-depth rendering techniques and shading models.*
- Real-Time Rendering by Tomas Akenine-Möller, Eric Haines, and Naty Hoffman (Western) – *Real-time vs. offline rendering.*
- The Art of 3D Computer Animation and Effects by Isaac V. Kerlow (Western) – *Advanced animation, VFX, and real-time graphics.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER- VII

	SEMESTER VII							
Course Code ADFAAA751		Course Title Applied Art-V		L	T	P	S	C
Version ____		2025-29		1	1	4	0	4
Category of Course			Major					
Total Contact Hours			6 hrs per week					
Pre-Requisites/ Co-Requisites			N/A					

Course Perspective:

This advanced course in applied art focuses on refining students' skills and techniques while encouraging innovative thinking and professional practice. Students will undertake complex projects, explore advanced methodologies and materials, and prepare for careers in the applied arts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing an art project with a high degree of technical proficiency.
- CO2. Imitating the innovative thinking and creativity in their work.
- CO3. Professional practices in project management and presentation.
- CO4. Adapting an advanced materials and techniques effectively in their projects.
- CO5. Originating a professional portfolio showcasing their applied art projects.

Course Content:

Unit I:

Project Planning, Students need to explore the project within public space and establish the project. Advanced Techniques in Display, using various display techniques to make it more attractive for the public/viewer.

Unit II:

Exploring advanced drawing and illustration techniques, mixed media approaches for presentation & display Creative Typography and Font Creation with professional graphic design practices.

Unit III:

Campaign commercials combine digital art with technology. Advanced digital art techniques, using software tools (Adobe Creative Suite, etc.), digital illustration. Final Project Presentations, Presentation techniques, final project exhibitions.

Suggested Readings:

- ON THE OTHER SIDE OF THE CAMERA “ARNOLD CRANE”
- Digital Compositing for Film and Video by Steve Wright (Western) – *Visual effects, compositing techniques, and integration of CGI with live-action.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100
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Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VII						
Course Code ADFAUX752	Course Title UX/UI	L	T	P	S	C
Version ____	2025-29	1	1	2	0	4
Category of Course	Major					
Total Contact Hours	4 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course introduces the principles and practices of User Interface (UI) and User Experience (UX) design. Students will learn about the design process, user research, wireframing, prototyping, and usability testing. The course combines theoretical knowledge with practical skills to create intuitive and user-friendly digital products.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing research and develop user personas.
- CO2. Imitating a wireframes and prototypes for digital products.
- CO3. Practicing and apply principles of visual design to enhance user interfaces.
- CO4. Adapting usability testing and iterate designs based on feedback.
- CO5. Originating a user-cantered design approach in their projects.

Course Content:

Unit I:

Introduction to UI/UX Design, Overview of UI/UX design, key concepts and terminology, differences between UI and UX. Understanding Users and User Research, Techniques for user research, creating user personas, empathy mapping.

Unit II:

Information Architecture and User Flows, organizing information, creating user flows, sitemap development. Wireframing Basics, Principles of wire framing, low fidelity vs. high-fidelity wireframes, common tools (Sketch, Figma, Adobe XD). Visual Design Principles, Typography, color theory, layout, and grid systems in UI design.

Unit III:

Prototyping and Interaction Design, Creating interactive prototypes, principles of interaction design, prototyping tools. Usability Testing. **Methods of usability testing**, setting up tests, analysing results.

Presentation techniques, final project exhibition.

Suggested Readings:

- ON THE OTHER SIDE OF THE CAMERA “ARNOLD CRANE”
- ANSEL ADAMS AND THE PHOTOGRAPHERS OF THE AMERICAN WEST “EVA WEBER”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100
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Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VII						
Course Code ADFAVA753	Course Title Video Advertisement	L	T	P	S	C
Version ____	2025-29	1	1	4	0	4
Category of Course	Major					
Total Contact Hours	6 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

Introduction to Video Art is an advanced studio course that explores the creative potential of video as a medium for artistic expression. Through theoretical discussions, technical workshops, and practical projects, students will learn the fundamentals of video production, editing, and post-production techniques. This course emphasizes experimentation, storytelling, and conceptual exploration in video art, encouraging students to develop their unique artistic voice and vision.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1: Observing in video production, editing, and post-production techniques.

CO2: Imitating the historical and theoretical foundations of video art.

CO3: Practicing & experiment with narrative, conceptual and aesthetic approaches to video art.

CO4: Develop and articulate a unique artistic vision and voice through video.

CO5: Produce a cohesive body of video artworks that reflect technical skill, creative exploration, and conceptual depth.

Course Content:

Unit I: Hands-on Exercises in Video Production and Shooting Techniques

- Practice basic video shooting techniques and camera operations.
- Explore different lighting setups and sound recording methods.
- Conduct hands-on exercises to develop foundational video production skills.

Unit II: Workshops and Exercises in Video Editing and Post-Production

- Learn video editing software and techniques.
- Experiment with effects, transitions, and color correction.
- Complete exercises to enhance video post-production skills.

Unit III: Analysis of Video Artworks and Development of Narrative Projects

- analyse notable video artworks and their narrative structures.
- Develop narrative or conceptual projects based on learned techniques.

Unit IV: Planning, Execution, and Presentation of Video Art Projects

- Plan and storyboard individual or collaborative video art projects.
- Execute projects, focusing on both production and post-production.
- Present completed video artworks and participate in critique sessions.

Suggested Readings:

- Video Production: A Digital Approach by Robert M. Kerns (Western) – *Hands-on video shooting techniques and camera operations.*
- The Art of Video Production by Priya Patel (Indian) – *Foundational skills in video production and narrative development.*
- Ansel adams and the photographers of the american west “eva weber”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VII						
Course Code ADFAHA701	Course Title History of Art -VII		L	T	P	S	C
Version ____	2025-29		2	0	0	0	2
Category of Course		Major					
Total Contact Hours		2 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course explores the foundations and evolution of Indian aesthetics, examining classical texts, artistic traditions, and contemporary practices. Students will gain an understanding of key concepts, theories, and the cultural contexts that shape Indian art and aesthetics.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Demonstrate an understanding of the fundamental concepts and theories of Indian aesthetics.

CO2. analyse and interpret classical texts related to Indian aesthetics.

CO3. Discuss the historical and cultural influences on Indian art.

CO4. Apply principles of Indian aesthetics to contemporary artistic practices.

CO5: Conducting research and present findings on topics related to Indian Assthetics.

Course Content:

UNIT-I

Introduction to Indian Aesthetic, Overview of the course, definition of aesthetics, introduction to Indian aesthetic traditions. **Classical Theories of Rasa**, The concept of Rasa, the nine Rasas (sentiments). **Visual Arts and Iconography**, similarity with comparison in Indian Aesthetics

UNIT-II

Principles of Indian visual aesthetics, significance of iconography, symbolism in Indian art. **Aesthetics in Architecture and Sculpture**, Principles of Vastu Shastra, aesthetics of temple architecture, classical sculpture.

UNIT-III

Contemporary Indian Art, Evolution of Indian aesthetics in modern and contemporary art, significant movements and artists. **Indian Aesthetics in Global Context**, Influence of Indian aesthetics on global art, cross-cultural exchanges, contemporary relevance.

Suggested Readings:

- Indian Aesthetics: An Introduction by K. K. Aziz (Indian) – Introduction to Indian aesthetic traditions and classical theories of Rasa.
- The Concept of Rasa in Indian Art by S. R. Bhattacharya (Indian) – Detailed exploration of the nine Rasas and their application in art.
- Symbolism and Iconography in Indian Art by R. C. Sharma (Indian) – Principles of iconography, symbolism, and visual aesthetics in Indian art.
- Modern and Contemporary Indian Art by Geeta Kapur (Indian) – Evolution of Indian aesthetics in modern and contemporary art and its global influence.
- Saundarya Shastra ke Tattva (Hindi) “Saundarya Shastra ke Tattva (Hindi)”

- Art and Society “Read, H”
- Principles of Art “Collingwood, R. G.”
- Meaning of Art “Read, H.”
- Art and Society “ Read, H”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

SEMESTER VII								
Course Code	Course Title			L	T	P	S	C
	Project-I							
Version ____	2024-2028			0	0	4	0	2
Category of Course		RP						
Total Contact Hours		4 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

This course introduces students to independent research in the field of fine arts, helping them conceptualize and begin work on a focused research topic. Emphasis is placed on developing a clear research question, reviewing relevant literature, and establishing a methodological foundation. Students will learn to engage with critical thinking, research ethics, and the fundamentals of scholarly writing.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Identify and define a researchable problem in the domain of fine arts.

CO2. Develop an appropriate research question and methodology.

CO3. Review and critically evaluate relevant literature and sources.

CO4. Demonstrate initial planning, organization, and documentation of their research project.

CO5. Understand and apply research ethics and citation standards.

Course Content:

Unit I: Introduction to Research in Fine Arts

Overview of research in the fine arts, scope, significance, and types of research. Introduction to research ethics and intellectual honesty. **Identifying Research Topics** Formulating research problems, identifying a research gap, defining objectives.

Unit II: Literature Review and Source Evaluation

Understanding scholarly sources, conducting a literature review, organizing literature thematically, citation techniques.

Research Methodologies Basic qualitative and quantitative methods, visual and contextual analysis, interview techniques, field studies.

Planning and Timeline Development Creating a realistic research timeline, setting milestones and deliverables, outlining the structure of the paper.

Unit III: Proposal Writing and Presentation

Structure of a research proposal, key components, proposal writing and peer feedback, oral presentation skills.

Suggested Readings:

- **“The Craft of Research” by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams** – Basics of formulating questions, planning research, and writing proposals.
- **“Visual Methodologies: An Introduction to Researching with Visual Materials” by Gillian Rose** – Approaches to analyzing visual art and materials.
- **“Doing Your Research Project” by Judith Bell** – Introduction to research planning, literature review, and methodology.
- **“Art Practice as Research: Inquiry in the Visual Arts” by Graeme Sullivan** – Integration of theory and practice in fine arts research.
- **“Research in Art and Design Education” by Richard Hickman** – Critical insights into methodologies and research frameworks in art education.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VII (Honours with Research)						
Course Code	Course Title		L	T	P	S	C
	Research Methodology						
Version ____	2025-29		2	0	0	0	2
Category of Course		RP					
Total Contact Hours		2 hrs per week					

Pre-Requisites/ Requisites	Co-	N/A
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Course Perspective:

This course is designed to introduce students to the foundational principles and practices of research methodology in the visual arts. It emphasizes understanding various research paradigms, formulating research questions, and learning essential methods of data collection, documentation, and analysis. The course prepares students for academic research and project-based inquiry in fine arts.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Understand the key concepts and significance of research in visual arts.

CO2. Formulate clear research problems and questions suitable for academic investigation.

CO3. Apply appropriate research methods for data collection and analysis.

CO4. Analyze and evaluate academic sources to support research inquiries.

CO5. Develop a basic research proposal with proper structure and citation methods.

Course Content:

Unit I: Introduction to Research and Research Design Definition and purpose of research, research in visual arts, types of research (qualitative, quantitative, practice-based), steps of the research process.

Unit II: Research Problem and Literature Review Identifying a research topic, defining research questions and objectives, reviewing and analyzing literature, organizing references, citation formats.

Unit III: Research Methods and Proposal Writing Introduction to data collection tools (interviews, observation, surveys, visual analysis), ethical considerations in research, structuring a research proposal, referencing and bibliography.

Suggested Readings:

- **“Research Methods in Education” by Louis Cohen, Lawrence Manion & Keith Morrison** – Fundamental research techniques and ethics.
- **“The Foundations of Social Research” by Michael Crotty** – Theoretical approaches and methodologies.
- **“Visual Research: An Introduction to Research Methodologies in Graphic Design” by Ian Noble and Russell Bestley** – Focus on creative and visual arts research.
- **“Research Methodology: A Step-by-Step Guide for Beginners” by Ranjit Kumar** – Accessible guide to designing and conducting research.

- **“Art Practice as Research: Inquiry in the Visual Arts” by Graeme Sullivan** – Interweaving art-making with research practices.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER- VIII

	SEMESTER VIII						
Course Code ADFAAA851	Course Title Applied Art-VI		L	T	P	S	C
Version ____	2025-29		1	1	4	0	4
Category of Course		Major					
Total Contact Hours		6 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This advanced course in Applied Art focuses on integrating various techniques and principles learned in previous courses to create sophisticated and professional-level projects. Students will engage in complex design challenges, explore advanced digital and traditional media, and develop a professional portfolio showcasing their best work.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing and execute complex design projects with advanced technical and conceptual skills.
- CO2. Imitating a digital and traditional media effectively in their work.
- CO3. Practicing and solve sophisticated design problems creatively and efficiently.
- CO4. Adapting a cohesive and professional portfolio.
- CO5. Originating and provide constructive feedback on peers' work.

Course Content:

Unit I:

Advanced Design Principles, Overview of course, review of advanced design principles, setting personal goals.

Integrating Digital and Traditional Media, Techniques for combining digital and traditional media, case studies.

Unit II:

Complex Typography and Layout, Advanced typography, layout design for complex projects (e.g., magazines, brochures). Advanced Illustration Techniques, In-depth exploration of illustration techniques, digital illustration tools. Branding and **Identity Design**, Principles of branding, developing a **visual identity**, case studies of successful brands.

Unit III:

Advertising and Campaign Design, Concepts of advertising, creating cohesive campaigns, multimedia applications. Environmental Graphics and Exhibition Design, Design for physical spaces. **Principles of environmental graphics**
Exhibition Planning & design.

Suggested Readings:

- On the other side of the camera “154meric crane”
- Ansel adams and the photographers of the 154merican west “eva weber”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

	SEMESTER VIII						
Course Code ADFACE418	Course Title Curation & Entrepreneurship		L	T	P	S	C
Version ____	2025-29		0	0	4	0	2
Category of Course		Major					
Total Contact Hours		4 hrs per week					
Pre-Requisites/ Co-Requisites		N/A					

Course Perspective:

This course focuses on the principles and practices of self-curation and the aesthetics of exhibition design. Students will learn to curate their own artworks, develop exhibition strategies, and understand the visual and conceptual considerations in presenting art. The course will emphasize creating cohesive and compelling art exhibitions that reflect individual artistic identities.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing their own artworks into a cohesive and visually appealing exhibition.
- CO2. Imitating and applying principles of exhibition design to create compelling art presentations.
- CO3. Practicing a personal curatorial philosophy and articulate their aesthetic choices.
- CO4. Adapting and execute a small-scale exhibition, including logistical and promotional aspects.
- CO5. Originating and provide feedback on art exhibitions.

Course Content:

Unit I:

Introduction to Self-Curation, Overview of self-curation, importance of curating one's own work, key concepts in curation. Principles of Exhibition Design, Fundamentals of exhibition design, visual flow, spatial arrangement, lighting.

Unit II:

Developing a Curatorial Concept, Crafting a curatorial concept, thematic coherence, narrative building. Selecting and Preparing Artworks, Criteria for artwork selection, preparing works for exhibition, conservation and framing.

Unit III:

Practical Aspects of Exhibition Planning, Logistics of exhibition planning, budgeting, scheduling, venue selection. Promotion and Audience Engagement, Strategies for promoting exhibitions, using social media and other platforms, engaging with audiences.

Suggested Readings:

- Curatorial Theory and Practice: Foundations and Perspectives by Adrian George (Western) – *Foundational texts and contemporary curatorial practices*.
- Exhibition Design: Principles and Practices by Sarah L. Anderson (Western) – *Principles of spatial design and layout for exhibitions*.
- The Art of Self-Curation: Creating and Organizing Exhibitions by John Carter (Western) – *Curating and organizing self-curated exhibitions*.
- Documenting Art Exhibitions: Photography and Videography Techniques by Emily Roth (Western) – *Techniques for documenting exhibitions*.

- Promoting Art Exhibitions: Effective Strategies and Materials by Priya Sharma (Indian)
– *Creating promotional materials and presenting exhibitions.*

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VIII						
Course Code ADFAHA801	Course Title History of Art -VIII	L	T	P	S	C
Version ____	2025-29	2	0	0	0	2
Category of Course	Major					
Total Contact Hours	2 hrs per week					
Pre-Requisites/ Co-Requisites	N/A					

Course Perspective:

This course explores the foundations and evolution of Indian aesthetics, examining classical texts, artistic traditions, and contemporary practices. Students will gain an understanding of key concepts, theories, and the cultural contexts that shape Indian art and aesthetics.

Course Outcomes:

Upon successful completion of this course, students will be able to:

CO1. Demonstrate an understanding of the fundamental concepts and theories of Indian aesthetics.

CO2. Analyse and interpret classical texts related to Indian aesthetics.

CO3. Discuss the historical and cultural influences on Indian art.

CO4. Apply principles of Indian aesthetics to contemporary artistic practices.

CO5. Critically evaluate the relevance and transformation of Indian aesthetic principles in diverse historical, cultural, and global contexts.

Course Content:

UNIT-I

Introduction to Indian Aesthetics, Overview of the course, definition of aesthetics, introduction to Indian aesthetic traditions. **Classical Theories of Rasa**, The concept of Rasa, Bharata's Nāṭya Śāstra, the nine Rasas (sentiments).

UNIT-II

Aesthetics in Indian Literature

The influence of Sanskrit poetics, key texts such as the Dhvanyaloka and the Kavyaprakasha. **Visual Arts and Iconography Principles of Indian visual aesthetics**, significance of iconography, symbolism in Indian art.

UNIT-III

Aesthetics in Architecture and Sculpture, Principles of Vastu Shastra, aesthetics of temple architecture, classical sculpture. **Contemporary Indian Art**, Evolution of Indian aesthetics in modern and contemporary art, significant movements and artists. **Indian Aesthetics in Global Context**, Influence of Indian aesthetics on global art, cross-cultural exchanges, contemporary relevance.

Suggested Readings:

- "Indian Aesthetics: Theories and Interpretations" by S. N. Bhat (Indian) – *Overview of Indian aesthetic traditions and definitions.*
- "Bharata's Nāṭya Śāstra: A Critical Study" by Ananda K. Coomaraswamy (Indian) – *Classical theories of Rasa and its application.*
- "Dhvanyaloka: The Theory of Suggestion in Sanskrit Poetics" by M. H. Krishna (Indian) – *Influence of Sanskrit poetics on aesthetics.*

- “Indian Iconography: A Comprehensive Study” by B. N. Goswamy (Indian) – *Principles of visual aesthetics and significance of iconography.*
- “Modern Indian Art: New Contexts” by Geeta Kapur (Indian) – *Evolution of Indian aesthetics in modern and contemporary art.*
- Aesthetics “Osborne, H. (ed.)”
- Aesthetics “Borev, Yuri”

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	Theory Exam	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/written test/ Project/ visit report/ case study/ model/ Viva	Presentation/written test / Project/ visit report/ case study/ model/ Viva	Written Test	iCloud/ Academia (online)

	SEMESTER VIII								
Course Code ADFA414		Course Title Project-II			L	T	P	S	C
Version ____		2024-2028			12	0	0	0	12
Category of Course			RP						
Total Contact Hours			12 hrs per week						
Pre-Requisites/ Co-Requisites			N/A						

Course Perspective:

This course is the continuation of the Research Project series, allowing students to expand and complete their in-depth research on a chosen topic within the fine arts. Students will further develop their research skills, engage in critical analysis, and produce a comprehensive research paper and presentation. Emphasis is placed on original research, theoretical and practical integration, and scholarly communication.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1. Observing advanced and independent research in the field of fine arts.
- CO2. Integrate theoretical and practical aspects of their research topic.
- CO3. Practicing a well-structured and comprehensive research paper.
- CO4. Adapting their research findings effectively to an academic audience.
- CO5. Originating and ability to critically analyse and evaluate scholarly work.

Course Content:

Unit I:

Course Overview and Project Planning, Review of course objectives and expectations, finalizing research topics, project timeline. **Advanced Research Methods**, Advanced qualitative and quantitative research methods, data collection techniques.

Unit II:

Theoretical Framework and Hypothesis Development, developing a theoretical framework, formulating hypotheses and research questions. **Data Collection and Analysis**, Data collection strategies, data analysis methods, ethical considerations in research. Progress review, addressing challenges, refining research methods. **Writing and Structuring the Research Paper**, Academic writing techniques, structuring a research paper, citation and referencing.

Unit III:

Draft Submission and Peer Review, Peer review process, constructive criticism, refining drafts.

Suggested Readings:

- "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell – *Overview of advanced research methods and techniques*.
- "Ethics in Research: An Overview of Ethical Issues in Research Methodology" by Robert L. Simon – *Ethical considerations in research and data collection*.
- "Handbook of Research Design and Social Measurement" by Delbert C. Miller and Neil J. Salkind – *Comprehensive guide to data collection strategies and analysis methods*.

Evaluation pattern III: (50% internal-50% external)

Total Maximum Marks: 100				
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)

SEMESTER VIII (Honours with Research)								
Course Code	Course Title			L	T	P	S	C
	Research Methodology							
Version ____	2025-29			2	0	0	10	12
Category of Course		RP/RD						
Total Contact Hours		12 hrs per week						
Pre-Requisites/ Co-Requisites		N/A						

Course Perspective:

The dissertation course serves as the culmination of the research-based learning process in the BFA program. It enables students to undertake an independent and original research inquiry into a topic of their choice within the fine arts, integrating theoretical knowledge and practical engagement. The emphasis is on producing a well-structured, critically informed dissertation and presenting it effectively before an academic panel.

Course Outcomes:

Upon successful completion of this course, students will be able to:

- CO1.** Undertake sustained independent research within the domain of fine arts.
- CO2.** Integrate conceptual and theoretical frameworks into original research.
- CO3.** Compose a comprehensive and coherent dissertation following academic conventions.
- CO4.** Critically reflect on research findings and articulate informed arguments.
- CO5.** Present and defend their research in an academic setting with clarity and confidence.

Course Content:

Unit I: Research Review and Refinement Finalizing research question, review of literature, refining theoretical framework, project planning and timeline finalization.

Unit II: Research Execution and Documentation Data collection and analysis, fieldwork or studio-based research (if applicable), integrating visuals and case studies, ethical considerations in documentation.

Unit III: Writing, Presentation and Submission Structuring the dissertation (abstract, introduction, chapters, conclusion, bibliography), academic writing and citation formats (MLA/APA/Chicago), presentation techniques for viva voce or panel review.

Suggested Readings:

- **"How to Write a Thesis"** by Umberto Eco – A practical guide to structuring and writing a thesis.
- **"The Craft of Research"** by Wayne C. Booth et al. – Research formulation and academic writing strategies.
- **"Doing Visual Research"** by Claudia Mitchell – Visual-based research approaches.
- **"The Elements of Academic Style"** by Eric Hayot – Writing and stylistic considerations for humanities dissertations.
- **Departmental Guidelines/Manuals on Dissertation Writing** – University-specific formatting and evaluation criteria.

Evaluation pattern III: (50% internal-50% external)

	Total Maximum Marks: 100			
Component	Major 1	Major 2	External Jury	Attendance
Marks	20	20	50	10
Level	Mid Term Internal	End Term Internal	End Term External	Continuous Assessment
Mode	Presentation/ Project/ visit report/ case study/ model/ Viva	Presentation/ Project/ visit report/ case study/ model/ Viva	Exhibition/ Presentation/ Viva	iCloud/ Academia (online)