



# **SNDT Women's University, Mumbai**

**Master of Visual Arts (Portraiture)**

**M.V.A. (Portraiture)**

*as per NEP-2020*

## **Syllabus**

**(2023-24)**

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Chairperson, Subject Board in  
Drawing & Painting

A handwritten signature in blue ink, featuring a large, stylized initial 'D' followed by a cursive name.

Dean,  
Interdisciplinary Studies (Add. Charge)

Programme	<b>Master of Visual Arts</b>
Specialization	<b>Portraiture</b>
Preamble	<p>Master of Visual Art programme provides specializing in Creative Painting, Portraiture, and Mural. The MVA programme, aligned with the National Education Policy (NEP-2020), focuses on multidimensional skill development in visual art. It offers a range of features, including a comprehensive knowledge of contemporary art. By emphasizing a practice-based research approach, the programme encourages students to explore new possibilities in visual art while establishing a strong foundation.</p> <p>At the heart of the programme is the student, who is empowered to choose and create unique combinations of professions within the field of visual art. This flexibility allows individuals to nurture their innate aptitudes while developing specialized skills that ensure long-term employability. Additionally, the programme provides access to local, national, and international pathways, opening doors to a world of opportunities.</p>
Programme Outcomes (POs)	<p>After completing this Programme, Learner will be able to -</p> <ul style="list-style-type: none"> <li>• Acquire the skills necessary to become a freelance artist</li> <li>• Cultivate expertise in Creative Painting, Portraiture, and Mural.</li> <li>• Acquire a comprehensive knowledge of contemporary visual art.</li> <li>• Be able to develop their own unique forms of expression and style across conventional and unconventional medium.</li> <li>• Possess the ability to work as an art curator and art consultant.</li> <li>• Demonstrate proficiency as craft designers.</li> <li>• Cultivate a strong interest in both 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 BVA/BFA NEP Degree (3rd Year - Level 5.5) will be admitted to the First Year MVA (Level 6.0).</li> <li>2. Candidates who have successfully cleared the BVA/BFA OLD Degree (4th Year) will be admitted to the First Year MVA (Level 6.0).</li> <li>3. Candidates who have successfully cleared the GD Art+ BFA/BVA Bridge Course will be admitted to the First Year MVA (Level 6.0).</li> <li>4. Candidates who have successfully cleared the MA-Art and Painting (Old Programme) will be admitted to the First Year MVA (Level 6.0).</li> <li>5. Candidates who have successfully cleared any NEP Degree (3rd Year Level 5.5) with 30 credits of Visual arts will be admitted to the First Year MVA (Level 6.0).</li> <li>6. Candidates who have successfully cleared the BVA/BFA NEP Degree with Honors/ <u>with Research</u></li> </ol>

	(4th Year- Level 6.0)/ <u>PG Diploma of MVA</u> (Level 6.0) will be admitted to the Second Year MVA (Level 6.5).
Intake	15 Per Year 5 to 7 per specialization in second year (Level 6.5)

### **Admission Process:**

Students will appear for an interview/presentation of their portfolio for admission. For the entrance, 50 marks will be allocated to the interview, while the remaining 50 marks will be based on their bachelor's marks

### **Digital Portfolio:**

Students shall submit a digital portfolio encompassing all assignments. Within this portfolio, they are required to furnish a conceptual note/process for each artwork, accompanied by an image of the respective artwork. This practice will serve as a valuable resource for comprehending the creative process by forthcoming student cohorts, as well as for documentation purposes.

### **Internal Assessment:**

Ongoing evaluation will be conducted via internal assessment. Students will fulfill assignments through projects, discussions, seminars, report writing, presentations, etc., in the case of theoretical courses.

As for practical courses, assignments will be evaluated through a continuous assessment process.

### **External Assessment:**

A university exam shall serve as the external assessment for theory courses.

While a practical exam will not be conducted, students will participate in an external jury at the semester's conclusion. During this jury session, they will present their artworks and provide an accompanying presentation on their work. Esteemed professional artists from the field will be invited as external jurors by the department. The jury will evaluate the coursework using the provided rubric and prescribed format. Feedback and recommendations from the external jury will be shared with the students in accordance with the prescribed format. (See Annexure 3)

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester I</b>					
117121	Creative Painting I (P)	Major (Core)	4	100	50	50 (Pract)
117122	Portraiture I (P)	Major (Core)	4	100	50	50 (Pract)
117123	Mural- I (P)	Major (Core)	4	100	50	50 (Pract)
117114	Philosophy of Indian Art (T)	Major (Core)	2	50	50	00
127121	I) Creative Crafts (P)	Major (Elective)	4	100	50	50 (Pract)
127122	II) Landscape Painting (P)					
137111	Research Methodology (T)	Minor Stream (RM)	4	100	50	50
			<b>22</b>	<b>550</b>	<b>300</b>	<b>250</b>
	<b>Semester II</b>					
217121	Creative Painting II (P)	Major (Core)	4	100	50	50 (Pract)
217122	Portraiture II (P)	Major (Core)	4	100	50	50 (Pract)
127123	Mural- II (P)	Major (Core)	4	100	50	50 (Pract)
127114	Philosophy of Western Art (T)	Major (Core)	2	50	00	50
227111	I) Art Curatorial Practice and Art Economy (T)	Major (Elective)	4	100	50	50
227112	II) Folk, Tribal Art and Crafts of India (T)					
247141	Internship	OJT	4	100	50	50
			<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>

Exit option (44 credit):  
Post Graduate Diploma in Visual Art (Painting)

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester III</b>					
317321	Exploration 1: (Specialization- Portraiture) (P)	Major (Core)	4	100	50	50 (Pract)
317322	Conventional Media Artwork 1: (Specialization- Portraiture) (P)	Major (Core)	4	100	50	50 (Pract)
317323	Unconventional Media Artwork 1: (Specialization- Portraiture) (P)	Major (Core)	4	100	50	50 (Pract)
317334	Field Work/ Apprenticeship	Major (Core)	2	50	00	50
327311	History Western Art (Specialization theory- Portraiture) (T)	Major (Elective)	4	100	50	50
357331	Conceptual Progression and Data Collection- (T)	RP	4	100	50	50
			<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>
	<b>Semester IV</b>					
417321	Exploration 2: (Specialization- Portraiture) (P)	Major (Core)	4	100	50	50 (Pract)
417322	Conventional Media Artwork 2: (Specialization- Portraiture) (P)	Major (Core)	4	100	50	50 (Pract)
417323	Unconventional Media Artwork 2: (Specialization- Portraiture) (P)	Major (Core)	4	100	50	50 (Pract)
427311	History Indian Art- (Specialization theory- Portraiture) (T)	Major (Elective)	4	100	50	50
457331	Research Project- Report Writing (T)	RP	6	150	100	50
			<b>22</b>	<b>550</b>	<b>300</b>	<b>250</b>

**M.V.A. (Mural)  
Syllabus 2023-24  
Semester I  
(22 credit)**

**1.1 Major (Core)**

<b>Course Title</b>	<b>Creative Painting I (P)</b>
<b>Course Code</b>	<b>117121</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>• Gain the ability to explore diverse sources and techniques to foster creativity in painting.</li> <li>• Analyse the characteristics and attributes associated with different painting styles.</li> <li>• Illustrate of various art forms through hands-on experience.</li> <li>• Learn to proficiently work with different mediums and adapt to different spaces for artistic endeavours.</li> <li>• Discover personal preferences and develop a sense of comfort in their unique expression of creativity.</li> </ul>
<b>Module 1 (Credit 1) Figurative- based Creative Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Develop a personal approach to creating figurative-based paintings through in-depth study and practical application.</li> <li>• Master the skill of effectively conveying emotions within the realm of creative painting, utilizing figurative elements.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Stylization in Figurative Painting in context of expression and theme</li> <li>• Techniques and Rendering</li> <li>• Core Approach in Figurative Art</li> </ul>
<b>Module 2 (Credit 1) Landscape- based Creative Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Apply various techniques specific to landscape painting, including capturing natural elements, creating texture, and depicting light and shadow.</li> <li>• Translate their unique perspective and emotional response to landscapes onto canvas, resulting in personalized and evocative artwork.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Introduction to Landscape-based Creative Painting</li> <li>• Composition and Perspective</li> <li>• Exploring Color and Mood</li> </ul>
<b>Module 3 (Credit 1) Still Life- based Creative Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Create compelling still life paintings by effectively arranging and composing objects, considering lighting, perspective, and visual balance.</li> <li>• Gain proficiency in capturing the intricate details, textures, and qualities of objects in still life paintings, while expressing personal creativity and artistic interpretation.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Introduction to Still life-based Creative Painting</li> <li>• Composition, Texture, and Color Scheme</li> <li>• Exploring points of view</li> </ul>

<b>Module 4 (Credit 1) Non-Representational Creative Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Develop the ability to create non-representational paintings that explore abstract concepts and emotions, using a variety of techniques, materials, and colour palettes.</li> <li>• Gain a comprehensive knowledge of the principles and theories underlying non-representational art, enabling learners to express their unique artistic vision and communicate visually without relying on recognizable objects or figures</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Introduction to Non-Representational Painting</li> <li>• Detorsion and Simplicity</li> <li>• Geometrical Abstraction</li> <li>• Instrument-Driven Abstraction</li> <li>• Cultural Approaches to Abstraction</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 paintings with sizes ranging from 2X3 ft to 4X3 ft, amounting to approximately 36 sq ft. 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. Additionally, they will provide a concept note for each artwork as part of the assessment process.

### **Bibliography:**

- Dews, P. (2003). *Creative Composition and Design*. North Light Books
- Gombrich, E.h.(2013). *Little History Of The World*. Yale University Press
- Ian, R. (2007). *Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting*. North Light Books
- Laure, D. & Pentak, S. (2015). *Design Basi*. Cengage Brain.Com
- Mago, P. (2001). *Contemporary Art In India; A Perspective* National Book Trust
- Vaughan, W. (2007). *Encyclopedia of World Artists*. Grange Books Ltd

## 1.2 Major (Core)

<b>Course Title</b>	<b>Portraiture I (P)</b>
<b>Course Code</b>	<b>117122</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>• Apply fundamental techniques of portraiture to effectively capture the likeness and character of individuals.</li> <li>• Demonstrate proficiency in composition and lighting, enhancing the visual impact in portraits.</li> <li>• Utilize various mediums confidently to create realistic and expressive portraits.</li> <li>• Analyze and evaluate portraits, while also emulating the techniques of old master portrait artists.</li> <li>• Demonstrate skills in portraiture, preparing learners for further studies or professional opportunities in the field.</li> </ul>
<b>Module 1 (Credit 1) Lighting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Skilfully utilize both complex and simple lighting techniques based on the composition of the portrait painting.</li> <li>• Effectively use different lighting techniques to match the mood and expression of portrait paintings.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Types of lighting- Front Lighting, Side Lighting, brush lighting, silhouette</li> <li>• Combination of multiple lighting</li> <li>• Indirect lighting</li> </ul>
<b>Module 2 (Credit 1) Skin Colour</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Demonstrate of diverse skin tones in portraiture.</li> <li>• Create lifelike and nuanced skin tones by employing color application techniques and blending.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Types of Indian Skin tone</li> <li>• Group Portrait</li> </ul>
<b>Module 3 (Credit 1) Self Portrait</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Master the creation of accurate and expressive self-portraits.</li> <li>• Utilize diverse artistic techniques and mediums to capture personal identity and introspection, resulting in impactful self-portraits.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Introduction to Self-Portraiture</li> <li>• Facial Proportions and Features</li> <li>• Various artistic techniques and mediums applicable to self-portraits.</li> <li>• Self-Representation and Symbolism</li> </ul>
<b>Module 4 (Credit 1) Copy of Old Master's Portrait</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Create copies of Old Master's portraits while analyzing and emulating their techniques.</li> <li>• Analyze the aesthetic nuances of Old Master's portraits.</li> </ul>



<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• The techniques employed by Old Masters in their portraits.</li> <li>• The process of replicating the composition, color scheme, and brushwork of the chosen artwork.</li> <li>• Revisiting the hands-on experience of copying Old Master portraits.</li> </ul>
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### **Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)**

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 portraits in different mediums with sizes ranging from 2X3 ft to 4X3 ft, totaling approximately 30 sq ft. These assignments will undergo internal assessment and carry 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. Additionally, they will provide a concept note or study note for each artwork as part of the assessment process.

### **Bibliography:**

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

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

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

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

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

Molleshwarv 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

### **1.3 Major (Core)**

<b>Course Title</b>	<b>Mural I (P)</b>
<b>Course Code</b>	<b>117123</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>• Apply appropriate techniques and materials for creating murals.</li> <li>• Develop a cohesive artistic style that complements the chosen materials.</li> <li>• Implement principles of composition specific to the realm of murals.</li> <li>• Estimate expenses accurately based on the chosen techniques and materials.</li> <li>• Visualize and integrate murals effectively within architectural spaces.</li> </ul>
<b>Module 1 (Credit 1) Coiled Method Mural</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Recreate Kutchi Murals with contemporary relevance.</li> <li>• Explore a variety of coiled method murals using different materials and techniques.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Kutchi mural</li> <li>• M seal and Resin clay</li> <li>• Cone line</li> </ul>

<b>Module 2 (Credit 1) Wall painting Mural</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate in mastering various techniques of wall painting.</li> <li>• Experiment with traditional and contemporary techniques of wall painting</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Fresco/ Tempera/ Kaavi technique</li> <li>• Spray gun technique</li> <li>• Acrylic/ Oil colour/ Enamel paints</li> </ul>
<b>Module 3 (Credit 1) Siporex (AAC block) Mural</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate in mastering various carving techniques.</li> <li>• Demonstrate the carving techniques of Siporex.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Carving Techniques of Siporex Blocks</li> <li>• Scope and Limits of Siporex as a Medium</li> <li>• Styles and Adaptation of Art Forms</li> </ul>
<b>Module 4 (Credit 1) Mosaic Mural</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Create a mosaic mural by applying fundamental techniques of tile cutting, adhesive application, and grouting.</li> <li>• Demonstrate an application of design principles and color coordination in the creation of a visually appealing mosaic mural.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Materials and Tools for Mosaic Murals</li> <li>• Design and Planning of Mosaic Murals</li> <li>• Techniques for Creating Mosaic Murals</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 mural maquettes with sizes ranging from 1X1 ft to 2X3 ft, amounting to approximately 12 sq ft. 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. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

### **Bibliography:**

- Garcia, M. (2018). *Walls of Change: The Global Street Art Movement*. Thames & Hudson  
Schacter, K. (2019). *Mural Masters: A New Generation*. Gingko Press  
Seno, Y. (2014). *Outdoor Gallery: New York City*. Gingko Press  
Smith, J. (2020). *The Evolution of Urban Art: Modern Murals in the 21st Century*. Artistic Impressions Publishing Publication  
----- (1988). *Contemporary Art (Issue on Mural/ Pottery)*. Lalit Kala Academi

## 1.4 Major (Core)

<b>Course Title</b>	<b>Philosophy of Indian Art</b>
<b>Course Code</b>	<b>117114</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<p>After going through the course, learners will be able to</p> <ul style="list-style-type: none"> <li>Analyse key concepts and theories of Indian aesthetics, gaining knowledge of its philosophical foundations.</li> <li>Evaluate and appreciate artistic expressions through the lens of Indian aesthetics, developing a keen sense of aesthetic judgment.</li> <li>Apply Indian aesthetic principles to various art forms, enhancing the ability to appreciate and create art.</li> <li>Recognize the cultural and historical context of Indian aesthetics, analyse its impact on artistic traditions.</li> <li>Engage in discussions on Indian aesthetics, contributing to conversations about art and beauty.</li> </ul>
<b>Module 1 (Credit 1) Indian Texts on Visual arts</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>Analyze the fundamental concepts of Indian aesthetics in visual art.</li> <li>Classify the historical development of Indian aesthetics in visual art.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>Medieval Shilpa texts in India</li> <li>Chitrasutra &amp; Vishnudharmottar</li> <li>Shadanga and Abanindranath Tagore</li> <li>The Talmana- Iconometry</li> <li>Indian Philosophy and its relation to art</li> </ul>
<b>Module 2 (Credit 1) Theory of Rasa and Its Later Exponents</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>Classify the evolutionary trajectory of Indian aesthetics in drama and literature.</li> <li>Proficiently establish meaningful connections between the Indian aesthetic concepts found in drama and literature, and their counterparts in visual art.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>The Rasa theory of Bharata</li> <li>Navarasa</li> <li>Rasa-vighna</li> <li>Abhinavagupta's Abhinavanbharti</li> <li>Alankar and Dhvani vichar</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, resulting in a total of 5 internally assessed assignments, carrying a weightage of 50 marks.

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

### Bibliography:

Kramrisch, S. (2013). *Indian Sculpture*. Motilal Banarsidass.

Mishra, V. (2008). *Foundations of Indian aesthetics*. Shubhi Publications

Rao, H. (1977). *Comparative Aesthetics, Eastern and Western*. The University of Michigan

----- (----) *Cultural Leaders of India (series) 'Aestheticians' & 'Philosophers'*.

Ministry of Information & Broadcasting. Govt. of India)

पाटणकर, रा. (1990). *सौंदर्य-मीमांसा*. साहित्य अकादेमी  
 पाध्ये, प्र. (2002) *सौंदर्यानुभव*. मौज प्रकाशन गृह  
 घोंगे, प. (2011). *लालित्यदर्शन- पूर्व*. विजय प्रकाशन  
 देशपांडे, ग. (2013). *भारतीय साहित्यशास्त्र*. पॉप्युलर प्रकाशन

### 1.5 Major (Elective I)

<b>Course Title</b>	<b>Creative Crafts (P)</b>
<b>Course Code</b>	<b>127121</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>• Create creative craft products for both utility and decoration purposes.</li> <li>• Foster entrepreneurship skills.</li> <li>• Enhance the ability to study and appreciate traditional art and crafts from a stylistic perspective.</li> <li>• Cultivate a creative mindset and approach.</li> <li>• Cultivate a sense of excellence in terms of aesthetic appeal.</li> </ul>
<b>Module 1 (Credit 1) Use of printing technology</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Use printing technology to create innovative products.</li> <li>• Apply aesthetic appeal effectively for both utility and decorative purposes in various crafts products.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Digital printing- Flex, Vinyl, Eco solvent printing on different media</li> <li>• Screen Printing</li> <li>• Block printing</li> </ul>
<b>Module 2 (Credit 1) Use of mould and copies</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Use the mould and casting technique to create innovative products.</li> <li>• Effectively apply aesthetic appeal for both utility and decorative purposes in various craft products.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Ceramic: Slip casting, Baking and Glazes</li> <li>• Terracotta: Mould casting, Baking and Glazes</li> <li>• Cement: Mould casting</li> <li>• Fiber glass: Mould casting</li> <li>• Glass: casting</li> </ul>
<b>Module 3 (Credit 1) Etching</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Use the etching technique to create innovative products.</li> <li>• Effectively apply aesthetic appeal for both utility and decorative purposes in various craft products.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Leaser burning: on wood, leather, glass</li> <li>• Metal etching: acid etching</li> <li>• Sand etching: glass etching</li> </ul>

<b>Module 4 (Credit 1) Various processes</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Use various technique to create innovative products.</li> <li>• Effectively apply aesthetic appeal for both utility and decorative purposes in various craft products.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Enamel</li> <li>• Embroidery</li> <li>• Stitching</li> <li>• Weaving</li> </ul>

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

Students will create 2 artistic products for utility and decoration purposes. Utilizing their knowledge and experience of various materials and processes (techniques), students can choose from the following materials and processes. They are also free to experiment with other materials:

**Photo frame:** Leaser burning, metal etching, sand etching

**Print:** Digital print, Screen printing,

**Greeting cards:** Digital print, Screen printing,

**Designer Jewelry:** Ceramic, Terracotta

**Name plate:** Ceramic, Terracotta, Cement, Leaser burning, metal etching, sand etching

**Small sculpture/ Decorative item/ Novelties:** Ceramic, Terracotta, Cement, Fiber glass

**Tapestry:** Weaving, Batik, Tie and Dye etc.

**Pottery:** Ceramic, Terracotta, Cement, Fiber glass

**Furniture:** Leaser burning, metal etching, sand etching

Or any other Creative Craft products

**Internal Assessment:** Students will complete assignments based on the module, producing a total of 2 creative craft products 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. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

### **Bibliography:**

Dallapiccola, A.L (1999). *South Indian Paintings-A Catalogue of the British Museum Collection*. British Museum

Dhamija, R. (1971). *Image India Heritage of Indian Art and Craft*. Vikas Publication

Dhanija, J. (2002). *Indian Folk Arts and Crafts*. National Book Trust.

Elwin, V. (1985). *Folk Paintings of India*. International Cultural Center

London, C. (2004). *The Arts of Kutch*. Marg Publications.

Krishna, N. (2004). *Arts and Crafts of Tamil Nadu*. Mapin Publishing.

Mahawar, N. (2011). *Bastar Bronzes- Tribal Religion and Art*. Abhinav Publication

Mirza, V. and Malya V. (1998). *Handloom and Handicrafts of Gujarat*. Mapin Publishing.

Mode, A. and Chandra, S. (1985). *Indian Folk Art*. D.B. Taraporevala Sons & Co. Pvt. Ltd.

Rajan, A. and Rajan, M. (2007). *Crafts of India- Handmade in India*. Council of Handicrafts Development Corporation

Shah, S. (1996). *Tribal Arts and Crafts of Madhya Pradesh*. Mapin Publishing.

Sen P. (1994). *Crafts of West Bengal*. Mapin Publishing.

### 1.5 Major (Elective II)

<b>Course Title</b>	<b>Landscape Painting (P)</b>
<b>Course Code</b>	<b>127122</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>• Apply techniques for painting landscapes, capturing the beauty of nature.</li> <li>• Create visually pleasing landscape paintings using colour and composition principles.</li> <li>• Experiment with different textures and brushstrokes, adding depth and expression to landscape artworks.</li> <li>• Compare and appreciate famous landscape painters, analysing their impact on the art form.</li> <li>• Illustrate independently plan and create unique landscape paintings, expressing personal creativity and style.</li> </ul>
<b>Module 1 (Credit 1) Country Side Landscapes Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Apply fundamental techniques of countryside landscape painting, effectively capturing the serene beauty of rural scenes.</li> <li>• Employ colour and composition principles specific to countryside landscapes, creating visually appealing artworks that convey a sense of tranquility and harmony</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Techniques and Tools for Countryside Landscapes Painting</li> <li>• Composition and Perspective in Countryside Landscapes Painting</li> <li>• Expressing Mood and Atmosphere in Countryside Landscapes Painting</li> </ul>
<b>Module 2 (Credit 1) Cloudscapes Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Demonstrate techniques that capture the beauty and movement of clouds.</li> <li>• Use colours and brushwork specific to cloudscapes to create artworks that convey a sense of wonder and serenity inspired by the sky</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Techniques and Tools for Cloudscapes Painting</li> <li>• Composition and Perspective in Cloudscapes Painting</li> <li>• Expressing Mood and Atmosphere in Cloudscapes Painting</li> </ul>
<b>Module 3 (Credit 1) Cityscape Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Apply fundamental techniques of Cityscape painting, effectively capturing the serene beauty of urban scenes.</li> <li>• Employ colour and composition principles specific to Cityscape landscapes, creating visually appealing artworks that convey a sense of tranquility and harmony</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Techniques and Tools for Cityscape Painting</li> <li>• Composition and Perspective in Cityscape Painting</li> <li>• Expressing Mood and Atmosphere in Cityscape Painting</li> </ul>

<b>Module 4 (Credit 1) Weather scape painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Apply techniques for painting weather-scapes, effectively capturing the dynamic and atmospheric elements of different weather conditions in artworks.</li> <li>• Utilize colour palettes and brushwork specific to weather-scapes, creating visually immersive paintings that evoke the mood and essence of various weather phenomena</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Techniques for Painting Different Weather Conditions</li> <li>• Color and Composition in Weather Scape Painting</li> <li>• Expressing Emotion and Atmosphere in Weather Scape Painting</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on the module, producing a total of 8 Landscapes in various medium. 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. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

### **Bibliography:**

Hondell, Albert & Louise, Anita. (2000). *Painting the Landscape in Pastel*.

Amazon.in, Watson-Guption.

Keith, Feriwick. (2020). *The Fundamental of Watercolor Landscape painting for all season*. Arcturus Publication.

Mulick, Milind. (2016). *Expressions in Water colour*. Jyotsna Publication.

Mulick, Milind. (2021). *Water Landscape Step by Step*. Jyotsna Publication.

Mulick, Pratap. (2006). *Sketching*. Jyotsana Prakashan.

Paranjape, Ravi. (2008). *Sketching and Drawing: A personal view*. Jyotsana Prakashan.

Rege, Nina. (2008). *Indian Master Painter: P. A. Dhond*. Nehru Centre Art Gallery.

Rege, Nina. (2020) *Indian Master Painter: Govind M. Solegaonkar*. Nehru Centre Art Gallery.

Shelar, Sanjay. (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, Harisson. (2011). *Painting Acrylic Landscape the easy way: Brush with Acrylic*. Search Press Ltd.

## 1.6 Minor Stream

<b>Course Title</b>	<b>Research Methodology</b>
<b>Course Code</b>	<b>137111</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>• Classify various areas and methods of research.</li> <li>• Conduct a comprehensive review of related literature.</li> <li>• Identify appropriate research topics.</li> <li>• Comprehend the structure and components of a research proposal and bibliography.</li> <li>• Recognize the significance of practice-based research within the field.</li> </ul>
<b>Module 1 (Credit 1) Concept of Research</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Demonstrate a comprehensive knowledge of the fundamental concepts and principles of research.</li> <li>• Apply research methodologies and techniques effectively in various academic and professional settings</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Definition of research</li> <li>• Types of research in Visual arts- Quantitative, Qualitative, Pure, Applied, Evaluation, Action</li> <li>• Areas of research- Art history, Aesthetics, Education, Interdisciplinary</li> <li>• Types of Data in Visual arts Research- Primary, Secondary, Tertiary Sources, practice base data</li> </ul>
<b>Module 2 (Credit 1) Terminologies in research</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Prepare the format of research proposal</li> <li>• Apply various terms in Research appropriately.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Review of literature</li> <li>• Research Question</li> <li>• Format of research proposal &amp; thesis- i) Index ii) Research objective iii) Scope and limitations iv) Hypothesis v) Foot notes &amp; Citation (References) vi) Bibliography</li> <li>• Methods of Research- i) Descriptive ii) Analytical iii) Comparative iv) Historical v) Experimental/Empirical</li> </ul>
<b>Module 3 (Credit 1) Art form centric and Artist centric Research</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Establish connections between different artworks and art forms.</li> <li>• Identify and explore sources of inspiration for artworks.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Art form origin and evolution.</li> <li>• Integration of diverse art forms.</li> <li>• Art form degradation analysis.</li> <li>• Development of artists' creative process and artwork.</li> <li>• Contemporary relevance of artists' work.</li> </ul>



<b>Module 4 (Credit 1) Art Practice based Research</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Conduct research using art practice as a methodology.</li> <li>• Analyse the creative process from a research perspective.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Creative process as research in art.</li> <li>• Art material and technique-based research.</li> <li>• Experimental research in visual arts.</li> <li>• Artwork as primary data.</li> <li>• Interpretation and utilization of research findings in art practice</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks.

**External Assessment:** There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

### **Bibliography:**

Joshi and Chandra, S. (2023). *Visual Arts and Research Methodology*. Research India Press.

Roskill, M. (1989). *What is Art History?* University of Massachusetts Press.

Shaun, M. (1998). *Artbased Research*. Jessica Kingsley Publishers.

सडवेलकर, बा. (1999). *वर्तमान चित्रसूत्र*. मेहता प्रकाशन .

मालशे, ग. (2021). *शोध निबंधाची लेखन पद्धती*. लोकवाग्मय गृह.

पंडित के. (2015). *ऐतिहासिक शोध करण्याची पद्धती*. वरदा प्रकाशन.

बर्वे, प्र. (1988). *कोरा कॅनव्हास*. मौज प्रकाशन.

**M.V.A. (Mural)  
Syllabus 2023-24  
Semester II  
(22 credit)**

**2.1 Major (Core)**

<b>Course Title</b>	<b>Creative Painting II (P)</b>
<b>Course Code</b>	<b>217121</b>
<b>Course Credits</b>	4
<b>Course Outcomes</b>	<p>After going through the course, learners will be able to</p> <ul style="list-style-type: none"> <li>• Gain the ability to explore diverse sources and techniques to foster creativity in painting.</li> <li>• Analyse the characteristics and attributes associated with different painting styles.</li> <li>• Illustrate of various art forms through hands-on experience.</li> <li>• Learn to proficiently work with different mediums and adapt to different spaces for artistic endeavours.</li> <li>• Discover personal preferences and develop a sense of comfort in their unique expression of creativity.</li> </ul>
<b>Module 1 (Credit 1) Inspiration from Art Forms for Creative Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Incorporate diverse art forms, such as folk paintings, origami, and traditional crafts, to enrich their creative painting process.</li> <li>• Showcase their ability to draw inspiration from various art forms through fusion, amalgamation, and combination techniques.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Exploring Inspiration from Different Art Forms:</li> <li>• Incorporating Visual Devices from Various Art Forms:</li> <li>• Exploring ways to integrate and fuse elements from different art forms into creative painting</li> </ul>
<b>Module 2 (Credit 1) Inspiration from Drama or Dance for Creative Painting</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Apply techniques from drama and dance to enhance their creative painting process, incorporating movement, gesture, and storytelling elements.</li> <li>• Demonstrate the ability to draw inspiration from drama or dance, translating expressive qualities and narratives into their paintings, resulting in visually compelling artworks</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Incorporating the Study of Dance and Drama in the Creative Process:</li> <li>• Exploring the potential for cross-disciplinary inspiration and collaboration between dance, drama, and painting.</li> <li>• Developing Visual and Conceptual application of Drama and Dance:</li> <li>• Experimentation and Application:</li> </ul>
<b>Module 3 (Credit 1) Inspiration from Music or Poetry for Creative Painting</b>	

<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Apply techniques from music and poetry to enrich their creative painting process, integrating elements such as rhythm, tempo, and emotional resonance.</li> <li>• Demonstrate the ability to draw inspiration from music or poetry, effectively capturing the essence and evoking the mood of the auditory art forms through their visual paintings.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Incorporating the Study of Music and Poetry in the Creative Process:</li> <li>• Exploring the potential for cross-disciplinary inspiration and collaboration between music, poetry, and painting.</li> <li>• Developing Visual and Conceptual application of Music and Poetry:</li> <li>• Experimentation and Application:</li> </ul>
<b>Module 4 (Credit 1) Unconventional Media</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate in creative art forms such as installation, video installation, and non-canvas art.</li> <li>• Explore and use unconventional materials and techniques to express their ideas and concepts in painting.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Introduction to Non-canvas art</li> <li>• Installation</li> <li>• Conceptual Art</li> <li>• Unconventional materials and techniques</li> <li>• Experimentation and Application</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 3 paintings with sizes ranging from 2 ft x 3 ft to 4 ft x 3 ft, totaling approximately 24 sq ft, along with 1 unconventional media artwork. These assignments will be internally assessed, with 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. Additionally, they will provide a concept note for each artwork as part of the assessment process.

### **Bibliography:**

Dews, P. (2003). *Creative Composition and Design*.  
North Light Books

Gombrich, E.(2013). *Little History Of The World*.  
Yale University Press

Ian, R. (2007). *Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting*. North Light Books

Laure, D. & Pentak, S. (2015). *Design Basi*.  
Cengage Brain.Com

Mago, P. (2001). *Contemporary Art In India; A Perspective*.  
National Book Trust

Vaughan, W. (2007). *Encyclopedia of World Artists*.  
Grange Books Ltd

## 2.2 Major (Core)

<b>Course Title</b>	<b>Portraiture II (P)</b>
<b>Course Code</b>	<b>217122</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>• Apply fundamental techniques of portraiture to effectively capture the likeness and character of individuals.</li> <li>• Demonstrate proficiency in composition and lighting, enhancing the visual impact in portraits.</li> <li>• Utilize various mediums confidently to create realistic and expressive portraits.</li> <li>• Analyze and evaluate portraits, while also emulating the techniques of old master portrait artists.</li> <li>• Demonstrate skills in portraiture, preparing learners for further studies or professional opportunities in the field.</li> </ul>
<b>Module 1 (Credit 1) Group Portraiture</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Acquire proficiency in representing a variety of skin tones in group portraiture.</li> <li>• Apply complementary postures of models to enhance the composition of a portrait.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Composition and Arrangement of Group Portraits</li> <li>• Capturing Diverse Skin Tones in Group Portraiture</li> <li>• Posing and Postures in Group Portraiture</li> <li>• Lighting Techniques for Group Portraits</li> </ul>
<b>Module 2 (Credit 1) Commission work Portrait</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Master the skills to create personalized and captivating commissioned portraits that capture the essence of the subjects.</li> <li>• Enhance their ability to utilize available references and imaginatively incorporate artistic details that go beyond the limitations of the reference material.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Scale in Portrait Creation</li> <li>• Photo Editing Software in Portrait Creation</li> <li>• Studying the Character of Portraiture</li> </ul>
<b>Module 3 (Credit 1) Compositional Portrait</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Create portrait paintings using advanced compositional techniques.</li> <li>• Demonstrate different ways to arrange elements in their paintings to convey the desired mood and message.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Elements of Composition:</li> <li>• Advanced Composition Techniques:</li> <li>• Expressive Composition and Mood</li> </ul>
<b>Module 4 (Credit 1) Stylistic or Creative Portrait</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Create their own unique and visually striking portraits using creative techniques and styles.</li> <li>• Explore different artistic approaches to produce expressive and original portrait paintings.</li> </ul>

<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Exploring Stylistic Elements in Portrait Painting</li> <li>• Innovative Approaches in Portrait Painting:</li> <li>• Developing Personal Expression in Portrait Painting</li> <li>• Experimentation with costume and draperies</li> </ul>
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### **Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)**

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 portraits in different mediums with sizes ranging from 2X3 ft to 4X3 ft, totaling approximately 30 sq ft. These assignments will undergo internal assessment and carry 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. Additionally, they will provide a concept note or study note for each artwork as part of the assessment process.

### **Bibliography:**

- Andrew, L. (2011). *Drawing Head and Hand*.  
Titian books.
- Bert, D. (2013). *Key to Drawing*.  
Fw media.
- Kamath, V. (2016). *Sketching and Drawing*.  
Jyotsana Prakashan.
- Kulkarni, A. (2008). *Sketching and Drawing*.  
Jyotsana Prakashan.
- Tupe, S. (2008). *Sketching and Drawing*.  
Jyotsana Prakashan.
- Tushar, M. (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

## 2.3 Major (Core)

<b>Course Title</b>	<b>Mural II (P)</b>
<b>Course Code</b>	<b>217123</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 appropriate techniques and materials for creating murals.</li> <li>• Develop a cohesive artistic style that complements the chosen materials.</li> <li>• Implement principles of composition specific to the realm of murals.</li> <li>• Estimate expenses accurately based on the chosen techniques and materials.</li> <li>• Visualize and integrate murals effectively within architectural spaces.</li> </ul>
<b>Module 1 (Credit 1) Terracotta Mural</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Create intricate and visually captivating terracotta murals.</li> <li>• Demonstrate in mastering various techniques of Terracotta Mural.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Terracotta as a Medium</li> <li>• Designing Terracotta Murals</li> <li>• Execution and Finishing of Terracotta Murals</li> </ul>
<b>Module 2 (Credit 1) Metal Sheet Mural</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate in mastering various techniques of Metal Sheet Mural.</li> <li>• Compare traditional and contemporary techniques of Metal Sheet Mural.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• metal repousse technique</li> <li>• metal sheet embossing</li> <li>• Metal Enamel/ etching</li> </ul>
<b>Module 3 (Credit 1) Clay relief and Mould</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Demonstrate in mastering clay relief work.</li> <li>• Experiments with the Mould techniques.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Types of relief work- Bass relief, medium relief, High relief</li> <li>• Types of mould- waste mould, rubber mould, section mould, cover mould</li> </ul>
<b>Module 4 (Credit 1) Fiberglass casting/ Papier-mache casting</b>	
<b>Learning Outcomes</b>	After learning the module, learners will be able to <ul style="list-style-type: none"> <li>• Experiments with casting technique of fiberglass and Papier mache</li> <li>• Demonstrate in mastering various casting techniques for murals.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• casting technique of fiberglass</li> <li>• casting technique of Papier mache</li> <li>• Colouring Mural</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, producing a total of 4 mural maquettes with sizes ranging from 1X1 ft to 2X3 ft, amounting

to approximately 12 sq ft. 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. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

**Bibliography:**

Garcia, M. (2018). *Walls of Change: The Global Street Art Movement*.  
Thames & Hudson

Schacter, K. (2019). *Mural Masters: A New Generation*.  
Gingko Press

Seno, Y. (2014). *Outdoor Gallery: New York City*. Gingko Press

Smith, J. (2020). *The Evolution of Urban Art: Modern Murals in the 21st Century*.  
Artistic Impressions Publishing Publication

----- (1988). *Contemporary Art (Issue on Mural/ Pottery)*.  
Lalit Kala Academi

**2.4 Major (Core)**

<b>Course Title</b>	<b>Philosophy of Western Art</b>
<b>Course Code</b>	<b>217114</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<p>After going through the course, learners will be able to</p> <ul style="list-style-type: none"> <li>Analyse the key concepts and theories of Western philosophy of art, including Plato's notion of mimesis and Aristotle's concept of catharsis.</li> <li>Analyse and evaluate the aesthetic principles and ideas of influential thinkers such as Horace, Longinus, and Croce.</li> <li>Examine the impact of Renaissance aesthetics on art and culture, and identify key characteristics of this period.</li> <li>Explore the theories of prominent figures like Sigmund Freud and Susanne Langer, and their contributions to the knowledge of art and its emotional expression.</li> <li>Critically analyse and compare various theoretical frameworks such as formalism, feminist aesthetics, structuralism, post-structuralism, deconstruction, Marxist theories, and post-modern theories in relation to art and its interpretation.</li> </ul>
<b>Module 1 (Credit 1)</b>	Classical Foundations of Western Art
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>Analyse the significance of Plato's concept of mimesis and Aristotle's theory of catharsis in Western philosophy of art.</li> <li>Critically evaluate the impact and relevance of classical foundations on contemporary artistic practices and theories</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>Plato and Mimesis</li> <li>Aristotle- Catharsis</li> <li>Horace &amp; Longinus</li> <li>Renaissance Aesthetics</li> </ul>
<b>Module 2 (Credit 1)</b>	Modern Aesthetics of Western Art

<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>Analyze and interpret the key ideas and theories of modern aesthetics, including formalism, intuition as expression, and psychoanalysis, and their influence on Western art.</li> <li>Critically examine and evaluate the contributions of prominent figures such as Roger Fry, Susanne Langer, and Sigmund Freud to the knowledge of art and its aesthetic experience in the modern era.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>A.G. Baumgarten- Aesthetica</li> <li>Absolute Idealism and Kant</li> <li>Croce And the Theory of Intuition as Expression</li> <li>Sigmund Freud And Psychoanalysis</li> <li>Formalism – Roger Fry</li> <li>Susanne Langer- Feeling and Form</li> <li>Feminist Aesthetics</li> <li>Structuralism</li> <li>Post Structuralism</li> <li>Deconstruction</li> <li>Marxist Theories</li> <li>Post Modern Theories</li> </ul>

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

**Internal Assessment:** Students will accomplish assignments corresponding to each module, culminating in a total of 5 internally assessed assignments as integral components of Comprehensive Continuous Evaluation.

Top of Form

**External Assessment:** There will be university exam for this course as external assessment.

### **References**

- Langar, S. (1954). *Art and Aesthetics in a New Key*. The New American Library
- Rao, H. (1977). *Comparative Aesthetics, Eastern and Western*. The University of Michigan
- Roger F. (1920). *Vision & Design*. Penguin Book
- Rudolf, A. (2004). *Art and Visual Perception*. University of California Press
- इंदूरकर, वि. (2012). *पाश्चात्य सौंदर्यशास्त्र*. विजय प्रकाशन
- पाटणकर, रा. (1990). *सौंदर्य-मीमांसा*. साहित्य अकादेमी
- पाध्ये, प्र. (2002) *सौंदर्यानुभव*. मौज प्रकाशन गृह
- घोंगे, पराग (2011). *लालित्यदर्शन- पश्चिम*. विजय प्रकाशन



## 2.5 Major (Elective I)

<b>Course Title</b>	<b>Art Curatorial Practice and Art Economy</b>
<b>Course Code</b>	<b>227111</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 how art exhibitions are planned and presented, and how artworks are managed in collections.</li> <li>• Explore the relationship between art and money, and learn about the factors that influence the value and sale of artworks.</li> <li>• Apply practical skills in curating art, including selecting artists and organizing exhibitions.</li> <li>• Aware the ethical and legal considerations in the art world, such as authenticating artworks and respecting copyrights.</li> <li>• Analyze the impact of art exhibitions and the art market on society, and discover ways to make art more inclusive and accessible</li> </ul>
<b>Module 1 (Credit 1) Concept of Art Curation</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Illustrate the plan and design art exhibitions, considering themes and ways to engage the audience effectively.</li> <li>• Apply the importance of ethical considerations in curating art, and evaluate the impact of curated experiences on people and culture.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Ancient concept,</li> <li>• Modern Galleries and Museums</li> <li>• Documentation and Research- Artists and Art Forms, Peripheral Disciplines, Inquiry, New Media</li> <li>• Curator as Meta Artist- Concept, Research, Spaces and art, Display. Performance, Curatorial Note</li> </ul>
<b>Module 2 (Credit 1) Art promotion and Funding agencies</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Identify and utilize various strategies for promoting art, including marketing techniques, digital platforms, and community outreach, to increase visibility and engagement with audiences.</li> <li>• Explain the role of funding agencies in supporting and sustaining the arts, and develop the skills to navigate grant applications and funding opportunities for artistic projects.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Art promotion- Pint media and criticism, Electronics Media, IT</li> <li>• Government policies and NGO- Lalit kala akademi, Funding agencies, Scholarships and Fellowships</li> </ul>
<b>Module 3 (Credit 1) Art Economy</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Analyze the dynamics of the art market and its impact on artists, collectors, and institutions, gaining insight into pricing, trends, and market forces.</li> <li>• Explain the financial aspects of the art world, including art valuation, buying and selling strategies, and the economic factors influencing art production and consumption</li> </ul>

<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Concept of economy</li> <li>• Art and Economy</li> <li>• Art as Commodity</li> <li>• Government Policy of Art</li> <li>• Art in Public spaces- Ancient and Modern</li> </ul>
<b>Module 4 (Credit 1) Art Business platforms</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Use online platforms and galleries to showcase and sell artworks effectively</li> <li>• Demonstrate the skills in managing and promoting art businesses, including pricing, marketing, and building relationships with clients.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Art Galleries, Museums,</li> <li>• Auctions,</li> <li>• Agents, Art Consultancy</li> <li>• Biennale, Art fairs, Major Exhibitions,</li> <li>• Commission works,</li> <li>• Artist guild,</li> <li>• Public Specs,</li> </ul>

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

**Internal Assessment:** Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks.

Assignments-

Review of Curatorial Show

Visit and Report Writing on Museum visit, Art Fair, Biennale

Review of Art website etc.

**External Assessment:** There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

### **Bibliography:**

Berger, J. (1972). *Ways of Seeing*.

Penguin Classics

Beryl G. and Sarah C. (2010). *Rethinking Curating*.

MIT Press

Brett M. (2021). *Curatorial Intervention: History and Current Practices*.

Rowman & Littlefield

Celina J. (2015). *The Artist as Curator*.

Intellect Books

Coomaraswamy, A. (2020) *The Indian Crafts-man*.

Alpha Edition

Jerry S. (2020). *How to be an artist*.

Riverhead Books

Kramrisch, S. (2016). *Artist, Patron, and Public in India*.

Cambridge University Press

Thaplyal, K. (1996). *Guilds in Ancient India*.

New Age International Private Limited

## 2.5 Major (Elective II)

<b>Course Title</b>	<b>Folk, Tribal Art and Crafts of India</b>
<b>Course Code</b>	<b>227112</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>• Classify the diverse traditional art forms in Indian folklore and their social significance.</li> <li>• Identify the use of regional materials and their role in designing various art forms.</li> <li>• Enhance their ability to analyze and study the stylistic aspects of visual art.</li> <li>• Cultivate a strong sense of aesthetic appeal and excellence in their artistic endeavours.</li> <li>• Foster an awareness and appreciation of cultural traditions through the exploration of folk and tribal art.</li> </ul>
<b>Module 1 (Credit 1) Traditional Costumes</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Illustrate the cultural aspects of costumes in traditional India</li> <li>• Demonstrate the design and aesthetic aspects of traditional costumes.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Kalamkari</li> <li>• Gujarat Embroidery</li> <li>• Kutchi Quilt</li> <li>• Chamba Rumal</li> <li>• Punjab Phulkari</li> <li>• Naga Textile</li> </ul>
<b>Module 2 (Credit 1) Accessories</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Illustrate the cultural aspects of Accessories in traditional India</li> <li>• Demonstrate the design and aesthetic aspects of traditional Accessories.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Minakari</li> <li>• Sunzi Embroidery</li> <li>• Katwa Applique</li> <li>• Tatoo</li> <li>• Combs, Pouches, Basketry</li> <li>• Heena</li> </ul>
<b>Module 3 (Credit 1) Ritual Objects</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Explain the cultural aspects of Ritual Objects in traditional India</li> <li>• Explore the design and aesthetic aspects of Ritual Objects.</li> </ul>
<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Tribal Wood Carvings, MP.</li> <li>• Tribal Stone Pillar, MP.</li> <li>• Dhokra Casting</li> <li>• Iron Crafts, Bastar</li> <li>• Amulets</li> <li>• Ghanshore Figure, Rajasthan</li> </ul>
<b>Module 4 (Credit 1) Folk Paintings</b>	
<b>Learning Outcomes</b>	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> <li>• Explain the cultural aspects of Folk Paintings in traditional India</li> <li>• Explore the design and aesthetic aspects of Folk Paintings.</li> </ul>

<b>Content Outline</b>	<ul style="list-style-type: none"> <li>• Garoda, Gujarat</li> <li>• Chitrakathi, Maharashtra</li> <li>• Chaita Gouri Pata Maharashtra</li> <li>• Kawad, Rajasthan</li> <li>• Pichwai- Rajasthan</li> <li>• Pabuji and Devnaraynki Phad- Rajasthan</li> <li>• Palm leaf, Orissa</li> <li>• Kalighat Paintings</li> <li>• Thangka Paintings</li> <li>• Kula Purana- Telangana</li> <li>• Jadu Patawa- Bihar</li> <li>• Pata Chitra- Puri and Raghurajpur</li> <li>• Pata Chitra- West Bengal</li> </ul>
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### **Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)**

**Internal Assessment:** Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks.

Assignments-

Project on Designs

Museum visit and report writing

Group discussion/ Presentations, and any other

**External Assessment:** There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

### **Bibliography:**

Dhanija, J. (2011). *Indian Folk Arts and Crafts*. National Book Trust

Dhamija, R. (1971). *Image India Heritage of Indian Art and Craft*. Vikas Publication

London, C. (2000). *The Arts of Kutch*. Marg Publications

Mode, A. and Chandra, S. (1985). *Indian Folk Art*. D.B. Taraporevala Sons & Co. Pvt. Ltd)

Rajan, A. and Rajan, M. (2009). *Crafts of India- Handmade in India*. Council of Handicrafts Development Corporation

Sen P. (1996). *Crafts of West Bengal*. Mapin Publishing

Shah, S. (1996). *Tribal Arts and Crafts of Madhya Pradesh*. Mapin Publishing

Verrier, E. (1951). *The Tribal Art of Middle India*. Oxford University Press

गारे, गो. (2005). *आदिवासी कला*. श्रीविद्या प्रकाशन

## 2.6 OJT (On Job Training)

<b>Course Title</b>	<b>Internship</b>
<b>Course Code</b>	<b>247141</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>• Develop time management skills and effectively prioritize tasks in a professional setting.</li><li>• Adapt to new environments and demonstrate flexibility in handling diverse work environments.</li><li>• Acquire knowledge of new materials and apply them effectively in practical scenarios.</li><li>• Enhance leadership qualities and exhibit effective decision-making and problem-solving skills.</li><li>• Improve communication skills and effectively convey ideas and information in a professional setting</li></ul>

Internship is a practical learning experience for fine art students outside of the traditional classroom setting. It allows students to apply their knowledge and skills to real-world projects and assignments. They may explore different fields, campuses, organizations, or institutes to meet their learning objectives. During the internship, students will interact with experienced professionals in the field of fine art and follow their established rules and work structure. Building a good rapport with these professionals can be challenging but necessary. The duration of the internship is 120 hours. They might or might not get paid.

### Places of Internship:

- Artist studio
- Freelance artist
- Art directors
- Interior decorators/ Architects
- Traditional, folk artists/ craftsman
- Fabric painting, Textile designing
- Pottery studio, Mural studio Sculpture studio
- Photographers, Illustrators
- Art education institutes
- Conservator-restorer
- Govt Agencies/ Institutes/ Colleges
- Art Galleries/ Museums
- Documentation/ Art documentary making
- Digital marketing/ Digital artist
- Art curator
- and any other concerned/allied/relevant establishment