

# SNDT Women's University

## Bachelor of Visual Arts (B.V.A.) Syllabus

(Academic Council 17 Oct 2023)

With effect from 2024-25

Programme Degree	<b>Bachelor of Visual Arts (B.V.A.)</b>
Parenthesis if any (Specialization)	<b>(Painting)</b>
Preamble	<p>The field of Visual Art Education encompasses all aspects of human cultural development. The study of Visual Arts aims to refine the creative abilities of students. By incorporating various art forms, we can create excellent opportunities for Visual Art Education and enhance employability for our younger generation.</p> <p>The B.V.A. (Painting) NEP programme focuses on multi-dimensional skill development in Visual Art. The programme offers several features, including Discipline-specific Electives, Skill enhancement, Vocational training, Field studies, Student-centric learning, and Research components. It places the student at the center, allowing them to choose and create combinations of professions in visual art. These various combinations provide opportunities to nurture individual aptitudes while developing skills specific to the field for long-term employability. The programme also opens doors to local, national, and international pathways.</p> <p>This curriculum structure equips students with professional depth, enabling them to face the challenges of the field confidently.</p>
Programme Outcomes (POs)	<p>After completing this programme, learner will be able to -</p> <ul style="list-style-type: none"><li>• develop their own unique forms of expression and style across various artistic mediums.</li><li>• illustrate folk and traditional art forms in India</li><li>• demonstrate skills necessary to become a small-scale entrepreneur</li><li>• perform effectively as a basic graphic designer</li><li>• demonstrate specialized skills in the areas of Visual Art such as Creative Painting, Portraiture, Mural, Printmaking, and Art Curatorial Practice</li><li>• make use of the skills acquired for working as a Textile designer, Craft designer.</li><li>• analyze difference between practice-based research and theoretical research within the realms of Visual Art, Art History and Aesthetics</li></ul>

Eligibility Criteria for Programme	<ol style="list-style-type: none"> <li>1. Candidates who have successfully cleared the XII<sup>th</sup> Std. will be admitted in the First Year. Admission preference will be given on the basis of Interview performance and XII<sup>th</sup> exam percentage.</li> <li>2. Candidates who have passed the Government Diploma in Art (G.D. Art) (10+5 or equivalent) will be admitted in the Fourth Year.</li> <li>3. Candidates who have passed the Art Teacher's Diploma (ATD) (12+2 or equivalent) will be admitted in the third Year.</li> <li>4. Candidates who have passed B.A. in Art and Painting degree (Old 12+3) from SNDT Women's University will be admitted in the Fourth Year.</li> </ol>
Intake (For SNDT WU Departments and Conducted Colleges)	30

Draft

**Bachelor of Visual Arts (B.V.A.) (Painting)**  
Structure with Course Titles

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester I</b>					
10141221	1.1 Nature, Man-made Drawing and Painting (Pract)	Major (Core)	4	100	50	50 (Pract)
10141222	1.2 2D Design and Colour (Pract)	Major (Core)	2	50	0	50 (Pract)
10441221	1.3 Calligraphy (Pract)	OEC	4	100	50	50 (Pract)
10641201	1.4 Image Editing and Processing (Digital Image & Tools) (Pract)	VSC	2	50	50	0
10741201	1.5 Basic Graphic Design (Layout) (Pract)	SEC	2	50	50	0
10841211	1.6 Language	AEC	2	50	0	50
11041211	1.7 Introduction to Indian Iconography	TKS	2	50	0	50
Respective code	1.8 SWAYAM/ Coursera/OR CHETNA	VEC	2	50	50	0
11441201	1.9 Warli Art (Pract)	CC	2	50	50	0
			<b>22</b>	<b>550</b>	<b>300</b>	<b>250</b>
	<b>Semester II</b>					
20141221	2.1 Antique drawing and rendering (Pract)	Major (Core)	4	100	50	50 (Pract)
20141222	2.2 3D Design (Pract)	Major (Core)	2	50	0	50 (Pract)
20341221	2.3 Sketching and Landscape painting (Pract)	Minor Stream	2	50	0	50 (Pract)
20441221	2.4 Fabric Painting (Pract)	OEC	4	100	50	50 (Pract)
20641221	2.5 Image Editing and Processing (Artwork) (Pract)	VSC	2	50	0	50 (Pract)
20741201	2.6 Basic Graphic Design (Document designs) (Pract)	SEC	2	50	50	0
20841201	2.7 Language	AEC	2	50	50	0
Respective code	2.8 SWAYAM/ Coursera/OR CHETNA	VEC	2	50	0	50
21441201	2.9 Madhubani Art (Pract)	CC	2	50	50	0
			<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>

**Exit with UG Certificate with 10 extra credits (44 + 10 credits)**

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester III</b>					
30141221	3.1 Pictorial Design I (Pract)	Major (Core)	4	100	50	50 (Pract)
30141222	3.2 Head Study (Pract)	Major (Core)	4	100	50	50 (Pract)
30341221	3.3 Print Making I (Pract)	Minor Stream	4	100	50	50 (Pract)
30441221	3.4 Batik Art (Pract)	OEC	2	50	0	50 (Pract)
30641201	3.5 Image Editing and Processing III (Pract)	VSC	2	50	50	0
30841211	3.6 Language	AEC	2	50	0	50
31341201	3.7 Gallery/ Museum/ Art Festival Visit Report Writing	FP	2	50	50	0
31441201	3.8 Limpan Art (Pract)	CC	2	50	50	0
			22	550	300	250
	<b>Semester IV</b>					
40141221	4.1 Pictorial Design II (Pract)	Major (Core)	4	100	50	50 (Pract)
40141222	4.2 Drawing & Painting from Life (Pract)	Major (Core)	4	100	50	50 (Pract)
40341221	4.3 Mural Design (Pract)	Minor Stream	4	100	50	50 (Pract)
40441201	4.4 Tie and Dye/ Block Printing (Pract)	OEC	2	50	0	50 (Pract)
Respective code	4.5 SWAYAM/ Coursera/OR CHETNA	SEC	2	50	0	50
40841211	4.6 Language	AEC	2	50	0	50
41541201	4.7 Community Engagement and service	CE	2	50	50	0
41441221	4.8 Cherial Mask Making Art (Pract)	CC	2	50	50	0
			22	550	250	300

**Exit with UG Diploma with 10 extra credits (44 + 10 credits)**

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester V</b>					
50141221	5.1 Composition I (Pract)	Major (Core)	4	100	50	50 (Pract)
50141222	5.2 Portrait I (Pract)	Major (Core)	4	100	50	50 (Pract)
50141213	5.3 History of Western Art- Modern	Major (Core)	2	50	0	50
50241221	5.4 Mural I (Pract)	Major (Elective)	4	100	50	50 (Pract)
50341221	5.5 Digital Painting/ Print Making II (Pract)	Minor Stream	4	100	50	50 (Pract)
50641201	5.6 Terracotta/ Enamel Art (Pract)	VSC	2	50	50	0
51341201/ 51741201	5.7 Artist Studio/ Craftsman workshop Visit Report Writing (FP)	FP/CEP	2	50	50	0
			22	550	300	250
	<b>Semester VI</b>					
60141221	6.1 Composition II (Pract)	Major (Core)	4	100	50	50 (Pract)
60141222	6.2 Portrait II (Pract)	Major (Core)	4	100	50	50 (Pract)
60141213	6.3 History of Indian Art - Modern	Major (Core)	2	50	0	50
60241221	6.4 Mural II (Pract)	Major (Elective)	4	100	50	50 (Pract)
60341211	6.5 Representation of Women in Art and Women Artists (T)	Minor Stream	4	100	50	50
61241231	6.6 Internship	OJT	4	100	50	50
			22	550	250	300

### Exit with Degree (3-year)

#### 4-Year Degree with Honors

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester VII</b>					
70141221	7H.1 Creative Painting I (Pract)	Major (Core)	4	100	50	50 (Pract)
70141222	7H.2 Portraiture I (Pract)	Major (Core)	4	100	50	50 (Pract)
70141223	7H.3 Mural- III (Pract)	Major (Core)	4	100	50	50 (Pract)
70141204	7H.4 Philosophy of Indian Art	Major (Core)	2	50	50	0
70241221	7H.5 I) Creative Crafts (Pract) or II) Landscape Painting (Pract)	Major (Elective)	4	100	50	50 (Pract)
70241222						
70341211	7H.6 Research Methodology	Minor Stream (Pract)	4	100	50	50
			22	550	300	250
	<b>Semester VIII</b>					
80141221	8H.1 Creative Painting II (Pract)	Major (Core)	4	100	50	50 (Pract)
80141222	8H.2 Portraiture II (Pract)	Major (Core)	4	100	50	50 (Pract)
80141223	8H.3 Mural- IV (Pract)	Major (Core)	4	100	50	50 (Pract)
80141214	8H.4 Philosophy of Western Art	Major (Core)	2	50	0	50
80241221	8H.5 I) Art Curatorial Practice and Art Economy (Pract) or II) Folk, Tribal Art and Crafts of India (Pract)	Major (Elective)	4	100	50	50 (Pract)
80241222						
81241231	8H.6 Internship	OJT	4	100	50	50
			22	550	250	300

#### 4-Year Degree with Research

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester VII</b>					
70141271	7R.1 Practice-based research of Art Material-Medium, Methods and Techniques - I	Major (Core)	4	100	50	50 (Viva)
70141272	7R.2 Practice-based research and application of Art Forms-I	Major (Core)	4	100	50	50 (Viva)
70141264	7R.3 Philosophy of Indian Art (T)	Major (Core)	2	50	0	50
70241221	7R.4 I) Creative Crafts (Pract) or II) Landscape Painting (Pract)	Major (Elective)	4	100	50	50
70241222						
70341211	7R.5 Research Methodology (T)	Minor Stream (RM)	4	100	50	50
71641201	7R.6 Research Proposal and Presentation	Research Project	4	100	100	0
			22	550	300	250
	<b>Semester VIII</b>					
80141271	8R.1 Practice-based research of Art Material-Medium, Methods and Techniques- II	Major (Core)	4	100	50	50 (Viva)
80141272	8R.2 Practice-based research and application of Art Forms -II	Major (Core)	4	100	50	50 (Viva)
80141214	8R.3 Philosophy of Western Art (	Major (Core)	2	50	0	50
80241221	8R.4 I) Art Curatorial Practice and Art Economy or II) Folk, Tribal Art and Crafts of India	Major (Elective)	4	100	50	50
80241222						
81641271	8R.5 Research Project/ Dissertation	Research Project	8	100	100	100
			22	550	250	300

## Course Syllabus Semester I

### 1.1 Major (Core)

<b>Course Title</b>	<b>Nature, Man-made Drawing and Painting (Pract)</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Classify structure, construction, perspective, volume of the manmade object and natural object.</li> <li>• Render the difference between various textures of objects.</li> <li>• Illustrate the colour difference between natural object and manmade object.</li> <li>• Handle various mediums easily e.g. pencil, ink, water colour, poster colours</li> </ul>
<b>Module 1 (Credit 1) Nature, Man-made in Pencil</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Classify different shapes and difference between natural and manmade objects.</li> <li>• Demonstrate the skill of drawing and rendering with tonal values in pencil, charcoal and crayons.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Study of natural objects and manmade geometric forms in pencil, charcoal and crayons with light and shade from a fixed point of view</li> <li>• Natural forms like plants, vegetables, fruits and flowers, etc., are to be used.</li> <li>• Illustrate geometrical forms of objects e.g., cubes, cones, prisms, cylinders and spheres.</li> </ul>
<b>Module 2 (Credit 1) Nature, Man-made in Water colour</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to - <ul style="list-style-type: none"> <li>• Illustrate the three-dimensional effect in transparent water colour</li> <li>• Demonstrate the skill of drawing and painting with water colour and colour ink medium.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Study of natural objects and manmade geometric forms in water colour and colour ink medium with light and shade from a fixed point of view</li> <li>• Natural forms like plants, vegetables, fruits and flowers, etc., are to be used.</li> <li>• Manmade objects should be used.</li> </ul>
<b>Module 3 (Credit 1) Nature, Man-made in Poster colour</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Paint the three-dimensional effect in opaque poster colour.</li> <li>• Demonstrate the skill of painting with poster colour medium.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Natural objects and manmade geometric forms in Poster colour with light and shade from a fixed point of view</li> <li>• Natural forms like plants, vegetables, fruits and flowers, etc., are to be used.</li> <li>• Manmade objects should be used.</li> </ul>
<b>Module 4 (Credit 1) Nature, Man-made in Ink</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Paint the three-dimensional effect with black ink medium.</li> <li>• Demonstrate the skill of drawing and painting with pen and ink medium. e.g. Stippling, cross hatching</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Study of natural objects and manmade geometric forms in pen and ink (Stippling) with light and shade from a fixed point of view</li> <li>• Natural forms like plants, vegetables, fruits and flowers, etc., are to be used.</li> <li>• Manmade objects should be used.</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)



1. Experiment with all the mediums in drawing and painting by using different manmade object and natural object.
2. Drawing and painting practical on paper focusing Rendering and coloring with tonal values
3. Portfolio and digital/PDF submission.

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 8 assignment with size ¼ imperial. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

**Bibliography:**

- Gill, R. (1990). *Rendering with Pen and Ink*.  
The Thames and Hudson Manual
- Jake, S. (2018). *How to Draw Sketch and Draw Anything, Anywhere*.  
Ilex Press.
- Norling, E. (1980). *Perspective made Easy*.  
Dover Publication, INC, .
- Pereznieto, Leonardo. (2021). *Basics of Drawing: Ultimate guide for beginners*.  
Get Creative 6.
- Vaze, Pundalik. (2005). *How to Draw and Paint series- Nature, object, Design*.  
Jyotsna Prakashan.
- भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.  
महाराष्ट्र कला संचनालय

## 1.2 Major (Core)

<b>Course Title</b>	<b>2D Design and Colour (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate aesthetic sense about space and composition with the help of elements of design.</li> <li>• Classify Basic forms and the principles of visual Design.</li> <li>• Study of Two-Dimensional space and its organizational possibilities.</li> <li>• Experiment with fundamental knowledge and skills related to design.</li> <li>• Experiment with a range of media and techniques. Rendering in linear and massive aspect with Mediums. e.g., Pencil, Charcoal, Ink, Crayons and water and poster colours.</li> </ul>
<b>Module 1(Credit 1) Basic Elements of Visual Design</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Organize Visual design elements (Point, line, shape, shade and light, texture, colour)</li> <li>• Classify the use of basic elements in Visual design.</li> <li>• Experiment with different colour mediums in visual design</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Creating Visual design is the process where one creates a design using Visual elements of art and design</li> <li>• Study of Basic elements of Visual design like point, line, shape, texture, Colour, Light and shade by creating different designs in different styles like Geometrical, Decorative, Symmetrical, Asymmetrical etc.</li> <li>• Study and demonstrate the colour theory</li> </ul>
<b>Module 2(Credit 1) Principles of Visual Design</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Illustrate basic principles of Visual design like (Repetition, Variety, Radiation, gradation, rhythm, balance, harmony, emphasis and subordination, Golden Point etc.)</li> <li>• Show the use of basic principles in Visual design.</li> <li>• Classify different colour schemes, combinations and its application in visual design</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Creating Visual design is the process where one create a design using visual principles of art and design</li> <li>• Experimenting with the principles of design like Repetition, Variety, Radiation, gradation, rhythm, balance, harmony, emphasis and subordination, Golden Point etc. by creating different designs.</li> <li>• Try and illustrate the visual impact of various colour combinations by using them in visual designs</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the elements of design by creating different visual design (Stippling, Linear, masses, textures, colour, tonal values)
2. Drawing and painting practical on paper focusing all elements of design
3. Students will complete assignments based on each module, producing a total of **6** assignment with size ¼ imperial.
4. Digital data collection through actual Photography focusing all elements of design
5. Portfolio and digital/ PDF submission

**Internal Assessment:** There will be no internal assessment for this course

**External Assessment:** Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

### Bibliography:

Arawade, Shantinath. (1999). *Druk-Kala*.  
Arawade Prakashan

Dews, Pat. (2003). *Creative Composition and Design*.  
North Light Books  
Jagtap, Jayprakash. (2018). *Color Theory*.  
Jagtap Publishing House.  
Laure, Devid & Pentak, Stephen. (2015). *Design Basi*.  
Cengage Brain.Com  
Roberts, Ian. (2008). *Mastering Composition*.  
Cincinnati Ohio: North Light Books.  
भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.  
महाराष्ट्र कला संचनालय

Draft

### 1.3 Open Elective Course

<b>Course Title</b>	<b>Calligraphy (Pract)</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<p>After going through the course, learners will be able to</p> <ul style="list-style-type: none"> <li>• Demonstrate the skill to assume the aesthetics of fonts and creation of fonts</li> <li>• Nurture individual aptitude/ interest while practice this art with the intention of expression and styles across various artistic mediums.</li> <li>• Get the professional skills as a calligraphic artist</li> <li>• Show possibilities of calligraphy as an art form, design tool and expression.</li> </ul>
<b>Module 1 (Credit 1) Devnagari Script Calligraphy</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Render Devnagari script using cut nib, Boru</li> <li>• Demonstrate anatomy of Devnagari font</li> <li>• Apply accurate spacing of Devnagari font</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Exercise of strokes and curves</li> <li>• Use of various cut nibs, Boru-strokes and curves</li> <li>• Basic of Devnagari Calligraphy.</li> </ul>
<b>Module 2 (Credit 1) Gothic/ Zapf chancery font Calligraphy</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Render Gothic/ Zapf chancery fonts using cut nib, Boru</li> <li>• Classify anatomy of Gothic/ Zapf chancery font</li> <li>• Apply accurate spacing of Gothic/ Zapf chancery font</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Exercise of strokes and curves</li> <li>• Use of various cut nibs, Boru strokes and curves</li> <li>• Basic of Gothic/ Zapf chancery font calligraphy.</li> </ul>
<b>Module 3(Credit 1) Introduction to Calligraphy as an Art Form</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Demonstrate calligraphy as an art form</li> <li>• Experiment with variations of Zen calligraphy, doodles, expressionists</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Study the style of Jackson Pollock, Andy Kandinsky – Abstract Expressionists, doodles of Rabindranath Tagore</li> <li>• Zen Calligraphy</li> <li>• Express Calligraphy as a significant art</li> </ul>
<b>Module 4 (Credit 1) Application of Calligraphy as Design Element</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Apply Calligraphy as a design tool or element in various form like greeting/ dress design/ tapestry design/ deco objects/ utility objects / packaging</li> <li>• Apply caligraphy in designing</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Experiments with textile mediums</li> <li>• Experiments with digital possibilities/ mediums</li> <li>• Get similarities and differences to know the functional aspects of Calligraphic font and established knowledge of sound to create font</li> <li>• Creation of various Calligraphic images with using various mediums and surfaces.</li> </ul>

#### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Project on Regional and International calligraphy artists- their technique
2. Theme and styles
3. Attend or conduct calligraphy workshop at Regional, State or National level.
4. Demonstrate calligraphy as textile medium and as Digital art (innovative surfaces)
5. Express Calligraphy as a significant art - in form of painting, greeting cards, artifacts, Jewelry, icons etc.

6. Project work-collect information on (any one of your choice) eg.of Early Christian era calligraphy /Arabic calligraphy-understand its changing features in monumental art /Japanese calligraphy- understand its relation with organic forces of nature, Indian calligraphic features- through regional scripts.

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 6 assignment. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

**Bibliography:**

Grebensten-Watson, M. (2006). *Calligraphy – A Course in Handwriting*.

Guptill Publications.

भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.

महाराष्ट्र कला संचलनालय

भागवत, यशोदा. (2011). *जाहिरातीचे जग*.

मौज प्रकाशन.

शेडगे, कमल. (2002). *कमालाक्षर*.

अक्षर प्रकाशन

Draft

## 1.4 Vocational Skill Courses

<b>Course Title</b>	<b>Image Editing and Processing (Digital Image &amp; Tools) (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Apply basic tools of image editing and their applications</li> <li>• Experiment with the technicalities of digital image</li> <li>• Use image editing software for artistic expression</li> <li>• Demonstrate the professional skills of image editing and processing</li> </ul>
<b>Module 1(Credit 1) Basic information of digital image</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate basic of digital image</li> <li>• Scan image with different mode and resolution</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Digital image – mode, size, resolution, canvas</li> <li>• Scanning</li> </ul>
<b>Module 2(Credit 1) Introductions of tools of Image editing</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• handle the tools of image editing effectively.</li> <li>• explore possibilities of image editing</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Tools: Crop, lasso tool, Magic wand, Clone stamp, Eraser, Colour Fill, Text, dropper</li> <li>• Layer</li> <li>• Filter</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Internal Assessment:** Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no external assessment for this course

### Bibliography:

- Burger, W., & Burge, M. J. (2016). *Digital Image Processing: An Algorithmic Approach*. Springer Publication.
- Geisen, Natallia. (2016). *Image Editing for Beginners*. Independent Publishing Platform
- Gonzales, J. & Woods, R. (2017). *Digital Image Processing Using MATLAB*. Gates mark Publishing.
- Gonzalez, R. C., & Woods, R. E. (2018). *Digital Image Processing*. Pearson Publication.
- Russ, J. C. (2019). *Image Processing Handbook*. CRC Press.
- Nixon, M. & Aguado, A. (2019). *Feature Extraction and Image Processing for Computer Vision*. Academic Press.
- Sonka, M., Hlavac, V., & Boyle, R. (2014). *Image Processing, Analysis, and Machine Vision*. Cengage Learning.

## 1.5 Skill Enhancement Courses

<b>Course Title</b>	<b>Basic Graphic Design (Layout) (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Apply basic tools of Graphic Design and it's applications</li> <li>• Apply Basics of Graphic Design</li> <li>• Technicalities of printing and digital document</li> <li>• Get the professional skills of Graphic designing and output</li> </ul>
<b>Module 1 (Credit 1) Introduction to Graphic Design</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate the layout possibilities through Graphic Design</li> <li>• Handle the tools of Designing Software.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Paper size, mode, resolution</li> <li>• Alignments</li> <li>• Text and fonts</li> <li>• Basic form</li> <li>• Table</li> <li>• Handling tools</li> <li>• Effects</li> </ul>
<b>Module 2 (Credit 1) Basics of Layout</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate basic principles of visual art in graphic designing</li> <li>• Generate basic layouts for printing and digital document</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Introduction to graphic designing</li> <li>• Basics of layout and</li> <li>• Output: Types of printing and digital prints</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Internal Assessment:** Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no external assessment

### Bibliography:

- Ambrose, G., & Harris, P. (2015). *Layout Essentials: 100 Design Principles for Using Grids*. Rockport Publishers.
- Bonura, L. (2018). *The Graphic Designer's Guide to Portfolio Design*. Allworth Press.
- Clark, N. (2019). *Beginners Guide for Graphics Designers*. Amazon Digital Services LLC - KDP Print US
- Cramsie, J. (2016). *Graphic Design School: The Principles and Practice of Graphic Design*. Wiley.
- Samara, T. (2014). *Design Elements: A Graphic Style Manual*. Rockport Publishers.
- Tondreau, B. (2018). *Graphic Design Basics*. Cengage Learning.
- Williams, John. (2018). *A Beginners Guide to Basics for Graphics Designers*. Amazon Digital Services LLC - KDP Print US

## 1.6 Indian Knowledge System

<b>Course Title</b>	<b>Introduction to Indian Iconography (T)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Explain basics of Indian Iconography</li> <li>• Identify types of Indian idols</li> <li>• Analyze the philosophy behind 'devata'</li> </ul>
<b>Module 1 (Credit 1) Basic of Iconography</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Identify Types of Asanas, Mudras, Ayudhas</li> <li>• Classify Iconography of Vishnu, Shiva, Shakti</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Asana e.g., Sthanaka, Sayana</li> <li>• Mudra e.g., Abhay, Smayuta</li> <li>• Ayudha e.g., Chakra, Gada</li> <li>• Iconography of Vishnu, Shiva, Shakti</li> <li>• Buddhist and Jain Iconography</li> </ul>
<b>Module 2 (Credit 1) Iconography of Devata</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Interpret Iconography of minor deities such as Ganapati, Surya, Dikpal, Yaksha.</li> <li>• Explain the philosophy of the 'Devta'.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Iconography of Ganapati, Surya, Dikpal, Yaksha, Garuda, Hanuman, Ganga, Vyala, Satishila, Ayagpatta</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Study tour to temple and ancient Hindu temple.  
Collection and presentation of images of Idols

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**External Assessment:** There will external assessment, carrying a weightage of 50 marks.

### Bibliography:

- Dehejia, V. (1990). *Yogini Cult and Temples: A Tantric Tradition*. National Museum.
- Bühnemann, G. (2003). *Mandalas and Yantras in the Hindu Traditions*. Brill Academic Publishers.
- Chakravarti, B. (1998). *Indian Miniature Painting: The Collection of Earnest C. Griffith*. Mapin Publishing.
- Harle, J. (1994). *The Art and Architecture of the Indian Subcontinent*. Yale University Press.
- Kramrisch, S. (1994). *The Hindu Temple: An Introduction to Its Meaning and Forms*. Motilal Banarsidass.
- Rao, G. (1914). *Elements of Hindu Iconography*. Law Printing House
- Zimmer, H. R. (2002). *Myths and Symbols in Indian Art and Civilization*. Princeton University Press.
- जोशी, एन. पी. (2014). *भारतीय मूर्तिशास्त्र*. प्रसाद प्रकाशन.



## 1.9 Co-curricular Courses

<b>Course Title</b>	<b>Warli Art (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"><li>Analyze the concepts of Tribal art.</li><li>Explain the tribal culture and learn the basic of how to draw and paint in Warli style</li><li>Create their own work of art using range of methods and material</li></ul>
<b>Module 1 (Credit 1) Introduction of Indian Tribal Art</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"><li>Experiment with Indian Tribal Art- Warli Art.</li><li>Draw forms and shapes of Human figures, animals, birds and nature in Warli art.</li></ul>
<b>Content Outline</b>	<ul style="list-style-type: none"><li>Historical background of Indian Tribal art</li><li>Its Primitive connection and blend of different Tribal form</li><li>Study of Warli painting in context of</li><li>(Inspiration taken from nature, Myths related oral sources, daily routine of Warli people, Motif study, Transforming basic geometry shapes into Warli forms)</li></ul>
<b>Module 2 (Credit 1) Warli painting technique application</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"><li>Produce work of art using Neo Warli design</li><li>Create different artifacts using Warli forms.</li></ul>
<b>Content Outline</b>	<ul style="list-style-type: none"><li>Study of motifs and symbolic representation of elements, humans with geometrical forms inspired by nature</li><li>Practice the traditional skills in innovative way, use of innovative material such as Canvas, Wood, Glass etc.</li><li>Tribal art in commercial outlook</li></ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Panel discussion on Current scenario of Warli Art.

#### Internal Assessment:

Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 25 marks.

Students will apply the skill acquired on different innovative material and submit the Project.

This will carry a weightage of 25 marks.

**External Assessment:** There will be no external assessment

#### Bibliography:

Jain, G. (2000). *Birds and Animals in Indian Art*.

Nehru Bal Pustakalaya.

Mali, S. (2014). *The Art of Warli Painting*.

Paperback.

घारे, गो. (2006). *वारली चित्रकला*.

श्रीविद्या प्रकाशन

लिमये, सु. (2006). *भारतीय लोककला*.

पद्मगंधा प्रकाशन

## Course Syllabus Semester II

### 2.1 Major (Core)

<b>Course Title</b>	<b>Antique Drawing and Rendering</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Illustrate Classical and Romantic style of antiques.</li> <li>• Illustrate line, mass, value and texture according to various visual experience.</li> <li>• Apply sketching techniques through accurate rendering of the specimen.</li> <li>• Observe and illustrate antique in details.</li> </ul>
<b>Module 1(Credit 1) Basic of Antique drawing.</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Apply the 3D- structures in antique drawing.</li> <li>• Built capacity to implement the structural study in live sketching and rendering of Human form.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• To execute the method of view finder, measuring and executing proportion of the antiques and specimens.</li> <li>• To study the perspective of antique based drawing.</li> <li>• Exploring various proportions of the antique specimens in various medium</li> </ul>
<b>Module 2 (Credit 1) Constructive Antique Drawing.</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Apply observation-based drawing in geometrical form.</li> <li>• To explore the skill in handling the constructive drawings in different media.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Fundamentals of constructive drawings, contour drawing,</li> <li>• Study of Masses and Planes</li> <li>• Exploration of various proportion in European and Indian replicated statues and specimens.</li> <li>• Constructive drawing-based themes for indoor or outdoor portraitures.</li> </ul>
<b>Module 3 (Credit 1) Rendering Styles of Antique Drawing.</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Work on sustainable methodic in antique drawings.</li> <li>• Documentary work on creators of antique drawings.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Types of shading/rendering -</li> <li>• Cross hatching</li> <li>• Scribbling</li> <li>• Powder shading</li> <li>• Stippling</li> </ul>
<b>Module 4 (Credit 1) Advance study of Antique Drawing</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Compare and observe from different eye levels</li> <li>• Demonstrate Visual Perspective</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Aspects of Perspective drawing-</li> <li>• Above eye level</li> <li>• Below eyelevel</li> <li>• Vanishing point</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Hands-on drawing exercises inspired by antique drawings of classical and Romantic statue and individual specimen.
2. Practice with various drawing tools and materials, including graphite, charcoal, ink, and chalk.
3. Exploration of composition, proportion and perspective in antique drawings.
4. Connecting various relations with sculptural study, mural study, etc.
5. Productive artwork based on such connections

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 8 assignment with size ¼ imperial. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

**Bibliography:**

Andrew, L. (2011). *Drawing Head and Hand*.  
Titian books.

Bert, D. (2013). *Key to Drawing*.  
Fw media.

Collins, J. (2014). *Sculpture Today*.  
Phaidon Press.

Kamath, V. (2016). *Sketching and Drawing*.  
Jyotsana Prakashan.

Kulkarni, A. (2008). *Sketching and Drawing*.  
Jyotsana Prakashan.

Tupe, S. (2008). *Sketching and Drawing*.  
Jyotsana Prakashan.

Moleshwar. T. (2015). *Head Study: Simplifying the Human Head*.  
Jyotsana Prakashan.

Vaze, P. (1999). *How to draw Human Figure*.  
Jyotsana Prakashan

Zarins, U. and Kenzdrats, S. (1777). *Anatomy, Understanding the Human Figure*.  
Exonicus LLC

## 2.2 Major (Core)

<b>Course Title</b>	<b>3D Design (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Handle aspects of 3-dimensional creation</li> <li>• Integrate the knowledge of functional and creative aspects</li> <li>• Demonstrate different types of methods to create basic structure</li> <li>• Apply multidimensional aspects of new forms and its relation with the space</li> </ul>
<b>Module 1 (Credit 1) 3-Dimensional creation</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Handle new aspects of 3-dimensional creation</li> <li>• Integrate the knowledge of functional and creative aspects</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Handling different types of materials like clay, wood, wax, POP, cardboard readymade objects etc.</li> <li>• Various skills such as cutting, pasting, rolling, folding, carving, overlapping etc.</li> </ul>
<b>Module 2 (Credit 1) Forms and its relation with the space</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Get knowledge of different types of methods to create basic structure</li> <li>• Classify multidimensional aspects of new forms and its relation with the space</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Balancing contrasting shapes- for example geometrical with natural form, lines with cuboids etc.</li> <li>• Principles of design - Volume, Rhythm, Balancing, Repetition, Gradation, Variety, Harmony</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- Take photographs of own 3 D work with various angles (minimum 10 photos of one 3 D work) to observe shadows and lights and make copy of any two amongst them
- Project work -Collect the Information of post and lintel technique (vertical and horizontal force), use of curves/arc, cuboids and hollow shapes, inter blocking, additive and subtractive methods
- Create 3-D Art form, experimenting with material and space.
- Project work- Inspiration from natural and manmade object for creating 3-D Art work  
Number of assignment4

**Internal Assessment:** There will be no internal assessment for this course

**External Assessment:** Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

### Bibliography:

- Lauer, D. and Pentak, S. (2015). *Design Basic*.  
Paper Back.  
भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.  
महाराष्ट्र कला संचनालय

## 2.3 Minor Stream

<b>Course Title</b>	<b>Sketching and Landscape Painting</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>Analyze the difference between space and natural object.</li> <li>Illustrate Scale, Proportion</li> <li>Apply sketches in advance field.</li> <li>Experiment with Landscape methods and its implement in professional field.</li> <li>Develop Ideas and concepts in landscape painting</li> </ul>
<b>Module 1 (Credit 1) Sketching</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>Demonstrate various types of sketching</li> <li>Explore sketching materials and techniques</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>Time sketch,</li> <li>Rapid sketch,</li> <li>Study of Natural and Manmade objects</li> <li>Architectural sketching</li> <li>Daily event sketching</li> </ul>
<b>Module 2 (Credit 1) Landscape Painting</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>Create Landscape painting in Charcoal, Pencil, Dry Pastel, Crayons.</li> <li>Handle water colour, poster colour to create landscape painting</li> <li>Handle oil colour, acrylic colour to create landscape painting</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>Cloudscape</li> <li>Cityscape</li> <li>Seascape</li> <li>Architectural landscape</li> <li>Rural scape</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Indoor sketches sessions  
 Outdoor Sketching sessions  
 Outdoor on the spot Landscape Painting session

**Internal Assessment:** There will be no internal assessment for this course

**External Assessment:** Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

#### Bibliography:

- Dalal, D.D. (2000). *A brush with beauty*.  
 Dinnath Memorial Committee.
- Gill, R. (1981). *Rendering with Pen and Ink*.  
 The Thames and Hudson
- Hondell, A. & Louise, A. (2000). *Painting the Landscape in Pastel*.  
 Amazon.in, Watson-Guption.
- Keith, F. (2020). *The Fundamental of Watercolor Landscape painting for all season*.  
 Arcturus Publication.
- Mulick, M. (2016). *Expressions in Water colour*.  
 Jyotsna Publication.
- Mulick, M. (2021). *Water Landscape Step by Step*.  
 Jyotsna Publication.
- Mulick, P. (2006). *Sketching*.

- Jyotsana Prakashan.
- Paranjape, R. (2008). *Sketching and Drawing: A personal view*.  
Jyotsana Prakashan.
- Rege, N. (2008). *Indian Master Painter: P. A. Dhond*.  
Nehru Centre Art Gallery.
- Rege, N. (2020) *Indian Master Painter: Govind M. Solegaonkar*.  
Nehru Centre Art Gallery.
- Shelar, S. (2008). *Sketching and Drawing: A personal view*.  
Jyotsna Publication.
- Taylor, Richard S. (2021). *Water color Landscape: The Complete guide to painting landscape*.  
Batsford Publication
- Terry, H. (2011). *Painting Acrylic Landscape the easy way: Brush with Acrylic*.  
Search Press Ltd.

Draft

## 2.4 Open Elective Courses

<b>Course Title</b>	<b>Fabric Painting (Pract)</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Apply basics of fabric painting</li> <li>• Design according to fabric and the dress material</li> <li>• Explore products using fabric painting</li> <li>• Identify the market and platform of fabric art</li> <li>• Demonstrate as fabric artist</li> </ul>
<b>Module 1 (Credit 1) Study of Traditional Textile Design</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Experiment with traditional textile designs and motif</li> <li>• Apply the knowledge of traditional designs</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Study of traditional textile designs and motif</li> <li>• Knowledge of material</li> <li>• Scale and design</li> </ul>
<b>Module 2 (Credit 1) T Shirt/ Scarf</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Design t-shirt/scarf using fabric painting</li> <li>• Explore techniques of fabric painting</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Tracing/ glue transfer technique</li> <li>• Stamping</li> <li>• Stencil</li> </ul>
<b>Module 3 (Credit 1) Dress Painting</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Design dress material using fabric painting</li> <li>• Explore various techniques of fabric painting</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Spray</li> <li>• Brush work</li> <li>• Types of colouring material</li> </ul>
<b>Module 4 (Credit 1) Sari Painting/Dupatta Painting</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Design sari using fabric painting</li> <li>• Explore various techniques of fabric painting</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Scale and design study</li> <li>• Colour scheme and textile product</li> <li>• Fabric painting roller</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Visit to boutiques-Report writing
2. Visit to Textile/ dress designer entrepreneur-Report writing
3. Project-On textile design

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 assignments with size ¼ imperial. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

### Bibliography:

- Rajan, A, and Rajan. (2007). *Crafts of India- Handmade in India*.  
Council of Handicraft Development Corporations
- Walter, C. (2011). *Fabric Painting With Cindy Walter: A Beginner's Guide*.  
C & T Publishing

## 2.5 Vocational Skill Courses

<b>Course Title</b>	<b>Image Editing and Processing (Artwork) (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate skills of image editing artist</li> <li>• Explore the possibilities of image editing and processing</li> <li>• Explore image editing software for artistic expression</li> </ul>
<b>Module 1 (Credit 1) Various types of images Editing</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Edit various types of images</li> <li>• Explore proper methods of editing</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Portrait Image processing and editing</li> <li>• Outdoor Image processing and editing</li> <li>• Object/ table top photograph processing and editing</li> </ul>
<b>Module 2 (Credit 1) Artwork Image processing</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Edit digital artworks</li> <li>• Experiment with digital painting</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Painting Image processing and editing</li> <li>• Sculpture Image processing and editing</li> <li>• Digital painting</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 assignments. There will be no internal assessment.

**External Assessment:** There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

### Bibliography:

- Burger, W., & Burge, M. J. (2016). *Digital Image Processing: An Algorithmic Approach*. Springer.
- Geisen, N. (2016). *Image Editing for Beginners*. Create Space Independent Publishing Platform
- Gonzalez, R., & Woods, R. (2018). *Digital Image Processing*. Pearson.
- Gonzales, J., & Woods, R. (2017). *Digital Image Processing Using MATLAB*. Gatesmark Publishing.
- Nixon, M. & Aguado, A. (2019). *Feature Extraction and Image Processing for Computer Vision*. Academic Press.
- Russ, J. (2019). *Image Processing Handbook*, Seventh Edition. CRC Press.
- Sonka, M., Hlavac, V. & Boyle, R. (2014). *Image Processing, Analysis, and Machine Vision*. Cengage Learning.



## 2.6 Skill Enhancement Courses

<b>Course Title</b>	<b>Basic Graphic Design (document designs) (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Design according type of document</li> <li>• Explore the styles of designs</li> <li>• Organize content of document as a designer</li> <li>• Organize design as a communication tool</li> <li>• Demonstrate skill of graphic designer</li> </ul>
<b>Module 1(Credit 1) Basic layouts</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Apply the knowledge of design basics</li> <li>• Design according the document</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Printing and out Put</li> <li>• Designing- Basics of Layout</li> <li>• Visiting card</li> <li>• Leaflet Design</li> </ul>
<b>Module 2(Credit 1) basic document designs</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Design basic documents</li> <li>• Apply the basic styles of document designs</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Folder Design</li> <li>• Brochure Design</li> <li>• Book Layout</li> <li>• Poster Design</li> <li>• Flex Design</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Field Visit- Printer, Press etc.

**Internal Assessment:** Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks.

**External Assessment:** There will be no external assessment

### Bibliography:

- Ambrose, G., & Harris, P. (2015). *Layout Essentials: 100 Design Principles for Using Grids*. Rockport Publishers.
- Bonura, L. (2018). *The Graphic Designer's Guide to Portfolio Design*. Allworth Press.
- Cramsie, J. (2016). *Graphic Design School: The Principles and Practice of Graphic Design*. Wiley.
- Nathan Clark (2019) *Beginners Guide for Graphics Designers*. Amazon Digital Services LLC - KDP Print US
- Samara, T. (2014). *Design Elements: A Graphic Style Manual*. Rockport Publishers.
- Tondreau, B. (2018). *Graphic Design Basics*. Cengage Learning.
- White, A., & Tondreau, B. (2019). *The Elements of Graphic Design: Space, Unity, Page Architecture, and Type*. Pearson.
- Williams, J. (2018). *A Beginners Guide to Basics for Graphics Designers*. Amazon Digital Services LLC - KDP Print US

## 2.9 Co-curricular Courses

<b>Course Title</b>	<b>Madhubani Art (Pract)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	After going through the course, learners will be able to <ul style="list-style-type: none"> <li>• Experiment with the tradition of Madhubani painting</li> <li>• Utilize the elements of Madhubani art to create an original artwork</li> </ul>
<b>Module 1 (Credit 1) Introduction of Madhubani Art</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Explain about historical and cultural traditions of Madhubani art.</li> <li>• Experiment with the characteristic colors and stylistic traditionally used by the Madhubani artists</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Brief history of Madhubani art</li> <li>• Basic Characteristics</li> <li>• Godha and Bharni styles of Madhubani paintings.</li> <li>• Various motives of Madhubani Painting flower, leaves, trees, animals, birds, borders and basic shapes of Madhubani art work.</li> </ul>
<b>Module 2 (Credit 1) Madhubani painting technique and productive outcome.</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Create work of art using Madhubani design</li> <li>• Create different artifacts using Madhubani forms</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Tanti Style, Mambhar style and Kachi style of Madhubani Art</li> <li>• Relevance of these five styles in Present scenario</li> <li>• Madhubani painting in commercial outlook</li> </ul>

### Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

#### Internal Assessment:

Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 25 marks.

Students will apply the skill acquired on different innovative material and submit the Project. This will carry a weightage of 25 marks.

**External Assessment:** There will be no external assessment

#### Bibliography:

Dayal, B. (2002). *Madhubani Art*.

Niyogi Books.

Gupta, C.S (2008). *Indian Folk and Tribal Painting*.

Roli Books Pvt Ltd

Kaushik, R. (2002). *The Best of Madhubani Painting A pictorial book*.

Scholars Hub.

Satabdi. (2021). *Art of Madhubani*.

Famous Publication

Thakur, U. (1981). *Madhubani Painting*.

Abhinav Publication

----- (2000). *Madhubani Art India Art Series-Set of 4 Books*.

Publisher Maanu Graphic, Delhi.