

**Savitribai Phule Pune University, Pune.**

**Revised Syllabus for**

**BACHELOR OF FINE ARTS – PAINTING  
B.F.A. (PTG)  
Structure and Detailing of Semester III & IV**

Choice Based Credit System Syllabus  
NEP 2020

**To be implemented from 2025-26**

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### **Preamble of the syllabus:**

India is known for its rich cultural heritage. Fine art is an important factor of cultural life. From the colonial period, Indian visual art lacks roots. Later on, many art schools in India develop their beliefs and stood according the modern period. Now as we see, the era of globalization has flattened various aspects of life. In another view globalization provided platform for localism, regionalism, individualism. There is need to reframe the ideas and opportunities in visual art and its education. The proposed curriculum is with the view to enhance the global and local relation and make it more contextual in present day.

After inputs from art professionals (Artists, Gallery owners, Curators) and senior academicians, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized. After analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. This syllabus provides bridge between practicing art field and art education. It also stresses on MOUs between art schools and art professionals. Thus, the opportunities will be created for being a freelance professional artist as well as self-employment.

Visual art field needs various professionals like freelance artist, curator, gallery manager, art critic, catalogue writer, art event manager, restoration artist, art promoter, art consultants, art researchers, documentation artist, art teachers etc. A holistic approach providing internships, handling live projects, field work, presentations etc. develops the student as a professional. There is focus on the development of soft skills, allied skills. Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to rise to meet global standards and align seamlessly to changing trends.

Research base attitude in both, theoretical and practical work is needed for deep engagement of the creative process. The syllabus encourages research attitude through semester pattern in a systematic way. Awareness of environmental issues and physical education will help in the development of the students.

The curriculum provides the environment to grow as a professional artist with creative and analytic mind. It will develop the awareness of his/her role in society as an art professional.

**In alignment with the National Education Policy (NEP) 2020, this syllabus emphasizes a multidisciplinary, skill-based, and flexible approach to art education. It supports creative thinking, research orientation, and self-employment, fostering professionals who can contribute meaningfully to both local culture and global art landscapes.**

## **PROGRAM OBJECTIVES (SYBFA PTG.)**

### **Enhance Observational and Representational Skills**

Develop advanced proficiency in depicting the human form and still life through accurate anatomy, proportion, and expressive rendering.

### **Strengthen Compositional and Conceptual Abilities**

Apply principles of pictorial design to create balanced and imaginative artworks, integrating elements from nature and personal vision.

### **Deepen Understanding of Indian Art and Aesthetics**

Explore the historical evolution of Indian art and examine indigenous aesthetic theories to inform and enrich artistic practice.

### **Advance Technical Skills in Printmaking**

Gain comprehensive knowledge of printmaking techniques, materials, and processes to produce original prints with artistic intent.

### **Develop Effective Presentation and Communication Skills**

Cultivate the ability to articulate artistic concepts and critiques clearly, enhancing both verbal and visual communication.

### **Integrate Environmental and Digital Awareness into Art Practice**

Incorporate principles of environmental science and cyber security to promote sustainable and secure artistic endeavors.

### **Foster Independent Research and Critical Thinking**

Engage in self-directed research projects, employing analytical and critical thinking skills to explore art-related topics comprehensively.

These objectives aim to provide a holistic education, blending practical skills with theoretical knowledge, to prepare students for advanced artistic endeavors and professional careers in the arts.

### **Course Objectives (Per Subject)**

**Head Study** - Develop proficiency in rendering the human head, focusing on anatomical accuracy, proportion, and expression.

**Drawing from Life** - Enhance observational skills by drawing live subjects, emphasizing gesture, posture, and spatial relationships.

**Still Life** - Master the depiction of inanimate objects, concentrating on composition, light, shadow, and texture to create realistic representations.

**Pictorial Design** - Explore compositional principles to create balanced and expressive artworks, integrating elements from nature and imagination.

**History of Art (India)** - Study the evolution of Indian art, understanding its historical context, cultural significance, and stylistic developments.

**Aesthetics (Indian)** - Examine Indian aesthetic theories to appreciate the philosophical underpinnings of art and its experiential impact.

**Printmaking Theory** - Understand the fundamentals of printmaking techniques, materials, and processes to create original prints.

**Presentation Skill** - Develop effective communication skills to present and critique artworks, articulating concepts and artistic intentions clearly.

**Environmental Science** - Gain awareness of environmental issues and sustainability, integrating ecological consciousness into artistic practice.

**Cyber Security** - Learn the basics of digital security to protect creative works and personal data in the digital realm.

**Research Project** - Conduct independent research on a chosen art-related topic, employing analytical and critical thinking skills to produce a comprehensive study.

These objectives aim to provide a holistic education, blending practical skills with theoretical knowledge, to prepare students for advanced artistic endeavors and professional careers in the arts.

## **Rule No.1: Eligibility and Admission**

### First Year (Semester I) Bachelor of Fine Arts (Painting)

F.Y.B.F.A – Semester I (Painting): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 45% aggregate marks (40% for reserved category) and clear MH-AAC-CET Entrance Exam conducted State of Maharashtra. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by Maharashtra Government.

Note : *Eligibility Criteria*: Students seeking admission to First year (Semester I) of Bachelors Degree Course in Fine Art must fulfill the eligibility criteria laid down by Academic Council of SPPU as applicable from time to time.

## **Rule No.2: Duration and stages of the course (as per UGC)**

- The Fine Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days in each semester.
- The course contains practical training and Internship of 2 months between the vacation of VI and VII semesters.

## **Rule No. 3: Granting of Academic Term**

Each semester shall comprise of 15 weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.
- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bonafide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

## **Rule No. 4: Rules of ATKT**

- A student shall be allowed to get admitted to Second Year B.F.A. (PTG) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.F.A. (PTG) (semester I and II considered together) which may include theory/practical or both subject's.
- A student shall be allowed to get admitted to Third Year B.F.A. (PTG) course if he/she has a backlog of not more than **Three Subjects** of

passing at Second year B.F.A. (PTG) (semester III and IV considered together).which may include theory/practical or both subject's & cleared all subjects of First year B.F.A

- A student shall be allowed to get admitted to Fourth Year B.F.A. (PTG) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.F.A. (PTG)(semester V and VI considered together) which may include theory/practical or both subject's & cleared all subjects of First & Second year B.F.A. (PTG)
- **Class Improvement** – Make-up exam jury within 2 months (Only for Final Year-VII & VIII Semesters)

## **Rule No 5: Examinations**

### **5.1. Conduct of Examinations**

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

### **5.2. Pattern of Examination:** The evaluation scheme for B.F.A. (PTG) comprises of;

University Examination (UE)

Internal Assessment (IA)

#### **5.2.1: University Examination**

UE will be conducted by the University and will be based on the entire syllabus. UE will be based on two parts 'Academic Class work & Presentation of the same in front of Jury'. Assessment would be undertaken by the panel of internal and external examiner (Jury) jointly in equal weightage. Jury may call for on the spot Studio Test if required.

The nature of assessment will vary depending upon the subject and its delivery and whether it is practical-based studio work or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

50% of total marks are reserved for University examination

50% of total marks are reserved for Internal Assessment

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

### 5.2.2: *Structure of Examination*

#### A. **Compulsory Paper**

All papers are compulsory.

#### B. **Optional papers**

V, VI, VII, VIII terms have a choice / option in elective subjects as well as in Skill Based Subjects.

#### C. **Question paper**

##### **Theory subject: Written Exam**

Total five question having equal marks (5 marks each question)  
(5 Question X 5 = 25\*)

**Question 1 – Objectives (Fill in the Blanks/Answer in One sentence/Match the following)**

**Question 2 – Short Notes (Word Limit: 200-300)**

**Question 3** }  
**Question 4** } **Descriptive Questions (Word Limit: 500-700)**  
**Question 5** }

##### **Practical: Jury Pattern**

### 5.2.3: *Internal Assessment*

IA will be conducted by the Institution imparting B.F.A. (PTG) course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

50% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

In

Abided by all ATKT rules mentioned in rule no. 5, if a student fails in IE at least **two** and a maximum **four** of the below mentioned components of continuous assessment can be used for re-assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions
- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work
- Drawing Portfolios
- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she does not pass at IA in a course. (Applicable only for VII and VIII Semester)

#### ***5.2.4: Verification / Revaluation***

- Verification will be done by panel appointed by University.  
Revaluation will be done only for theory papers by panel appointed by University. Revaluation system is not applicable to practical subjects.

#### ***5.3: Assessment of Term work***

- In respect of term work, “due date” shall be fixed for the completion of each assignment and the same shall be collected on the mentioned date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- Students can be allowed to use computer from 4<sup>th</sup> semester onwards.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.



### **Rule No.6: Criteria for Passing**

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- a) For all courses, both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits.

The student must obtain minimum grade point of 5.0 (40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

Or

If he/she fails in IA, the student passes in the course provided he/she obtains a minimum of 25% in IA and grade point average (GPA) for course is at least 6.0 (50%in aggregate) the GPA for a course will be calculated only if student passes at UE.

- b) A student who fails at UE in a course has to reappear at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.
- c) Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

### **Rule No 7: Completion**

Degree of Bachelors in Fine Arts shall be awarded only after successful completion of 4 years/8 semesters.

***Earned credits:*** A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

### **Rule No.8: Medium of Instruction & Examination**

- Medium of Instruction for the course will be English/Hindi/Marathi
- Medium of Examination for the course will be English/Hindi/Marathi

**Credit Distribution Structure and Subject Titles**  
**SYBFA Painting – Semester III & IV**

Level/ Difficulty	Semester	Credits Related to Major					SEC	AEC	VEC	IKS	OJT/FP /CEP/C C/RP		Total
		Major Core	Major Elective	Minor	OE	VSC							
Vertical [V]		V-1		V-4	V-5	V-6	V-2	V-3	V-4	V-5	V-5	V-6	
	I	[2T+4P] Head Study I (2cr) (P) Drawing from Life – III (2cr) (P) Still Life- I (2cr) (P) Pictorial Design-I (2cr) (P)		[2P] History of Art (Indian) III- (T) (2cr) Aesthetics (Indian) I- (T) (2cr)	[2P+2P] Print making III (2cr)	[2P] Print making Theory - I (1cr) Presentation Skill (1cr)	[2P]	[2T] Environment Science (1cr) Cyber security (1cr)	[2T/P]	[2T]	Research Project -I (2cr)		20
	II	[2T+4P] Head Study II (2cr) (P) Drawing from Life – I III (2cr) (P) Still Life- II (2cr) (P) Pictorial Design-II (2cr) (P)		[2P] History of Art (western) IV- (T) (2cr) Aesthetics (Indian) II- (T) (2cr)	[2P+2P] Print making IV (2cr)	[2P] Print making Theory - II (2cr)	[2P]	[2T] Physical Education (1cr) Human right (1cr)	[2T/P]	[2T]	[2P] Research Project -II (2cr) Digital Design (2cr)		22
	Total	12	0	2	8	4	4	4	4	2	4		42
Exit Option – Award of UG Certificate in Major with 44 Credits and an additional 4 Credits core NSQF course/Internship or Continue Major & Minor													

**Abbreviations -**

MJ – Major Subject, MJP - Major Subject Practical, T – Theory  
P – Practical, VSC - Vocational Skill Course, IKS – Indian Knowledge System, FP – Field Project,  
OJT – On Job Training, CEP – Community Engagement Project, MN – Minor Subject,  
GE/OE – General Elective / Open Elective, SEC - Skill Enhancement Course,  
AEC – Ability Enhancement Course, VEC – Value Education Course, CC - Co-curricular Courses

**Credit Distribution Structure and Subject Titles**  
**SYBFA Painting – Semester III & IV**

Sr. No.	Subject Type	Subject Code & Title	Credits (Hours)		
			Theory (15)	Practical (30)	Total Credits (Hours)
Semester - III					
1	Major Core (MJP)	SY-PTG P301 MJP – Head Study- I (P)	-	2	2 (60)
2	Major Core (MJP)	SY-PTG P302 MJP – Drawing from Life III (P)	-	2	2 (60)
3	Major Core (MJP)	SY-PTG P303 MJP – Still Life- I (P)	-	2	2 (60)
4	Major Core (MJP)	SY-PTG P304 MJP – Pictorial Design-I (P)	-	2	2 (60)
5	Minor (MNP)	SY-PTG T305 MNP – History of Art (India)-III (T)	2	-	2 (30)
6	Minor (MNP)	SY-PTG T306 MNP – Aesthetics (Indian)-I (T)	2	-	2 (30)
7	Open Elective (OE)	SY-PTG P307 OE – Print making– III (P)	-	2	2 (60)
8	Vocational Skill Course (VSC/SEC)	SY-PTG T308 VSC – Print making Theory - I (T)	1	-	1 (15)
9	Vocational Skill Course (VSC/SEC)	SY-PTG T309 VSC – Presentation Skill (T)	1	-	1 (15)
10	Ability Enhancement Courses (AEC/IKS/ VEC)	SY-PTG T310 AEC – Environment Science (T)	1	-	1 (15)
11	Ability Enhancement Courses (AEC/IKS/ VEC)	SY-PTG T311 AEC – Cyber security (T)	1	-	1 (15)
12	Co-Curricular Courses (CC/OJT/FP/ RM/ RP )	SY-PTG T312 CCC – Research Project -I (T)	2	-	2 (30)
TOTAL CR - 20					

<b>Semester – IV</b>					
1	<b>Major Core (MJP)</b>	SY-PTG P401 MJP – <b>Head Study- II (P)</b>	-	2	2 (60)
2	<b>Major Core (MJP)</b>	SY-PTG P402 MJP – <b>Drawing from Life IV (P)</b>	-	2	2 (60)
3	<b>Major Core (MJP)</b>	SY-PTG P403 MJP – <b>Still Life- II (P)</b>	-	2	2 (60)
4	<b>Major Core (MJP)</b>	SY-PTG P404 MJP – <b>Pictorial Design-II (P)</b>	-	2	2 (60)
5	<b>Minor (MNP)</b>	SY-PTG T405 MNP – <b>History of Art (western) IV (T)</b>	2	-	2 (30)
6	<b>Minor (MNP)</b>	SY-PTG T406 MNP – <b>Aesthetics (Indian)- II (T)</b>	2	-	2 (30)
7	<b>Open Elective (OE)</b>	SY-PTG P407 OE – <b>Print making– IV (P)</b>	-	2	2 (60)
8	<b>Vocational Skill Course (VSC/SEC)</b>	SY-PTG T408 VSC – <b>Print making Theory - II (T)</b>	2	-	2 (30)
9	<b>Ability Enhancement Courses (AEC/IKS/VEC)</b>	SY-PTG P409 AEC – <b>Physical Education (1cr) (P)</b>	-	1	1 (30)
10	<b>Ability Enhancement Courses (AEC/IKS/VEC)</b>	SY-PTG T410 AEC – <b>Human Rights (1cr) (T)</b>	1	-	1 (15)
11	<b>Field Project (FP/OJT/FP/RM/RP)</b>	SY-PTG P411 FP – <b>Research Project -II (2cr) (T)</b>	2	-	2 (30)
12	<b>Field Project (FP/OJT/FP/RM/RP)</b>	SY-PTG P412 FP – <b>Digital Design (2cr) (P)</b>	-	2	2 (60)

**TOTAL CR - 22**

**Subject Titles and Details**  
**SYBFA Painting – Semester III & IV**

<b>Third Semester</b>		
<b>Course Name - Head Study (Practical)</b>		
<b>Course Type - Major Core</b>	<b>Credit – 02</b>	<b>Hours – 60      Marks -50</b>
<b>Course Outcome</b>		
CO1	Students will develop a strong foundation in the <b>anatomy and proportions of the human head</b> , enabling accurate and structurally sound portrait studies.	
CO2	Students will develop expertise in <b>rendering techniques</b> , mastering light, shadow, and tonal variations to create a <b>three-dimensional effect</b> in portrait studies.	
CO3	Students will develop proficiency in <b>observational drawing and painting</b> of the human head from a live model, focusing on <b>perspective, foreshortening, and composition</b> in portraiture.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Anatomy and Proportions of the Human Head</b> <ul style="list-style-type: none"> <li>Understanding the skeletal and muscular structure of the head.</li> <li>Proportional relationships and planes of the face.</li> <li>Detailed study of facial features (eyes, nose, lips, ears)</li> </ul>	<b>20</b>
Unit 2.	<b>Rendering Techniques and Expression</b> <ul style="list-style-type: none"> <li>Light, shadow, and tonal variations for three-dimensional form.</li> <li>Exploring different mediums (charcoal, graphite, oil, watercolor).</li> <li>Capturing expressions and character in portrait studies.</li> </ul>	<b>20</b>
Unit 3.	<b>Live Model Study and Composition</b> <ul style="list-style-type: none"> <li>Observational drawing and painting from a live model.</li> <li>Perspective and foreshortening in head study.</li> <li>Composition and background integration in portraiture.</li> </ul>	<b>20</b>
<b>Learning Outcome</b>		

LO1	Students will be able to analyze and depict <b>skeletal and muscular structures</b> , maintaining correct <b>proportions and facial feature placement</b> in their artwork.
LO2	Students will be able to effectively use <b>various mediums</b> to depict <b>expressions and character</b> , enhancing realism and depth in their portraits.
LO3	Students will be able to accurately depict <b>proportions, depth, and expression</b> , integrating the head study with a well-balanced <b>composition and background</b> .

<b>Course Name - Drawing from Life III (Practical)</b>		
<b>Course Type - Major Core</b>	<b>Credit – 02</b>	<b>Hours – 60</b>
		<b>Marks -50</b>
<b>Course Outcome</b>		
CO1	Students will develop the ability to capture <b>movement, posture</b> , and <b>proportions</b> through quick and expressive gesture drawing techniques.	
CO2	Students will acquire a deep understanding of <b>human anatomy and structure</b> , enabling them to create accurate life drawings with proper proportions and form.	
CO3	Students will develop the ability to use <b>light, shadow, and tonal rendering</b> to create depth and realism in life drawing using various mediums.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Observation and Gesture Drawing</b> <ul style="list-style-type: none"> <li>Quick sketching techniques to capture movement and posture.</li> <li>Understanding rhythm, balance, and flow in figure drawing.</li> <li>Developing hand-eye coordination for accuracy in proportions.</li> </ul>	<b>20</b>
Unit 2.	<b>Anatomy and Structural Study</b> <ul style="list-style-type: none"> <li>Study of human skeletal and muscular structure.</li> <li>Proportions and foreshortening in life drawing.</li> <li>Depicting volume and form through contour and cross-contour drawing.</li> </ul>	<b>20</b>
Unit 3.	<b>Light, Shadow, and Tonal Rendering</b> <ul style="list-style-type: none"> <li>Understanding the effects of light on the human form.</li> </ul>	<b>20</b>

	<ul style="list-style-type: none"> <li>• Creating depth using tonal variations and shading techniques.</li> <li>• Exploring different mediums (charcoal, graphite, ink, conte) for life drawing.</li> </ul>	
<b>Learning Outcome</b>		
LO1	Students will be able to accurately depict the <b>rhythm, balance, and flow</b> of the human figure, improving their <b>hand-eye coordination</b> in life drawing.	
LO2	Students will be able to effectively depict the <b>skeletal and muscular structure, proportions, and volume</b> in life drawing through <b>contour and cross-contour techniques</b> .	
LO3	Students will be able to accurately depict the <b>human form</b> by mastering <b>tonal variations and shading techniques</b> , enhancing their skill in different drawing mediums.	

<b>Course Name - Still Life- I (Practical)</b>		
<b>Course Type - Major Core</b>	<b>Credit – 02</b>	<b>Hours – 60</b>
	<b>Marks -50</b>	
<b>Course Outcome</b>		
CO1	Students will develop the ability to create well-composed <b>still life setups</b> , understanding principles of <b>balance, harmony, and focal points</b> in their arrangements.	
CO2	Students will gain proficiency in <b>rendering light, shadow, and texture</b> , accurately depicting a variety of materials in still life paintings.	
CO3	Students will develop a strong understanding of <b>color theory</b> and its application in still life painting, focusing on <b>tonal harmony, contrast, and depth</b> using various media.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Introduction to Still Life Composition</b> <ul style="list-style-type: none"> <li>• Understanding the arrangement of objects in a still life setup.</li> <li>• Exploring principles of balance, harmony, and focal points in composition.</li> <li>• Identifying and selecting appropriate objects for still life painting</li> </ul>	<b>20</b>

Unit 2.	<b>Light, Shadow, and Texture</b> <ul style="list-style-type: none"> <li>Studying the effect of light on different surfaces and textures.</li> <li>Techniques for creating realistic shadows and highlights.</li> <li>Developing skills in rendering various materials like glass, metal, fabric, and fruit.</li> </ul>	<b>20</b>
Unit 3.	<b>Color Theory and Application</b> <ul style="list-style-type: none"> <li>Exploring the use of color in still life, focusing on tonal harmony and contrast.</li> <li>Applying color mixing techniques for accurate representation of objects.</li> <li>Using oil, acrylic, or other media to create depth and realism in still life paintings.</li> </ul>	<b>20</b>
<b>Learning Outcome</b>		
LO1	Students will be able to effectively <b>arrange objects</b> and select appropriate subjects, applying <b>composition techniques</b> to enhance their still life paintings.	
LO2	Students will be able to effectively <b>capture the play of light and shadow</b> on different surfaces, mastering the depiction of <b>textures</b> like glass, metal, fabric, and fruit.	
LO3	Students will be able to <b>mix colors accurately</b> and use different media to create <b>realistic representations</b> of objects in still life, enhancing <b>depth and visual appeal</b> .	

<b>Course Name - Pictorial Design - I (Practical)</b>			
<b>Course Type - Major Core</b>	<b>Credit – 02</b>	<b>Hours – 60</b>	<b>Marks -50</b>
<b>Course Outcome</b>			
CO1	Students will gain the ability to apply <b>fundamental design principles</b> such as balance, contrast, unity, and rhythm to create visually effective two-dimensional compositions.		
CO2	Students will develop the ability to use <b>color theory</b> and various color schemes to create impactful and harmonious compositions in pictorial design.		
CO3	Students will acquire proficiency in using various <b>tools, techniques, and methods</b> to		



	create effective and dynamic compositions in pictorial design.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Fundamentals of Design Principles</b> <ul style="list-style-type: none"> <li>• Exploration of basic design principles such as <b>balance, contrast, unity, rhythm, and emphasis.</b></li> <li>• Understanding the role of <b>space, shape, and form</b> in creating visually compelling compositions.</li> <li>• Application of design principles in creating two-dimensional compositions</li> </ul>	<b>20</b>
Unit 2.	<b>Color Theory and Composition</b> <ul style="list-style-type: none"> <li>• Study of <b>color harmony, color wheel</b>, and the psychological impact of color in design.</li> <li>• Application of color in creating mood, contrast, and visual impact in a composition.</li> <li>• Experimenting with color schemes (complementary, analogous, etc.) in pictorial design.</li> </ul>	<b>20</b>
Unit 3.	<b>Tools, Techniques, and Methods</b> <ul style="list-style-type: none"> <li>• <b>Tools:</b> Graphite, charcoal, ink, acrylics, watercolors, digital tools (Photoshop, Illustrator), and graphics tablets.</li> <li>• <b>Techniques:</b> Line drawing, shading, blending, layering, color theory application, and texture creation.</li> <li>• <b>Methods:</b> Composition planning, visual hierarchy, contrast application, mixed media exploration, and digital manipulation.</li> </ul>	<b>20</b>
<b>Learning Outcome</b>		
LO1	Students will be able to understand and utilize <b>space, shape, and form</b> to compose dynamic and harmonious designs.	
LO2	Students will be able to apply <b>color harmony</b> and <b>psychological principles of color</b> to enhance mood, contrast, and visual appeal in their designs.	
LO3	Students will be able to apply <b>line drawing, shading, blending, and digital manipulation</b> to produce visually compelling and cohesive designs.	

Course Name - History of Art (Indian) - III (Theory)				
Course Type - Minor Core		Credit – 02	Hours – 30	Marks -50
Course Outcome				
CO1	Students will understand the evolution of Gupta temple architecture and key sculptures, analyzing their stylistic features, cultural significance, and regional influences.			
CO2	Students will study the architectural features and cultural significance of Indo-Aryan temples from the Medieval period, including sites like Bhubaneswar, Konark, Khajuraho, Rajputana, Gujarat, and the Modhera Sun Temple.			
CO3	Students will study the evolution of Dravidian architecture, exploring key temples, sculptures, and bronze art from the Pallava, Chola, and Vijayanagara periods, enhancing their understanding of cultural and artistic developments.			
Course Content				Hours
Unit 1.	<b>Gupta Period</b> – Evolution of Temples: Ahihole Badami, Pattadakal, bhittargoan, Sculptures- Standing Buddha from Mathura and Sarnath, Bodhisatva, Copper Buddha from Sultanganj, Avalokiteshavar.			10
Unit 2.	<b>Medieval Period-</b> Indo- Aryan temples, Orissa, Bhuvaneshwar, konark, Khajuraho, Rajaputana, Gujrat, Modhera Sun Temple.			10
Unit 3.	<b>Dravidian Architecture-</b> Pallava Period, SaptrathaMandir, Descent of Ganga (Mamallapuram), Sculptures, Kailashnath Temple (Ellora), Chola Period, Raj Rajeshawar Temple, ShrirangamVijaynagara Style, Great Temple of Madhurai, Somnath Temple Halebid, Bronzes of South India, Nataraj.			10
Learning Outcome				
LO1	Students will be able to identify key features of Gupta temple architecture and sculptures, understanding their artistic styles, symbolism, and cultural significance.			
LO2	Students will be able to recognize the architectural characteristics of Indo-Aryan temples, understanding their regional styles, iconography, and cultural relevance.			
LO3	Students will be able to identify the key features of Dravidian architecture, sculptures, and bronze art, understanding their artistic styles, symbolism, and cultural significance.			

<b>Course Name - Aesthetics (Indian)-I (Theory)</b>		
<b>Course Type – Minor Core    Credit – 02    Hours – 30    Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will develop an understanding of the fundamental principles of <b>Indian philosophy and aesthetics</b> , enabling them to analyze the <b>interrelation between visual and performing arts</b> within the Indian artistic tradition.	
CO2	Students will develop an understanding of the <b>Shadanga theory</b> and its historical interpretations, enabling them to analyze its relevance in Indian art traditions.	
CO3	<b>Course Outcome:</b> Students will gain insight into the <b>Chitrasutra of the Vishnudharmottara Purana</b> , exploring its classification of paintings, artistic tools, surfaces, and its significance within <b>ancient Indian Shilpa texts</b> .	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Introduction to the basic principles of Indian Philosophy and relation with art.</b>  <ul style="list-style-type: none"> <li>Indian notion of Aesthetics.</li> <li>Nature of Art.</li> <li>Inter-relation of Visual and performing arts in Indian Aesthetics</li> <li>Kala/ Lalit Kala/ Vidya</li> </ul>	<b>10</b>
Unit 2.	<b>Six Limbs of Art</b>  <ul style="list-style-type: none"> <li>Shadanga Theory from Jayamangala by Yashodhara (Commentary on Kamasutra)</li> <li>Historical Background of ‘Bharat Shilp ke Shadang’by Abanindranath Tagore</li> </ul>	<b>10</b>
Unit 3.	<b>Vishnudharmottarapurana- Chitrasautra</b>  <ul style="list-style-type: none"> <li>Types of Paintings/ Tools/ Surfaces &amp; Introduction of Shilpa Text (ancient texts on visual arts)</li> </ul>	<b>10</b>
<b>Learning Outcome</b>		
LO1	Students will be able to critically engage with <b>Indian aesthetic theories</b> , comprehend the <b>nature of art</b> , and apply traditional concepts such as <b>Kala, Lalit Kala, and Vidya</b> to their own artistic practice.	
LO2	Students will be able to critically interpret the <b>Six Limbs of Art</b> and apply their principles to artistic analysis and practice.	

LO3	Students will be able to critically analyze the <b>traditional concepts of painting techniques</b> , materials, and surfaces as described in <b>Shilpa texts</b> , and apply this knowledge to their artistic practice and research.
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<b>Course Name - Print- making – III (Practical)</b>		
<b>Course Type - Vocational Skill Course Credit – 02 Hours – 60 Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will gain foundational knowledge of relief printmaking techniques, tools, and historical significance to develop their skills in creating original relief prints.	
CO2	Students will develop technical proficiency in woodcut and linocut processes, enabling them to create expressive relief prints with attention to design and craftsmanship.	
CO3	Students will gain an understanding of professional printmaking practices through the processes of proofing, editioning, and proper care of relief prints.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Introduction to Relief Printing</b> <ul style="list-style-type: none"> <li>• Understanding the concept of relief printmaking.</li> <li>• Tools, materials, and safety practices in the studio.</li> <li>• Historical background and contemporary applications.</li> </ul>	<b>20</b>
Unit 2.	<b>Woodcut and Linocut Techniques</b> <ul style="list-style-type: none"> <li>• Designing for relief print: positive and negative space.</li> <li>• Carving methods and surface preparation.</li> <li>• Inking techniques and hand/presser printing.</li> </ul>	<b>20</b>
Unit 3.	<b>Proofing, Editioning, and Print Care</b> <ul style="list-style-type: none"> <li>• Making test proofs and final editions.</li> <li>• Registration techniques for multiple color blocks.</li> <li>• Proper labeling, signing, and storage of relief prints.</li> </ul>	<b>20</b>
<b>Learning Outcome</b>		
LO1	<b>Learning Outcome:</b> Students will be able to safely use basic tools and materials to design and produce relief prints, while understanding their historical and contemporary contexts.	
LO2	<b>Learning Outcome:</b> Students will be able to design, carve, and print relief artworks using woodcut and linocut techniques, effectively applying positive-negative space and inking methods.	

LO3	<b>Learning Outcome:</b> Students will be able to produce consistent print editions, apply correct registration techniques, and maintain archival standards in labeling, signing, and storing prints.
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<b>Course Name - Print making Theory-I (Theory)</b>		
<b>Course Type – Vocational Skill Course Credit – 01 Hours – 15 Marks -25</b>		
<b>Course Outcome</b>		
CO1	Students will gain an understanding of the <b>historical evolution</b> of printmaking and its transition from traditional to contemporary practices.	
CO2	Students will develop a comprehensive understanding of <b>printmaking techniques</b> across Relief, Intaglio, Planographic, and Stencil processes.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>History and Evolution of Printmaking</b> <ul style="list-style-type: none"> <li>Overview of printmaking History from traditional to contemporary practices.</li> </ul>	<b>7.5</b>
Unit 2.	<b>Techniques and Processes in Printmaking</b> <ul style="list-style-type: none"> <li>Study of various printmaking techniques: <b>Relief (Woodcut, Linocut), Intaglio (Etching, Engraving), Planographic (Lithography), and Stencil (Screen Printing).</b></li> </ul>	<b>7.5</b>
<b>Learning Outcome</b>		
LO1	Students will be able to analyze <b>major printmaking movements</b> and recognize the contributions of <b>renowned printmakers</b> in art history.	
LO2	Students will be able to identify and apply <b>appropriate printmaking methods</b> to create prints using different techniques and materials.	

<b>Course Name - Presentation Skill (Theory)</b>		
<b>Course Type - Vocational Skill Course Credit – 01 Hours – 15 Marks -25</b>		
<b>Course Outcome</b>		
CO1	Students will develop the ability to professionally document their artworks and curate a cohesive digital portfolio that effectively showcases their artistic style and growth.	
CO2	Students will develop the ability to articulate their artistic concepts, processes, and intentions effectively through both written and oral communication, enhancing their professional presentation skills.	
CO3	Students will develop the ability to plan and execute art exhibitions, effectively engaging the public through various outreach strategies.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Visual Documentation and Portfolio Development</b> <ul style="list-style-type: none"> <li>Techniques for photographing and scanning artworks to create high-quality digital reproductions.</li> <li>Organizing and curating a cohesive digital portfolio that reflects individual artistic style and growth.</li> <li>Utilizing design principles to layout portfolios for both print and digital formats.</li> </ul>	<b>05</b>
Unit 2.	<b>Verbal and Written Communication</b> <ul style="list-style-type: none"> <li>Developing artist statements that articulate the concepts, processes, and intentions behind artworks.</li> <li>Practicing oral presentation skills for critiquing sessions, exhibitions, and academic discussions.</li> <li>Learning to write proposals and descriptions for exhibitions, grants, and competitions.</li> </ul>	<b>05</b>
Unit 3.	<b>Exhibition Planning and Public Engagement</b> <ul style="list-style-type: none"> <li>Understanding the logistics of organizing an art exhibition, including space planning and installation.</li> <li>Exploring strategies for engaging audiences through talks, workshops, and social media.</li> <li>Collaborating with peers to plan and execute group exhibitions or art events.</li> </ul>	<b>05</b>

<b>Learning Outcome</b>	
LO1	Students will acquire the skills to photograph and scan their artworks, organize them into a well-structured digital portfolio, and apply design principles to create visually appealing layouts for both print and digital formats.
LO2	Students will acquire the skills to craft compelling artist statements, deliver confident oral presentations, and write clear proposals and descriptions, enabling them to communicate their artistic vision to diverse audiences.
LO3	Students will acquire skills in organizing exhibition logistics, collaborating with peers, and utilizing platforms like talks, workshops, and social media to connect with diverse audiences.

<b>Course Name - Environment Science (Theory)</b>		
<b>Course Type – Ability Enhancement Courses Credit – 01</b>		
<b>Hours – 15 Marks -25</b>		
<b>Course Outcome</b>		
CO1	Students will develop a comprehensive understanding of the multidisciplinary nature of environmental studies, recognizing its scope and significance in fostering public awareness for sustainable development.	
CO2	Students will develop the ability to analyze the interrelationships between natural resources, ecosystems, and biodiversity, understanding their roles in sustaining environmental balance and supporting human well-being.	
CO3	Students will develop the ability to critically assess the impacts of human activities on the environment, understanding the complexities of pollution, resource consumption, and societal influences, while exploring strategies for sustainable environmental management.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Foundations of Environmental Studies</b> <ul style="list-style-type: none"> <li>• <b>Multidisciplinary Nature:</b> Understanding the integration of physical, biological, and social sciences in environmental studies.</li> <li>• <b>Scope and Importance:</b> Exploring the significance of environmental education and its role in sustainable development.</li> <li>• <b>Public Awareness:</b> Recognizing the need for community involvement and awareness in addressing environmental issues.</li> </ul>	05

Unit 2.	<b>Natural Resources and Ecosystems</b> <ul style="list-style-type: none"> <li>• <b>Natural Resources:</b> <ul style="list-style-type: none"> <li>◦ <i>Renewable Resources:</i> Exploration of resources like solar, wind, and biomass energy.</li> <li>◦ <i>Non-renewable Resources:</i> Study of fossil fuels, minerals, and their environmental impacts.</li> </ul> </li> <li>• <b>Ecosystems:</b> <ul style="list-style-type: none"> <li>◦ <i>Structure and Function:</i> Analyzing the components and processes within ecosystems.</li> <li>◦ <i>Energy Flow and Nutrient Cycles:</i> Understanding how energy and nutrients move through ecological systems.</li> </ul> </li> <li>• <b>Biodiversity and Conservation:</b> <ul style="list-style-type: none"> <li>◦ <i>Levels of Biodiversity:</i> Examining genetic, species, and ecosystem diversity.</li> <li>◦ <i>Conservation Strategies:</i> Evaluating methods for preserving biodiversity and natural habitats.</li> </ul> </li> </ul>	05
Unit 3.	<b>Human Impact and Environmental Management</b> <ul style="list-style-type: none"> <li>• <b>Environmental Pollution:</b> <ul style="list-style-type: none"> <li>◦ <i>Types of Pollution:</i> Air, water, soil, and noise pollution and their sources.</li> <li>◦ <i>Effects and Control Measures:</i> Assessing the impacts of pollution and strategies for mitigation.</li> </ul> </li> <li>• <b>Social Issues and the Environment:</b> <ul style="list-style-type: none"> <li>◦ <i>Urbanization and Industrialization:</i> Investigating how societal development affects the environment.</li> <li>◦ <i>Environmental Ethics and Policies:</i> Understanding the role of ethics and legislation in environmental protection.</li> </ul> </li> <li>• <b>Human Population and the Environment:</b> <ul style="list-style-type: none"> <li>◦ <i>Population Growth:</i> Studying the relationship between population dynamics and environmental stress.</li> <li>◦ <i>Resource Consumption:</i> Analyzing how human activities influence resource depletion.</li> </ul> </li> <li>• <b>Field Work:</b> <ul style="list-style-type: none"> <li>◦ <i>Practical Exposure:</i> Engaging in field visits to observe environmental issues firsthand.</li> <li>◦ <i>Data Collection and Analysis:</i> Developing skills to gather and interpret environmental data.</li> </ul> </li> </ul>	05



<b>Learning Outcome</b>	
LO1	Students will acquire the ability to integrate concepts from physical, biological, and social sciences to analyze environmental issues and advocate for informed public engagement and action.
LO2	Students will acquire skills to assess the structure and function of ecosystems, evaluate the impacts of resource utilization, and apply conservation strategies to preserve biodiversity and promote sustainable environmental practices.
LO3	Students will acquire skills to analyze various types of pollution, evaluate the effects of urbanization and industrialization, and apply ethical and policy frameworks to address environmental challenges, fostering informed decision-making for sustainable development.

<b>Course Name - Cyber security (Theory)</b>		
<b>Course Type - Ability Enhancement Courses</b>		<b>Credit – 01</b>
<b>Hours – 15</b>		<b>Marks -25</b>
<b>Course Outcome</b>		
CO1	Students will develop the ability to analyze various forms of cybercrimes and understand the legal frameworks, including national and international laws that govern cyber activities.	
CO2	Students will develop the ability to analyze and implement security measures for social media and e-commerce platforms, understanding their role in protecting digital identities and transactions.	
CO3	Students will develop the ability to implement and manage security measures for digital devices, utilizing appropriate cyber security tools to protect against threats and ensure data integrity.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Cybercrime and Cyber Law</b> <ul style="list-style-type: none"> <li>• <b>Understanding Cybercrime:</b> Exploration of various cyber offenses such as hacking, identity theft, financial fraud, and cyberbullying.</li> <li>• <b>Legal Frameworks:</b> Study of national and international laws addressing cybercrime, including the Information Technology</li> </ul>	05

	<p>Act and its implications.</p> <ul style="list-style-type: none"> <li>• <b>Case Studies:</b> Analysis of real-world cybercrime incidents to understand legal proceedings and enforcement challenges.</li> </ul>	
Unit 2.	<p><b>Social Media and E-Commerce Security</b></p> <ul style="list-style-type: none"> <li>• <b>Social Media Risks:</b> Identification of threats like phishing, impersonation, and data breaches on platforms like Facebook, Instagram, and Twitter.</li> <li>• <b>E-Commerce Vulnerabilities:</b> Examination of security issues in online shopping and digital payment systems, including fraud prevention measures.</li> <li>• <b>Best Practices:</b> Guidelines for secure usage of social media and e-commerce platforms, emphasizing privacy settings and transaction safety.</li> </ul>	05
Unit 3	<p><b>Digital Devices Security and Cyber security Tools</b></p> <ul style="list-style-type: none"> <li>• <b>Device Protection:</b> Strategies for securing computers, smartphones, and its devices against malware and unauthorized access.</li> <li>• <b>Cyber security Tools:</b> Introduction to antivirus software, firewalls, encryption technologies, and multi-factor authentication methods.</li> <li>• <b>Emerging Technologies:</b> Overview of advanced cyber security solutions like AI-driven threat detection and block chain-based security protocols.</li> </ul>	05
<b>Learning Outcome</b>		
LO1	Students will acquire skills to identify different types of cyber offenses, comprehend the implications of cyber laws such as the Information Technology Act, and evaluate real-world cases to understand legal proceedings and enforcement challenges.	
LO2	Students will acquire skills to identify threats such as phishing and data breaches, and apply best practices to secure personal and financial information on social media and e-commerce platforms.	
LO3	Students will acquire skills to identify vulnerabilities in digital devices and apply cyber security tools such as antivirus software, firewalls, and encryption technologies to mitigate risks effectively.	

<b>Course Name - Research Project I (Theory)</b>		
<b>Course Type - Co-Curricular Courses    Credit – 02    Hours – 30    Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will develop the ability to critically analyze the role of historical sites and museums in preserving and presenting art and cultural heritage, understanding their impact on public engagement and education.	
CO2	Students will develop the ability to critically examine the roles of art centers, artist studios, and art fairs in shaping contemporary art practices, understanding their influence on creative development, community engagement, and professional opportunities.	
CO3	Students will develop the ability to critically analyze the role of biannual exhibitions and art competitions in the professional development of artists, understanding their influence on visibility, career advancement, and the art market.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Exploring Historical Sites and Museums</b> <ul style="list-style-type: none"> <li>• <b>Objective:</b> Investigate the role of historical sites and museums in preserving and presenting art and cultural heritage.</li> <li>• <b>Focus Areas:</b> <ul style="list-style-type: none"> <li>○ Analyze the architecture and design of museums and galleries.</li> <li>○ Study the curation and display methods employed in exhibitions.</li> <li>○ Examine the impact of these institutions on public engagement with art.</li> </ul> </li> </ul>	<b>10</b>
Unit 2.	<b>Art Centers, Artist Studios, and Art Fairs</b> <ul style="list-style-type: none"> <li>• <b>Objective:</b> Examine the function and influence of art centers, artist studios, and art fairs on contemporary art practice.</li> <li>• <b>Focus Areas:</b> <ul style="list-style-type: none"> <li>○ Explore the collaborative environment of art centers and their role in fostering creativity.</li> <li>○ Investigate how artist studios contribute to the development of individual artistic styles.</li> <li>○ Assess the significance of art fairs in promoting artists and connecting them with audiences.</li> </ul> </li> </ul>	<b>10</b>

Unit 3.	<b>Biannual Exhibitions and Art Competitions</b> <ul style="list-style-type: none"> <li>• <b>Objective:</b> Analyze the role of biannual exhibitions and art competitions in the professional development of artists.</li> <li>• <b>Focus Areas:</b> <ul style="list-style-type: none"> <li>○ Study the themes and selection processes of major art competitions.</li> <li>○ Evaluate the opportunities these events provide for exposure and career advancement.</li> <li>○ Investigate the impact of such events on the art market and public perception of art.</li> </ul> </li> </ul>	10
<b>Learning Outcome</b>		
LO1	Students will acquire skills to evaluate the architecture, curation, and exhibition methods of museums and galleries, assessing how these elements influence audience interaction and the dissemination of cultural narratives.	
LO2	Students will acquire skills to analyze how collaborative environments in art centers, the personal workspace of artist studios, and the exposure provided by art fairs contribute to the evolution of individual artistic styles and the broader art ecosystem.	
LO3	Students will acquire skills to evaluate the themes, selection processes, and impacts of major art competitions and exhibitions, assessing how these events provide exposure and shape public perception of art.	

**Subject Titles and Details**  
**SYBFA Applied Art – Semester IV**

Course Name - Head Study- II (Practical)				
Course Type - Major Core		Credit – 02	Hours – 60	Marks -50
Course Outcome				
CO1	Students will develop an in-depth understanding of cranial structure, enabling them to accurately depict variations in age, gender, and ethnicity in head studies.			
CO2	Students will gain proficiency in rendering realistic skin textures and tones, enhancing the lifelike quality of their head studies.			
CO3	Students will develop the ability to analyze and adapt master artists' portrait techniques while exploring personal expression in head studies.			
	Course Content			Hours
Unit 1.	<b>Advanced Structural Analysis of the Head</b> <ul style="list-style-type: none"><li>• Detailed study of cranial landmarks and their influence on form.</li><li>• Understanding age, gender, and ethnic variations in head structure.</li><li>• Breakdown of complex head angles and dynamic poses.</li></ul>			20
Unit 2.	<b>Texture and Skin Detailing</b> <ul style="list-style-type: none"><li>• Rendering skin tones and textures with various mediums.</li><li>• Techniques for depicting wrinkles, pores, and subtle facial details.</li><li>• Studying the effects of lighting on different skin types and tones.</li></ul>			20
Unit 3.	<b>Master Studies and Creative Interpretation</b> <ul style="list-style-type: none"><li>• Analyzing portrait techniques of master artists.</li><li>• Exploring stylization versus realism in head study.</li><li>• Creating expressive and conceptual head studies based on imagination.</li></ul>			20
Learning Outcome				
LO1	Students will be able to analyze and construct complex head angles and dynamic poses with structural accuracy.			
LO2	Students will be able to depict wrinkles, pores, and subtle facial details while effectively applying lighting techniques to different skin types and tones.			
LO3	Students will be able to differentiate between stylization and realism, applying creative interpretation to produce expressive and imaginative head studies.			

<b>Course Name - Drawing from Life – IV (Practical)</b>		
<b>Course Type - Major Core</b>	<b>Credit – 02</b>	<b>Hours – 60</b>
<b>Course Outcome</b>		
CO1	Students will develop a strong understanding of figure construction, enabling them to create well-structured and dynamic compositions with accurate proportions and movement.	
CO2	Students will gain the ability to accurately depict drapery and clothing, understanding how fabric interacts with the human form to enhance realism and expression in figure drawing.	
CO3	Students will develop the ability to compose figures within a spatial context, effectively using perspective and depth to create engaging narrative compositions.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Advanced Figure Construction</b> <ul style="list-style-type: none"> <li>• Breaking down the figure into geometric shapes for better structure.</li> <li>• Studying dynamic poses and weight distribution.</li> <li>• Exploring exaggeration and stylization for expressive figure drawing.</li> </ul>	30
Unit 2.	<b>Drapery and Clothing Study</b> <ul style="list-style-type: none"> <li>• Understanding the behavior of fabric on the human body.</li> <li>• Studying different types of folds (pipe, zigzag, spiral, and inert folds).</li> <li>• Rendering textures and patterns in clothing through shading techniques.</li> </ul>	30
Unit 3.	<b>Composition and Spatial Awareness</b> <ul style="list-style-type: none"> <li>• Placing figures within a background for narrative storytelling.</li> <li>• Exploring perspective and depth in life drawing.</li> <li>• Creating balanced compositions with multiple figures in a scene.</li> </ul>	30
<b>Learning Outcome</b>		
LO1	Students will be able to break down complex human forms into geometric shapes, analyze weight distribution, and apply stylization techniques for expressive figure drawing.	
LO2	Students will be able to analyze different types of fabric folds, render textures and patterns effectively, and apply shading techniques to create depth and movement in drapery.	
LO3	Students will be able to arrange multiple figures within a scene, apply perspective techniques, and balance elements to enhance storytelling in life drawing.	

<b>Course Name - Still Life -II (Practical)</b>		
<b>Course Type - Major Core</b>	<b>Credit – 02</b>	<b>Hours – 60</b>
<b>Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will explore and analyze the use of symbolism and narrative in still life compositions, understanding how objects can convey deeper meanings and cultural references.	
CO2	Students will explore and apply advanced painting techniques across various mediums and surfaces, enhancing their ability to depict texture, depth, and form in still life compositions.	
CO3	Students will explore and analyze contemporary interpretations of still life, including abstract, minimalistic, and mixed-media approaches, fostering innovation and personal expression in their artistic practice.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Symbolism and Narrative in Still Life</b> <ul style="list-style-type: none"> <li>Explore how objects in still life compositions can convey deeper meanings, cultural references, or personal narratives.</li> <li>Study historical and contemporary examples to understand the use of symbolism in still life art.</li> </ul>	20
Unit 2.	<b>Advanced Techniques: Mediums and Surfaces</b> <ul style="list-style-type: none"> <li>Experiment with various painting mediums such as oil, acrylic, and watercolor, and their application on different surfaces like canvas, wood, or paper.</li> <li>Learn techniques like glazing, impasto, and dry brush to achieve desired textures and effects.</li> </ul>	20
Unit 3.	<b>Contemporary Approaches to Still Life</b> <ul style="list-style-type: none"> <li>Investigate modern interpretations of still life, including abstract, minimalistic, and mixed-media approaches.</li> <li>Encourage personal expression and innovation by integrating unconventional materials or digital elements into still life compositions</li> </ul>	20
<b>Learning Outcome</b>		
LO1	Students will be able to create still life artworks that incorporate symbolic elements to express personal or cultural narratives, demonstrating an understanding of compositional storytelling.	

LO2	Students will demonstrate proficiency in utilizing techniques such as glazing, impasto, and dry brush with mediums like oil, acrylic, and watercolor on diverse surfaces, effectively achieving desired visual effects in their still life artworks.
LO3	Students will be able to create still life compositions that integrate unconventional materials or digital elements, demonstrating an understanding of modern techniques and individual artistic voice.

<b>Course Name - Pictorial Design- II (Practical)</b>		
<b>Course Type - Minor Core</b>	<b>Credit – 02</b>	<b>Hours – 60</b>
<b>Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will explore and analyze the use of visual elements to convey narratives and concepts in design, understanding techniques for developing compelling stories within pictorial compositions.	
CO2	Students will explore and analyze the role of typography in pictorial design, understanding how to effectively integrate text with images to enhance visual communication.	
CO3	Students will explore and apply digital tools and software to create and manipulate pictorial designs, integrating traditional and digital methods to develop mixed-media artworks that push creative boundaries.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Visual Storytelling and Concept Development</b> <ul style="list-style-type: none"> <li>Explore how to convey narratives and concepts through visual elements in design.</li> <li>Study techniques for developing compelling stories and messages within pictorial compositions</li> </ul>	20
Unit 2.	<b>Typography and Text Integration</b> <ul style="list-style-type: none"> <li>Understand the role of typography in pictorial design and how to effectively integrate text with images.</li> <li>Learn about font selection, hierarchy, and the interplay between textual and visual elements.</li> </ul>	20
Unit 3.	<b>Digital Media and Mixed Techniques</b>	20



	<ul style="list-style-type: none"> <li>Experiment with digital tools and software to create and manipulate pictorial designs.</li> <li>Combine traditional and digital methods to develop mixed-media artworks that push creative boundaries.</li> </ul>	
<b>Learning Outcome</b>		
LO1	Students will be able to create pictorial designs that effectively communicate narratives and concepts, demonstrating proficiency in visual storytelling techniques and compositional strategies.	
LO2	Students will be able to apply principles of font selection, hierarchy, and the interplay between textual and visual elements to create cohesive and impactful pictorial compositions.	
LO3	Students will be able to demonstrate proficiency in combining traditional art techniques with digital media, utilizing various tools and software to produce innovative mixed-media compositions.	

Course Name - History of Art (western) IV (Theory)				
Course Type - Minor Core		Credit – 02	Hours – 30	Marks -50
Course Outcome				
CO1	Students will develop an understanding of the artistic and cultural significance of Romanesque art, analyzing its materials, techniques, and religious influences.			
CO2	Students will gain an in-depth understanding of Gothic art and architecture, analyzing its structural innovations, stylistic features, and symbolic significance.			
CO3	Students will develop a comprehensive understanding of the Renaissance period, examining its artistic innovations, key figures, and the interplay between art, religion, and society.			
CO4	Students will understand the characteristics of Mannerism, exploring its departure from Renaissance ideals through exaggerated forms, complex compositions, and expressive techniques.			
CO5	Students will gain an understanding of the expansion of the Renaissance beyond Italy, analyzing its artistic, cultural, and historical significance across Europe.			

	Course Content	Hours
Unit 1.	<b>Romanesque Art</b> <ul style="list-style-type: none"> <li>• Study of <b>Mosaics in France, Manuscripts and Handbook Covers, and Decorative Objects.</b></li> <li>• Examination of <b>period, purpose, subjects, material features, trade, religion, and development plans</b> in Romanesque art.</li> </ul>	6
Unit 2.	<b>Gothic Art</b> <ul style="list-style-type: none"> <li>• Analysis of <b>Gothic cathedrals, stained glass, ribbed vaulting, the Church of Salisbury, flying buttresses, rose windows, and nave elevation.</b></li> <li>• Understanding <b>style, patterns, structure, material, and purpose</b> in Gothic architecture and decorative arts.</li> </ul>	6
Unit 3.	<b>The Renaissance Period</b> <ul style="list-style-type: none"> <li>• Study of key artists: <ul style="list-style-type: none"> <li>◦ <b>Sculptors:</b> Niccolò dell'Arca, Donatello, Michelangelo.</li> <li>◦ <b>Painters:</b> Giotto di Bondone, Masaccio, Sandro Botticelli, Andrea Mantegna, Leonardo da Vinci, Raphael.</li> <li>◦ <b>Architect:</b> Filippo Brunelleschi.</li> </ul> </li> <li>• Analysis of <b>religious symbolism, representation, narration, and emerging artistic techniques</b> such as <b>sfumato, chiaroscuro, perspective, foreshortening, and proportion.</b></li> </ul>	6
Unit 4.	<b>Mannerism</b> <ul style="list-style-type: none"> <li>◦ <b>Painters:</b> Agnolo Bronzino, Giovanni Bellini, Titian, Tintoretto.</li> <li>◦ <b>Sculptor:</b> Giovanni da Bologna.</li> <li>• Examination of Mannerism's distinct stylistic elements, exaggerated forms, and dramatic compositions.</li> </ul>	6
Unit 5.	<b>The Renaissance beyond Italy</b> <ul style="list-style-type: none"> <li>• Exploration of the <b>Renaissance movement in other parts of Europe</b>, focusing on key artists: <ul style="list-style-type: none"> <li>◦ <b>Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Pieter Bruegel the Elder, El Greco, and Hans Memling.</b></li> </ul> </li> <li>• Study of the <b>historical development of Western painting</b>, including its <b>societal, cultural, political, and economic influences.</b></li> </ul>	6

Learning Outcome	
LO1	Students will be able to identify and interpret Romanesque mosaics, manuscripts, and decorative objects in relation to their historical and religious contexts.
LO2	Students will be able to identify key elements of Gothic cathedrals and artworks, interpreting their architectural techniques, decorative styles, and cultural relevance.
LO3	Students will be able to analyze Renaissance artworks, identifying stylistic advancements such as sfumato, chiaroscuro, perspective, and proportion in relation to their historical and cultural contexts.
LO4	Students will be able to analyze Mannerist artworks, identifying key artists, stylistic distortions, and the movement's impact on the evolution of Western art.
LO5	Students will be able to compare and contrast Renaissance developments in different regions, identifying key artists, stylistic variations, and the movement's broader impact on Western art.

Course Name - Aesthetics (Indian)- II (Theory)		
<b>Course Type - Open Elective</b>	<b>Credit – 02</b>	<b>Hours – 30</b>
<b>Marks -50</b>		
Course Outcome		
CO1	Students will gain an in-depth understanding of Rasa theory and its significance in Indian aesthetics, literature, and performing arts.	
CO2	<b>Course Outcome:</b> Students will develop a comprehensive understanding of the interpretations of Rasa-Sutra by key commentators and their impact on Indian aesthetics.	
CO3	<b>Course Outcome:</b> Students will gain an in-depth understanding of the Navarasa and the elements that influence the aesthetic experience in Indian art and literature.	
CO4	<b>Course Outcome:</b> Students will develop an understanding of Dhvani-Siddhanta and key poetic theories, enabling them to analyze and appreciate the nuances of Indian literary aesthetics.	
Course Content		Hours
Unit 1.	<b>Introduction to Rasa Theory</b> <ul style="list-style-type: none"> <li>Definition, nature, and scope of Rasa in Indian aesthetics.</li> <li>Understanding poetry as an expression of emotive meaning.</li> <li>The validity of Rasa as a theoretical concept in art and literature.</li> <li>An introduction to <i>Natyasastra</i> as the foundational text of Indian</li> </ul>	7.5

	<p>aesthetics.</p> <ul style="list-style-type: none"> <li>• Exploration of the term <i>Rasa</i> and <i>Rasa Sutra</i> (terms, values, purpose, and mode of creation).</li> </ul>	
Unit 2.	<p><b>The Four Commentators of Rasa-Sutra</b></p> <ul style="list-style-type: none"> <li>• <i>Abhinavagupta</i>’s significant contributions to Rasa theory.</li> <li>• <i>Bhatta Lolatta</i>’s Utpattivada (theory of Rasa as a psychological state).</li> <li>• <i>Sri Sankuka</i>’s Anumitivada (theory of inference in aesthetic experience).</li> <li>• <i>Bhatta Nayaka</i>’s Bhuktivada (theory of aesthetic enjoyment and transcendence).</li> </ul>	7.5
Unit 3.	<p><b>Navarasa and Rasa-Vighna</b></p> <ul style="list-style-type: none"> <li>• Study of the nine Rasas (Navarasa) and their significance in artistic expression.</li> <li>• Analysis of factors that enhance or hinder the experience of Rasa (Rasa-Vighna).</li> </ul>	7.5
Unit 4.	<p><b>Dhvani-Siddhanta and Poetic Theories</b></p> <ul style="list-style-type: none"> <li>• <i>Dhvani</i> (suggestion) as the essence of poetry.</li> <li>• Key literary concepts: <ul style="list-style-type: none"> <li>◦ <i>Alankara</i> (figures of speech).</li> <li>◦ <i>Auchitya</i> (propriety and appropriateness in artistic expression).</li> <li>◦ <i>Riti</i> (style and poetic diction).</li> <li>◦ <i>Guna-Dosha</i> (qualities and flaws in poetic composition).</li> </ul> </li> </ul>	7.5
<b>Learning Outcome</b>		
LO1	By the end of the course, students will be able to analyze and interpret artistic expressions through the lens of Rasa and its theoretical framework.	
LO2	By the end of the course, students will be able to critically analyze and compare the different theoretical perspectives on Rasa and their application in artistic and literary works.	
LO3	By the end of the course, students will be able to identify, interpret, and apply the concept of Navarasa in visual and performing arts while recognizing factors that affect Rasa realization.	
LO3	By the end of the course, students will be able to identify and apply concepts like Alankara, Auchitya, Riti, and Guna-Dosha in the critical evaluation of poetry and artistic expression.	

<b>Course Name - Print- making – IV (Practical)</b>		
<b>Course Type – Open Elective Course    Credit – 02    Hours – 60    Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will be able to create multi-color prints using advanced block printing techniques with proper color registration and layering.	
CO2	Students will explore and apply diverse textural techniques to enhance the expressive quality of relief prints.	
CO3	Students will develop original compositions that reflect personal themes and effective visual storytelling in relief prints.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Advanced Multi-block and Reduction Printing</b> <ul style="list-style-type: none"> <li>• Techniques of multi-color printing using multiple blocks or reduction method.</li> <li>• Understanding registration and layering of colors.</li> <li>• Exploring visual rhythm and harmony through color planning.</li> </ul>	20
Unit 2.	<b>Texture and Surface Experimentation</b> <ul style="list-style-type: none"> <li>• Creating visual texture using various carving tools and materials.</li> <li>• Incorporating natural and found textures in relief blocks.</li> <li>• Enhancing expressive quality of prints through surface variation.</li> </ul>	20
Unit 3.	<b>Creative Composition and Concept Development</b> <ul style="list-style-type: none"> <li>• Developing personal themes and narratives in relief prints.</li> <li>• Planning layout and design for aesthetic impact.</li> <li>• Integrating visual storytelling with relief printing techniques.</li> </ul>	20
<b>Learning Outcome</b>		
LO1	Learners will understand and apply reduction and multi-block printing methods to achieve visual harmony and rhythm in their artwork.	
LO2	Learners will experiment with tools and materials to create rich surface textures and incorporate found elements into their printmaking.	
LO3	Learners will plan and execute narrative-driven designs, combining layout skills with creative concept development.	

<b>Course Name - Print making Theory-II (Theory)</b>		
<b>Course Type – Vocational Skill Courses    Credit – 02    Hours – 30    Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will be able to experiment with <b>layering, color application, and editioning techniques</b> to create well-composed and aesthetically refined prints.	
CO2	Students will critically analyze the works and contributions of prominent Indian printmakers, understanding their techniques, stylistic approaches, and innovations that have shaped the evolution of printmaking in India.	
CO3	Students will gain comprehensive knowledge of prominent printmaking centers in India, understanding their infrastructure, facilities, and contributions to the development of printmaking practices.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Print Aesthetics and Composition</b> <ul style="list-style-type: none"> <li>Principles of design, texture, and contrast in printmaking.</li> <li>Experimentation with layering, color application, and editioning techniques.</li> </ul>	10
Unit 2.	<b>Prominent Indian printmakers and their pivotal contributions to the evolution of printmaking in India, encompassing their techniques, stylistic approaches, and innovations</b> <ul style="list-style-type: none"> <li>Somnath Hore, Krishna Reddy, K.G. Subramanyan, Jyoti Bhatt, Anupam Sud, Chittaprosad Bhattacharya, Lalitha Lajmi, Devraj Dakoji.</li> <li>Shyam Sharma, Laxma Goada, Palani Appan, Vijay Bagudi, Hanumant kambli, Anant Nikam,</li> <li>Tejasvini Sonawane, Suchita ghadge, Shriniwas mehatre, Sachin Nimbalkar</li> </ul>	10
Unit 3.	<b>Centers of printmaking in India.</b> <ul style="list-style-type: none"> <li>Lalit Kala Akademi – Garhi Studio, New Delhi</li> <li>Lalit Kala Akademi – Regional Centre, Lucknow, Uttar Pradesh</li> <li>Lalit Kala Akademi – Regional Centre, Bhubaneswar, Odisha</li> <li>Lalit Kala Akademi – Regional Centre, Chennai, Tamil Nadu</li> <li>Cholamandal Artists' Village, Chennai, Tamil Nadu</li> </ul>	10

Learning Outcome	
LO1	Students will learn to apply <b>design principles, texture, and contrast</b> to enhance the visual impact of their prints.
LO2	Students will identify and articulate the distinctive printmaking techniques and styles employed by key Indian artists, evaluating their impact on contemporary printmaking practices.
LO3	Students will be able to identify and describe the role of major printmaking institutions in India, analyzing how their resources and environments support artistic growth and innovation.

Course Name - Physical Education (Practical)		
Course Type – Ability Enhancement Courses Credit-01 Hours -30 Marks -25		
Course Outcome		
CO1	Students will gain a deep understanding of the components of physical fitness and wellness, and how they contribute to overall health, quality of life, and personal well-being.	
CO2	Students will develop a comprehensive understanding of yoga as a mind-body practice, encompassing physical postures (asanas), breathing techniques (pranayama), and meditation, to enhance overall health, flexibility, strength, and mental well-being.	
	Course Content	Hours
Unit 1.	<b>Physical Fitness, Wellness &amp; Lifestyle</b> <ul style="list-style-type: none"> <li>• <b>Meaning &amp; Importance:</b> Understanding the significance of maintaining physical fitness and wellness for overall health and quality of life.</li> <li>• <b>Components of Physical Fitness:</b> <ul style="list-style-type: none"> <li>○ <i>Cardiovascular Endurance:</i> The ability of the heart and lungs to supply oxygen during sustained physical activity.</li> <li>○ <i>Muscular Strength:</i> The maximum amount of force a muscle or group of muscles can generate.</li> <li>○ <i>Muscular Endurance:</i> The ability of a muscle to continue to perform without fatigue.</li> <li>○ <i>Flexibility:</i> The range of motion available at a joint.</li> <li>○ <i>Body Composition:</i> The proportion of fat and non-fat mass in the body.</li> </ul> </li> </ul>	12.5

	<ul style="list-style-type: none"> <li>• <b>Components of Wellness:</b> <ul style="list-style-type: none"> <li>○ <i>Physical Wellness:</i> Regular physical activity and proper nutrition.</li> <li>○ <i>Emotional Wellness:</i> Understanding and managing feelings.</li> <li>○ <i>Social Wellness:</i> Developing a sense of connection and belonging.</li> <li>○ <i>Intellectual Wellness:</i> Engaging in creative and stimulating mental activities.</li> <li>○ <i>Spiritual Wellness:</i> Seeking meaning and purpose in human existence.</li> </ul> </li> </ul>	
Unit 2.	<b>Yoga</b> <ul style="list-style-type: none"> <li>• <b>Meaning &amp; Importance:</b> Yoga is a mind-body practice that combines physical postures, breathing exercises, and meditation to promote overall health and well-being.</li> <li>• <b>Elements of Yoga:</b> <ul style="list-style-type: none"> <li>○ <i>Asanas:</i> Physical postures that improve flexibility, strength, and balance.</li> <li>○ <i>Pranayama:</i> Breathing techniques that enhance respiratory function and mental clarity.</li> <li>○ <i>Meditation:</i> Mental exercises that promote relaxation and mindfulness.</li> </ul> </li> <li>• <b>Introduction to Key Asanas:</b> <ul style="list-style-type: none"> <li>○ <i>Sukhasana:</i> Easy Pose, promotes relaxation and meditation.</li> <li>○ <i>Tadasana:</i> Mountain Pose, improves posture and balance.</li> <li>○ <i>Padmasana:</i> Lotus Pose, enhances meditation and flexibility.</li> <li>○ <i>Shashankasana:</i> Rabbit Pose, stretches the spine and calms the mind.</li> <li>○ <i>Naukasana:</i> Boat Pose, strengthens the core and improves digestion.</li> <li>○ <i>Vrikshasana:</i> Tree Pose, enhances balance and concentration.</li> <li>○ <i>Garudasana:</i> Eagle Pose, improves focus and balance</li> </ul> </li> </ul>	12.5
<b>Learning Outcome</b>		
LO1	Students will demonstrate practical knowledge by engaging in physical activities that enhance cardiovascular endurance, muscular strength, flexibility, and body composition	



	while also promoting emotional, social, intellectual, and spiritual wellness.
LO2	Students will acquire the ability to perform key yoga asanas such as Sukhasana, Tadasana, Padmasana, Shashankasana, Naukasana, Vrikshasana, and Garudasana, demonstrating proper alignment and breathing techniques to improve physical fitness and mental focus.

<b>Course Name - Human right (Theory)</b>		
<b>Course Type - Ability Enhancement Courses</b>		<b>Credit – 01</b>
<b>Hours – 15    Marks -25</b>		
<b>Course Outcome</b>		
CO1	Students will develop a comprehensive understanding of human rights and duties, encompassing the significance of human values, the interrelationship between rights and duties, and the role of legal instruments in safeguarding human rights.	
CO2	Students will develop a comprehensive understanding of the various legal instruments utilized in international human rights law, including their definitions, significance, and the role they play in enforcing human rights globally.	
CO3	Students will develop a comprehensive understanding of the historical evolution of human rights, the role of the United Nations in promoting and protecting these rights, and the provisions outlined in the Universal Declaration of Human Rights.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Introduction to Human Rights and Duties</b> <ul style="list-style-type: none"> <li>• <b>Human Values:</b> Understanding the significance of dignity, liberty, equality, justice, unity in diversity, ethics, and morals.</li> <li>• <b>Human Rights Education:</b> Meaning and importance of educating individuals on human rights to foster a just society.</li> <li>• <b>Rights and Duties:</b> The interrelationship between inherent, inalienable, and universal rights for individuals and groups, and the corresponding duties.</li> </ul>	8
Unit 2.	<b>Legal Instruments and Terminology</b> <ul style="list-style-type: none"> <li>• <b>Legal Instruments:</b> Definition and significance of binding legal instruments such as covenants, charters, declarations, treaties, conventions, protocols, executive orders, and statutes.</li> </ul>	8

	<ul style="list-style-type: none"> <li>• <b>International Law:</b> Understanding the role of various legal documents in enforcing human rights.</li> </ul>	
Unit 3.	<b>United Nations and Human Rights</b> <ul style="list-style-type: none"> <li>• <b>History of Human Rights:</b> A brief history of human rights from international and national perspectives.</li> <li>• <b>UN Provisions:</b> Overview of the United Nations Charter and the Universal Declaration of Human Rights, covering civil, political, economic, social, and cultural rights, and duties and limitations.</li> <li>• <b>Final Provisions:</b> A look at the final provisions of the Universal Declaration of Human Rights.</li> </ul>	9
<b>Learning Outcome</b>		
LO1	Students will acquire the ability to critically analyze and apply human rights concepts, recognizing their inherent, inalienable, and universal nature, and understand their practical implications in societal contexts.	
LO2	Students will acquire the ability to identify and differentiate between various legal instruments such as covenants, charters, declarations, treaties, conventions, protocols, executive orders, and statutes, and understand their application in the protection and promotion of human rights.	
LO3	Students will acquire the ability to critically analyze the historical development of human rights, interpret the provisions of the United Nations Charter and the Universal Declaration of Human Rights, and understand their application in safeguarding civil, political, economic, social, and cultural rights.	

<b>Course Name - Research Project II (Theory)</b>			
<b>Course Type - Field Project</b>	<b>Credit – 02</b>	<b>Hours – 30</b>	<b>Marks -50</b>
<b>Course Outcome</b>			
CO1	Students will develop the ability to critically analyze and participate in community-based art initiatives, understanding their role in fostering social cohesion and addressing societal issues through public art.		
CO2	Students will develop the ability to critically analyze and engage with artist residencies and collaborative workshops, understanding their role in fostering artistic growth and professional development.		

CO3	Students will develop the ability to critically analyze and engage with digital platforms, understanding their role in contemporary art presentation and dissemination.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Community Art Initiatives and Public Art Projects</b> <ul style="list-style-type: none"> <li>• <b>Objective:</b> Investigate how art engages with communities through public installations and collaborative projects.</li> <li>• <b>Focus Areas:</b> <ul style="list-style-type: none"> <li>○ Study of murals, street art, and community-driven art initiatives.</li> <li>○ Analysis of the impact of public art on community identity and social issues.</li> <li>○ Documentation of the processes involved in planning and executing public art projects</li> </ul> </li> </ul>	10
Unit 2.	<b>Artist Residencies and Collaborative Workshops</b> <ul style="list-style-type: none"> <li>• <b>Objective:</b> Explore opportunities for artistic growth through residencies and collaborative environments.</li> <li>• <b>Focus Areas:</b> <ul style="list-style-type: none"> <li>○ Research on national and international artist residency programs.</li> <li>○ Examination of the benefits and challenges of collaborative art-making.</li> <li>○ Interviews or case studies of artists who have participated in residencies or workshops</li> </ul> </li> </ul>	10
Unit 3	<b>Digital Platforms and Virtual Exhibitions</b> <ul style="list-style-type: none"> <li>• <b>Objective:</b> Understand the role of digital media in contemporary art presentation and dissemination.</li> <li>• <b>Focus Areas:</b> <ul style="list-style-type: none"> <li>○ Study of online galleries, virtual exhibitions, and digital art fairs.</li> <li>○ Evaluation of the accessibility and reach of digital platforms for artists and audiences.</li> <li>○ Analysis of how digital tools are transforming traditional exhibition practices.</li> </ul> </li> </ul>	10
<b>Learning Outcome</b>		

LO1	Students will acquire skills to plan, document, and evaluate public art projects, including murals and community-driven installations, recognizing their impact on community identity and social discourse.
LO2	Students will acquire skills to research, document, and evaluate various artist residency programs and collaborative workshops, recognizing their impact on individual artistic practice and the broader art community.
LO3	Students will acquire skills to research, document, and evaluate various digital exhibition platforms, recognizing their impact on accessibility, audience engagement, and the evolution of art curation.

<b>Course Name - Digital Design (Practical)</b>		
<b>Course Type - Field Project</b>	<b>Credit – 02</b>	<b>Hours – 60</b>
<b>Marks -50</b>		
<b>Course Outcome</b>		
CO1	Students will be able to proficiently utilize digital painting software—such as Adobe Photoshop, Corel Painter, and Procreate—to create complex pictorial compositions, demonstrating an understanding of digital tools and techniques.	
CO2	Students will proficiently integrate traditional art techniques with digital tools to create cohesive mixed-media artworks, demonstrating an understanding of both mediums' interplay.	
CO3	Students will develop the ability to prepare and present their artwork digitally, effectively showcasing their artistic skills and concepts through professional portfolios suitable for various platforms, including print, web, and online galleries.	
	<b>Course Content</b>	<b>Hours</b>
Unit 1.	<b>Digital Tools for Pictorial Composition</b> <ul style="list-style-type: none"> <li>• Introduction to digital painting software such as Adobe Photoshop, Corel Painter, and Procreate.</li> <li>• Understanding layers, brushes, and digital color palettes to create complex compositions.</li> <li>• Utilizing digital sketching techniques to plan and refine artwork.</li> </ul>	20
Unit 2.	<b>Integrating Traditional and Digital Media</b> <ul style="list-style-type: none"> <li>• Techniques for digitizing traditional artworks using scanners</li> </ul>	20

	and cameras. <ul style="list-style-type: none"> <li>Combining hand-drawn elements with digital enhancements to create mixed-media pieces.</li> <li>Exploring the interplay between texture, form, and color in hybrid artworks.</li> </ul>	
Unit 3.	<b>Digital Presentation and Portfolio Development</b> <ul style="list-style-type: none"> <li>Preparing digital files for various outputs, including print and web.</li> <li>Designing digital portfolios that effectively showcase artistic skills and concepts.</li> <li>Understanding the basics of digital exhibition platforms and online galleries.</li> </ul>	20
<b>Learning Outcome</b>		
LO1	Students will acquire the ability to effectively use digital layers, brushes, and color palettes, enabling them to plan, refine, and execute detailed digital artworks that reflect their creative concepts.	
LO2	Students will acquire the ability to digitize traditional artworks and enhance them using digital software, effectively combining textures, forms, and colors to produce innovative hybrid pieces.	
LO3	Students will acquire the skills to format digital files appropriately for different outputs, design cohesive digital portfolios, and understand the basics of digital exhibition platforms, enhancing their readiness for professional artistic endeavors.	