

Department of Fine Arts & Music
Rajiv Gandhi University
Rono Hills, Doimukh

COURSE DETAILS of B.F.A. SYLLABUS

BFA Foundation Course:

Semester-I

Core Courses (Studio course)	Aim & Objective	Marks	
1. Basic Drawing-I 2. Introduction to Painting-I 3. Introduction to Clay Modelling-I 4. Basic Design-I 5. Introduction to Printmaking-I	<p>1. Foundation course will introduce students to different basic understanding of the material-based practice of visual art.</p> <p>2. Basic introduction of form, space, colour, texture will be explored through close observation of nature through geometrical form and structural drawing and building like armature study.</p> <p>3. Innovative workshop models will be developed to introduce a multi-sensory understanding of our environment and visual culture.</p> <p>4. Design as a translation of experience of nature into two dimensional, three dimensional and mix media technique like assemblage will be introduced through material mapping. Introduction of print making (lino cut, wood cut, etc.)</p> <p>Medium: pencil, water colour, clay modelling and other found material, lino cut, etc.</p> <p>References Books: Ways of Seeing by John Berger, Living Tradition by K.G. Subramanyan and others.</p>	100 x 5 =500	
History of Art (Theory Papers; compulsory subjects)			
Introduction to Visual Art	<p>1. Introduction to Art: Pre-Historic Art to Modern Art; a chronological order of Visual Art History</p> <p>2. Introduction to different form of Arts and Meaning</p>	<p>1. A general understanding for the chronological development of the visual arts from Pre-Historic to the Modern era, guided towards the building of an aesthetic perception based on the timeline.</p> <p>2. Introduction to different form of arts and meaning and various mediums.</p> <p>Medium: Lecture, Prepare/draw Chronological chat/poster, PPT presentation, viva-voce, etc.</p> <p>Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 2. Ways of Seeing, John Berger, 3. The Story of Art, E. H. Gombrich, 4. Vision and Creation, Nandalal Bose, translation by Kalpati Ganapati Subramanyan, 5. Chitrakar: The Artist, Benodebehari Mukherjee, Trans. K.G.Subramanyan</p>	100
English Compulsory	-	-	
Total Marks		700	

Semester -II:

Core Course (Studio courses)	Aim & Objective	Marks	
1. Basic Drawing-II 2. Introduction to Painting-II 3. Introduction to Clay Modelling-II 4. Basic Design-II 5. Introduction to Printmaking-II	<p>1. Foundation course will introduce students to different basic understanding of the material-based practice of visual art.</p> <p>2. Basic introduction of form, space, colour, texture will be explored through close observation of nature through geometrical form and structural drawing and building like armature study.</p> <p>3. Innovative workshop models will be developed to introduce a multi-sensory understanding of our environment and visual culture.</p> <p>4. Design as a translation of experience of nature into two dimensional, three dimensional and mix media technique like assemblage will be introduced through material mapping. Introduction of print making (lino cut, wood cut, etc.)</p> <p>Medium: pencil, water colour, clay modelling and other found material, lino cut, etc.</p> <p>References Books: Ways of Seeing by John Berger, Living Tradition by K.G. Subramanyan and others.</p>	100 x 5 =500	
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) - I	<p>1. Indian Art: Pre-historic art & Buddhist Art Indus valley Civilization, Maurya, Sunga Period and Satavahana dynasty.</p> <p>2. World Art: Early civilizations Assyrian art, Egyptian art, Greek art and Roman art.</p>	<p>Indian art: Introduction to the earliest available arts and artefacts from Indus Valley Civilization and later developments of sculpture and relief sculpture in Mauryan, Sunga and Satavahana periods.</p> <p>World art: Introduction to the arts and artefacts of early civilizations across the globe, such as Assyrian, Egyptian, Greek and Roman.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Introduction to Indian Art, Ananda K Coomaraswamy, 2. Art of India Through the Ages, Stella Kramrisch 3. Gardner's Art Through The Ages: A Global History, Fred S. Kleiner</p>	100
EVS	-	-	100
Total Marks		700	

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COURSE DETAILS of B.F.A. SYLLABUS

B.F.A. PAINTING HONOURS:

Semester -III

Core Course (Studio Course)		Aim & Objective	Marks
PAINTING-I	1. Study from Life (Portrait) 2. Object Study (Still Life) 3. Landscape /Perspective and Composition 4. Sketch Book Practice-I	1. Basic understanding of translation of life experience to a two-dimensional space of form shape and surface from life model. 2. A comparative understanding of human figures, animal figures and elements of nature (like tree, plants, flowers, leaves etc) through drawing and rendering of surface texture and space 3. Specific exercise on composition on different format of paper (vertical, horizontal) to be introduced. 4. Study as an overall experience of nature Medium: Pencil, charcoal, pen & ink, water colour Reference: Drawings of European Renaissance (Leonardo Davinci, Durer, Michelangelo), Nandalal Bose, Benode Behari Mukherjee, Chinese calligraphy, Japanese prints, Local folk traditions.	500
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) – II	Indian Art: Gupta & post-Gupta sculpture 1. Buddhist Art: Kushan 2. Sculpture-Gupta & post Gupta Western art: 1. Early Gothic & Late Gothic art 2. Early Renaissance	Indian art: Introduction to Kushana, Gupta and Post-Gupta arts particularly focusing on the classical arts of Buddhist inspiration and how it had impacted on the later developments. World art: Introduction to different phases of Gothic art; early to late Gothic period, and the change towards the classical formations in the Early Renaissance period focussing on the major/individual artists of late Gothic and early Renaissance period. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), Partha Mitter 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner	100
Far Eastern Art – I	Chinese art Landscape painting : Song to Ming period	Introduction to the Chinese arts and aesthetics, particularly focusing on the great landscape paintings from Song, Yuan and Ming periods. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner 4. History of Far Eastern Art, Sherman E Lee	100
Total Marks			700

Semester -IV

Core Course (Studio Course)		Aim & Objective	Marks
PAINTING-II	1. Direct Observation and Study (Space, Environment, Architecture, People relationship) 2. Sketch Book Practice-II 3. Study from References; Traditional Painting 4. Composition based on Traditional Technique	1. Basic understanding of translating three-dimensional experience of space and form into two-dimension through architecture drawing, perspective study. 2. Understanding linear perspective, multiple perspective, Birds eye view and other devices of two-dimensional mapping. 3. Study from classical traditions like Mughal miniature, Chinese landscape traditions and local traditions like patachitra and manuscript paintings improvising with those tools toward individual interpretation. Medium: Pencil, charcoal, pen& ink, water colour Reference: Drawings of European Renaissance (Giotto, Leonardo Davinci, El Greco,) Nandalal Bose, Benode Behari Mukherjee and other artists Mughal Miniature, Jain Manuscript Painting, Pata Chitra and local folk traditions from textile design and other local design practice.	500
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) - III	Indian Art: Mural traditions & early illuminated manuscripts; 1. Ajanta and Bagh 2. Manuscript illumination traditions of India: Pala & Jain Western art: 1. High Renaissance 2. Baroque, Rococo and Neoclassicism period	Indian art: Introduction and brief analysis of the earliest available cave painting traditions from the caves of Ajanta and Bagh followed by the brief introduction to the manuscript painting traditions of Eastern and Western India. World art: Understanding of the Renaissance arts and aesthetics (painting, sculpture and architecture) focusing on the diversity in styles of major artists from different geographical and cultural backgrounds. More composite understanding based on the progression and change of Renaissance ideals in following periods of Baroque, Rococo and Neoclassicism. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), Partha Mitter 3. Ajanta, History and Development, Walter M. Spink 4. Indian Miniature Painting, Anjan Chakravarty, 5. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner 5.	100
Far Eastern Art - II	Introduction to Japanese painting & prints; 1 Screen painting – Muromachi and Momoyama periods 2. Ukiyo-e woodblock prints of the Edo period	Far Eastern art: Introduction to Japanese arts, and aesthetics, particularly focussing on the major artists of Muromachi, Momoyama and Edo periods culminating in the development of Ukiyo-e woodblock prints and its impact on the world art. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner 2. The Story of Art, E. H. Gombrich, 3. History of Far Eastern Art, Sherman E Lee	100
Total Marks			100

Semester -V

Core Course (Studio Course)		Aim & Objective	Marks
PAINTING-III	<ol style="list-style-type: none"> 1. Direct Observation, People and Place-I; (Object and Landscape Composition) 2. Narrative Project Painting (Scroll Painting; Folk/Tribal Traditions) 3. Project developed in collaboration with traditional Folk/Tribal art 	<p>1.Understanding of different compositional methods based on relationship of object, space, human and animal forms from specific location</p> <p>2. Study from narrative traditions like manuscript paintings, Mughal miniature, Chinease and Japanease narrative paintings, scroll painting traditions like Bengal and Orissa, Assamese Patachitra and improvising with those tools toward individual interpretation.</p> <p>3. Study of tribal art traditions like wood reliefs and textile designs through museum visit and workshops and improvising towards individual interpretation.</p> <p>Medium: water colour, acrylic, oil painting on paper, textile and wood.</p> <p>Reference: Mughal Miniature, Jain Manuscript Painting, Pata Chitra and local folk traditions from textile design and other local design practice. Works of Abanindranath Tagore, Nandalal Bose, BenodeBehari Mukherjee, KG Subramanyan, Gulam Sheikh, Nilima Sheikh, NS Harsha, Surender Nair, Rekha Rodwatti, Bhupen Khakkar and other artists.</p>	500
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) - IV	<p>Modern Western art:</p> <ol style="list-style-type: none"> 1. Romanticism 2. Realism 2. Impressionism (Manet, Monet, Degas, Pissarro, Cassatt, etc.) <p>Miniature painting traditions</p> <ol style="list-style-type: none"> 1. Mughal, 2. Rajasthani 3. Pahari painting 	<p>Indian art: Introduction and appreciation of Miniature painting traditions of Mughal, Rajasthani and Pahari schools, their relations and unique characteristics.</p> <p>World art: Introduction and appreciation of later pre-modern art movements and major artists of Western origin and its progress towards modernism, particularly focussing on major artists of Romanticism, Realism and Impressionism.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Indian Miniature Painting, Anjan Chakravarty, 2. Indian Art (Oxford History of Art), Partha Mitter, 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 5. A Concise History of Modern Painting , Herbert Read, 6. The Art of Sculpture, Herbert Read,</p>	100
Introduction to Tribal/Folk Art	<ol style="list-style-type: none"> 1. Madhubani Painting 2. Bengal patachitra 3. Gond Tribes art 4. Woodcarving and other traditional arts of North East India 	<p>Introduction and appreciation of various tribal and folk-art traditions of Indian origin, such as Madhubani painting, Bengal <i>patachitra</i>, Gond tribal painting, wood carving and other traditional arts from North Eastern India.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. The Magic of Making: Essays on Art and Culture, K.G. Subramanyan, 2. The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan, 3. Continuity and Change in an Indian Folk Art (about the <i>jadupatia</i> in particular and <i>patua</i> in general), Thomas Kaiser, 4. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jain, 5. Tradition and Expression in Mithila Painting, Jyotindra Jain, 6. Kalighat Painting: Images from a</p>	100

		Changing World, Jyotindra Jain, 7. Kalighat Paintings, Suhashini Sinha & C. Panda, 8. Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India, Marion Wettstein	
Total Marks			700

Semester -VI

Core Course (Studio Course)		Aim & Objective	Marks
PAINTING-IV	<p>1. Direct Observation, People and Places-II; (Life drawing and Landscape Composition)</p> <p>2. Mural Project OR Experimental Media/Multimedia, Collage Composition (Project)</p>	<p>1. Understanding of human structure and different compositional methods based on relationship of object, space, human and animal forms with specific reference to Life Models both inside studio and outside in real location.</p> <p>2. Introduction to painted / mixed media mural like direct painting on the wall both indoor and outdoor public spaces or mosaic murals with tiles and other found materials</p> <p>3. Introduction collage as a multi-layered composition with reference to coloured paper, photograph, digital image and other found material towards individual interpretation</p> <p>Medium: Pencil, charcoal, pen & ink, water colour, acrylic, mixed media collage like paper , textiles, printed document and other found material</p> <p>Reference: Byzantine murals, Ajanta mural, Mexican mural, Mural practice in Santiniketan (Contextual Modernism by R Siva Kumar), Nandalal Bose, K G Subramanian, Somnath Hore, Paul Cezanne, Picasso, Mark Chagall, Richard Hamilton, David Hockney Robert Roschenberg , Paolozzi, Atul Dodiya, Manjunath Kamath ,Vivan Sundaram, etc.</p>	500
History of Art (Theory Papers; compulsory subjects)			
World Art History-I	<p>Modern Western art: Post-Impressionism to Fauvism</p> <p>1. Post- Impressionism: Seurat, Van Gogh, Gauguin, Cezanne, Lautrec</p> <p>2. Fauvism, Expressionism and Futurism</p>	<p>Introduction to various modern art movements of western origin focusing on major artists from Post-Impressionism, Fauvism, Expressionism and Futurism.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 2. A Concise History of Modern Painting , Herbert Read, 3. The Art of Sculpture, Herbert Read</p>	100

Indian Art History-I	Modern Indian art: Pre-Independence. 1. Company School/Painting 2.Raja Ravi Varma 3. Abanindranath Tagore (and Bengal School) 4. Gaganendranath Tagore 5. Kalighat patas 6. Jamini Roy 7. Amrita Sher-Gil 8. Deviprasad Roy Choudhury	Introduction to Modern Indian art from Pre-Independence era, focussing on Company school, Bengal School, Kalighat <i>patas</i> and various individual artists. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947, Partha Mitter 2. The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal c. 1850-1920(Cambridge South Asian Studies), Tapati Guha-Thakurta, 3. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur	100
Total Marks	700		

Semester -VII

Core Course (Studio Course)	Aim & Objective	Marks	
PAINTING-V	1. Advance Drawing-I (Study based Contextual drawing) 2. Advance Painting-I Computer Graphics based Project (Making Projects from Photoshop/CorelDraw application)	1.Engaging with Drawing from a multi medium and multiple reference point of view from earlier images (painting/ photography and other documents). 2.Study of location, environment based Interaction with different types of black and white through understanding of surface, material and texture 3.Techniques of drawing like industrial drawing, advertising typography, calligraphy and other techniques 4. Conversation with digital technique and its translation in individual interpretation as composition. Medium: Pencil, charcoal, pen & ink, water colour, acrylic, marker, stencil, spray etc. Reference: David Hockney, Sigmar Polke, Robert Rochenberg, Sudhir Patwardhan, Atul Dodiya, Cy Tombly, Anselm Kiefer, and other contemporary Indian artists	500
History of Art (Theory Papers; compulsory subjects)			
World Art History-II	Modern Western art: Development of Conceptual art 1. Cubism: Analytical and Synthetic 2. Constructivism, Dadaism and Surrealism 3. Abstract Expressionism 3. Pop art, Kinetic art and Minimal art	Study of the development of modern art in the European countries and America focusing on the major art movements (Cubism to Pop art) and major artists from those movements. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. Art Now, Herbert Read, 6. The Meaning of Art, Herbert Read, 2. A Concise History of Modern Painting , Herbert Read, 3. The Art of Sculpture, Herbert Read, 4. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 5. What is art, A. C. Danto	100

Indian Art History-II	<p>Modern Indian art: Santiniketan Masters and Post-Independence</p> <p>1. Individual modernists of Santiniketan (Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij and Binodebehari Mukherjee)</p> <p>2. Progressive Art movements</p>	<p>Introduction and analysis of modernism practiced in Shantiniketan focussing on the important individual artists (masters) from Kala Bhavana and then evaluation of the achievements of Progressive art movements in the post-independent India focussing on the important groups and individual artists.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Santiniketan: The Making of a Contextual Modernism, R. Siva Kumar, 2. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur, 3. The Santiniketan Murals, R. Siva Kumar and more, 4. Creative Arts in Modern India, Ratan Parimoo and Indra Mohan Sharma.</p>	100
Total Marks	700		

Semester -VIII

Core Course (Studio Course)		Aim & Objective	Marks
PAINTING-VI	<p>1. Advance Drawing-II (Extension and development of Idea and Individual Language in Drawing/ Painting)</p> <p>2. Advance Painting-II (Extension and development of Idea and Individual Language in Painting)</p> <p>3. Project: Paper writing/Power Point Presentation on their (Student) own work</p>	<p>1. To encourage interpretation of space, material, technique towards an individual interpretation of contemporary times.</p> <p>2. Specific emphasis on impact of local and global culture on local environment</p> <p>3. Generating an individual interpretation of identity and location in contemporary art practise with reference to the indigenous</p> <p>4. Presentation based on Critical review of the individual student's art practice in reference to the larger context of visual art & culture.</p> <p>5. Discussions on different models of exhibition/ display such as Museum, Gallery, Site-specific, Biennale etc. aiming to create a perception about the various contexts and methods of displaying/ presenting work of arts.</p> <p>Medium: Pencil, charcoal, pen& ink, water colour, acrylic, marker, stencil, spray on paper, canvas, textile and any other relevant material.</p> <p>Reference: Contemporary art practice (Indian , Asian African and Global art scenario)</p>	500
4. Exhibition display in final end semester			200
History of Art (Theory Papers; compulsory subjects)			
World Art History - III	<p>Conceptual art and Contemporary World art.</p>	<p>Introduction and appreciation of the Conceptual art and contemporary world art.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. What Is Contemporary Art?, Terry Smith, 2. What Was Contemporary Art? Richard Meyer, 3. Artspeak: A Guide To Contemporary Ideas, Movements, and Buzzwords, 1945 To the Present, Robert Atkins, 4. Asian art history in the twenty-first</p>	100

		century, V. N. Desai (Ed.), 5. Biennials and Beyond: Exhibitions that Made Art History: 1962-2002, B. Althusser , 6. Volume of Vitamin D and Vitamin P, Phaidon Press.	
Indian Art History - III	Indian Contemporary art	<p>Introduction and appreciation of Indian contemporary art focusing on the important individual artists.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. When Was Modernism: Essays on Contemporary Cultural Practices in India, 2. Contemporary Indian Art: Other Realities, Yashodhara Dalmia, 3. A Guide to 101 Modern & Contemporary Indian Artists, Amrita Jhaveri, 4. Contemporary Indian Sculpture: An Algebra of Figuration, Josef James, 5. Indian Contemporary Art Post Independence, Yashodhara Dalmia, Ella Datta, 6. Contemporary Art in Baroda, Gulammohammed Sheikh, 7. Representing the Body: Gender Issues in Indian Art, Vidya Dehejia and Daryl Yauner Harnisch,</p>	100
Total Marks		900	
Aggregate percentage of all semesters will be the percentage of the whole Course (BFA)			

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COURSE DETAILS of B.F.A. SYLLABUS

BFA Foundation Course:

Semester-I

Core Courses (Studio course)	Aim & Objective	Marks	
1. Basic Drawing-I 2. Introduction to Painting-I 3. Introduction to Clay Modelling-I 4. Basic Design-I 5. Introduction to Printmaking-I	<p>1. Foundation course will introduce students to different basic understanding of the material-based practice of visual art.</p> <p>2. Basic introduction of form, space, colour, texture will be explored through close observation of nature through geometrical form and structural drawing and building like armature study.</p> <p>3. Innovative workshop models will be developed to introduce a multi-sensory understanding of our environment and visual culture.</p> <p>4. Design as a translation of experience of nature into two dimensional, three dimensional and mix media technique like assemblage will be introduced through material mapping. Introduction of print making (lino cut, wood cut, etc.)</p> <p>Medium: pencil, water colour, clay modelling and other found material, lino cut, etc.</p> <p>References Books: Ways of Seeing by John Berger, Living Tradition by K.G. Subramanyan and others.</p>	100 x 5 =500	
History of Art (Theory Papers; compulsory subjects)			
Introduction to Visual Art	<p>1. Introduction to Art: Pre-Historic Art to Modern Art; a chronological order of Visual Art History</p> <p>2. Introduction to different form of Arts and Meaning</p>	<p>1. A general understanding for the chronological development of the visual arts from Pre-Historic to the Modern era, guided towards the building of an aesthetic perception based on the timeline.</p> <p>2. Introduction to different form of arts and meaning and various mediums.</p> <p>Medium: Lecture, Prepare/draw Chronological chat/poster, PPT presentation, viva-voce, etc.</p> <p>Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 2. Ways of Seeing, John Berger, 3. The Story of Art, E. H. Gombrich, 4. Vision and Creation, Nandalal Bose, translation by Kalpati Ganapati Subramanyan, 5. Chitrakar: The Artist, Benodebehari Mukherjee, Trans. K.G.Subramanyan</p>	100
English Compulsory	-	-	
Total Marks		700	

Semester -II:

Core Course (Studio courses)	Aim & Objective	Marks	
1. Basic Drawing-II 2. Introduction to Painting-II 3. Introduction to Clay Modelling-II 4. Basic Design-II 5. Introduction to Printmaking-II	<p>1. Foundation course will introduce students to different basic understanding of the material-based practice of visual art.</p> <p>2. Basic introduction of form, space, colour, texture will be explored through close observation of nature through geometrical form and structural drawing and building like armature study.</p> <p>3. Innovative workshop models will be developed to introduce a multi-sensory understanding of our environment and visual culture.</p> <p>4. Design as a translation of experience of nature into two dimensional, three dimensional and mix media technique like assemblage will be introduced through material mapping. Introduction of print making (lino cut, wood cut, etc.)</p> <p>Medium: pencil, water colour, clay modelling and other found material, lino cut, etc.</p> <p>References Books: Ways of Seeing by John Berger, Living Tradition by K.G. Subramanyan and others.</p>	100 x 5 =500	
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) - I	<p>1. Indian Art: Pre-historic art & Buddhist Art Indus valley Civilization, Maurya, Sunga Period and Satavahana dynasty.</p> <p>2. World Art: Early civilizations Assyrian art, Egyptian art, Greek art and Roman art.</p>	<p>Indian art: Introduction to the earliest available arts and artefacts from Indus Valley Civilization and later developments of sculpture and relief sculpture in Mauryan, Sunga and Satavahana periods.</p> <p>World art: Introduction to the arts and artefacts of early civilizations across the globe, such as Assyrian, Egyptian, Greek and Roman.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Introduction to Indian Art, Ananda K Coomaraswamy, 2. Art of India Through the Ages, Stella Kramrisch 3. Gardner's Art Through The Ages: A Global History, Fred S. Kleiner</p>	100
EVS	-	-	100
Total Marks		700	

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COURSE DETAILS of B.F.A. SYLLABUS

B.F.A. SCULPTURE HONOURS:

Semester -III

Core Course (Studio Course)		Aim & Objective	Marks
SCULPTURE-I	<p>1. Head Study (Portraiture)</p> <p>2. Study of Natural Object and its Transformation into Sculpture</p> <p>3. Terracotta/Relief Study</p> <p>4. Composition in Clay with Waste Mould Casting Process</p>	<p>1. Basic understanding of translation of life experience to a three-dimensional form from life model.</p> <p>2. A comparative understanding of animal figures and natural objects through rendering of drawing and finally to manifest in 3-dimensional model.</p> <p>3. Specific exercise on composition on relief/terracotta and composition in clay to introduced waste mould casting process.</p> <p>4. Study as an overall experience of nature.</p> <p>Medium: Clay, Plaster of Paris, wire, charcoal, Pencil, etc.</p> <p>Reference: Drawings of (European Renaissance (Leonardo Davinci, Durer, Michelangelo), Sanchi, Bharhut, Ellora, Elephanta and other forms of Indian sculpture. Individual artists like Ramkinkar Baij, Rodin and others.</p>	500
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) – II	<p>Indian Art: Gupta & post-Gupta sculpture</p> <p>1. Buddhist Art: Kushan 2. Sculpture-Gupta & post Gupta</p> <p>Western art:</p> <p>1. Early Gothic & Late Gothic art</p> <p>2. Early Renaissance</p>	<p>Indian art: Introduction to Kushana, Gupta and Post-Gupta arts particularly focusing on the classical arts of Buddhist inspiration and how it had impacted on the later developments.</p> <p>World art: Introduction to different phases of Gothic art; early to late Gothic period, and the change towards the classical formations in the Early Renaissance period focussing on the major/individual artists of late Gothic and early Renaissance period.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), Partha Mitter 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner</p>	100
Far Eastern Art – I	Chinese art Landscape painting : Song to Ming period	<p>Introduction to the Chinese arts and aesthetics, particularly focusing on the great landscape paintings from Song, Yuan and Ming periods.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner 4. History of Far Eastern Art, Sherman E Lee</p>	100
Total Marks			700

Semester -IV

Core Course (Studio Course)		Aim & Objective	Marks
SCULPTURE-II	1. Life Study (half size) 2. Technique of Arc Welding 3. Composition with direct Plaster of Paris on Armature/Intaglio Sand Casting 4. Composition with Figural Form	1. To learn various techniques like metal welding, making of armature for composition or sand casting. And translating into a three dimensional form. 2. Study from Life Model to understand proportion, anatomy and scale. 3. To exercise an original composition with medium of their own choice Medium: Clay, Pop, cement, wire, metals, sand, etc. Reference: Drawings of European Renaissance (Ghiberti, Donatello, etc) and Rodin. Indian Artists like Ramkinkar Baij, K.G. Subramanyan, Meera Mukherjee and other artists.	500
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) - III	Indian Art: Mural traditions & early illuminated manuscripts; 1. Ajanta and Bagh 2. Manuscript illumination traditions of India: Pala & Jain Western art: 1. High Renaissance 2. Baroque, Rococo and Neoclassicism period	Indian art: Introduction and brief analysis of the earliest available cave painting traditions from the caves of Ajanta and Bagh followed by the brief introduction to the manuscript painting traditions of Eastern and Western India. World art: Understanding of the Renaissance arts and aesthetics (painting, sculpture and architecture) focusing on the diversity in styles of major artists from different geographical and cultural backgrounds. More composite understanding based on the progression and change of Renaissance ideals in following periods of Baroque, Rococo and Neoclassicism. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. A History of Fine Arts in India and the West, Edith Tomory 2. Indian Art (Oxford History of Art), Partha Mitter 3. Ajanta, History and Development, Walter M. Spink 4. Indian Miniature Painting, Anjan Chakravarty, 5. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner 5.	100
Far Eastern Art - II	Introduction to Japanese painting & prints; 1 Screen painting – Muromachi and Momoyama periods 2. Ukiyo-e woodblock prints of the Edo period	Far Eastern art: Introduction to Japanese arts, and aesthetics, particularly focussing on the major artists of Muromachi, Momoyama and Edo periods culminating in the development of Ukiyo-e woodblock prints and its impact on the world art. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner 2. The Story of Art, E. H. Gombrich, 3. History of Far Eastern Art, Sherman E Lee	100
Total Marks			700

Semester -V

Core Course (Studio Course)		Aim & Objective	Marks
SCULPTURE-III	<ol style="list-style-type: none"> 1. Portrait and Character Study in Clay. 2. Environmental/ Outdoor Sculpture 3. Wood Carving/ Bamboo Sculptures of Local Tradition 4. Project developed in collaboration with traditional folk / Tribal art 	<ol style="list-style-type: none"> 1. Study from Life Model to understand proportion, anatomy, scale and study character. 2. Study of tribal/folk art/craft traditions like wood carving/reliefs and bamboo crafts of North-East India and other parts through museum visit and workshops and improvising towards individual interpretation. 3. To exercise an original outdoor work specific to environment. <p>Medium: Bamboo, wood, metal, Clay, POP, etc. Reference: Local tribal/folk traditions of bamboo crafts and other local design practice. Artists like Meera Mukherjee, KG Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Rabindra Reddy and others.</p>	500
History of Art (Theory Papers; compulsory subjects)			
Introduction to Art History (Indian & World Art) - IV	<p>Modern Western art:</p> <ol style="list-style-type: none"> 1. Romanticism 2. Realism 2. Impressionism (Manet, Monet, Degas, Pissarro, Cassatt, etc.) <p>Miniature painting traditions</p> <ol style="list-style-type: none"> 1. Mughal, 2. Rajasthani 3. Pahari painting 	<p>Indian art: Introduction and appreciation of Miniature painting traditions of Mughal, Rajasthani and Pahari schools, their relations and unique characteristics.</p> <p>World art: Introduction and appreciation of later pre-modern art movements and major artists of Western origin and its progress towards modernism, particularly focussing on major artists of Romanticism, Realism and Impressionism.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Indian Miniature Painting, Anjan Chakravarty, 2. Indian Art (Oxford History of Art), Partha Mitter, 3. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 5. A Concise History of Modern Painting , Herbert Read, 6. The Art of Sculpture, Herbert Read,</p>	100
Introduction to Tribal/Folk Art	<ol style="list-style-type: none"> 1. Madhubani Painting 2. Bengal patachitra 3. Gond Tribes art 4. Woodcarving and other traditional arts of North East India 	<p>Introduction and appreciation of various tribal and folk-art traditions of Indian origin, such as Madhubani painting, Bengal <i>patachitra</i>, Gond tribal painting, wood carving and other traditional arts from North Eastern India.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. The Magic of Making: Essays on Art and Culture, K.G. Subramanyan, 2. The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan, 3. Continuity and Change in an Indian Folk Art (about the <i>jadupatia</i> in particular and <i>patua</i> in general), Thomas Kaiser, 4. Other Masters: Five Contemporary Folk and Tribal Artists of India, Jyotindra Jain, 5. Tradition and Expression in Mithila Painting, Jyotindra Jain, 6. Kalighat Painting: Images from a Changing World, Jyotindra Jain, 7. Kalighat Paintings, Suhashini Sinha & C. Panda, 8. Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India, Marion Wettstein</p>	100
Total Marks			700

Semester -VI

Core Course (Studio Course)		Aim & Objective	Marks
SCULPTURE-IV	<ol style="list-style-type: none"> 1. Life Study (full size) 2. Relief Sculpture in wood 3. Composition leading to Piece Mould Casting 4. Stone/Wood Carving 	<ol style="list-style-type: none"> 1. Study from Life Model to understand proportion, anatomy, scale and study character. 2. Study of Indian relief and 3-dimensional traditional stone and wood sculptures through museum visit and workshops and improvising towards individual interpretation. 3. To study and understand the technique of piece mould casting and incorporate in individual work. <p>Medium: Stone, Bamboo, wood, metal, Clay, POP, etc. Reference: Indian traditional stone sculpture. Meera Mukherjee, KG Subramanyan, Ramkinkar bai, Mrinalini Mukherjee, Rodin and other artists.</p>	500
History of Art (Theory Papers; compulsory subjects)			
World Art History-I	<p>Modern Western art: Post-Impressionism to Fauvism</p> <ol style="list-style-type: none"> 1. Post- Impressionism: Seurat, Van Gogh, Gauguin, Cezanne, Lautrec 2. Fauvism, Expressionism and Futurism 	<p>Introduction to various modern art movements of western origin focusing on major artists from Post-Impressionism, Fauvism, Expressionism and Futurism.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 2. A Concise History of Modern Painting , Herbert Read, 3. The Art of Sculpture, Herbert Read</p>	100
Indian Art History-I	<p>Modern Indian art: Pre-Independence</p> <ol style="list-style-type: none"> 1. Company School/Painting 2. Raja Ravi Varma 3. Abanindranath Tagore (and Bengal School) 4. Gaganendranath Tagore 5. Kalighat patas 6. Jamini Roy 7. Amrita Sher-Gil 8. Deviprasad Roy Choudhury 	<p>Introduction to Modern Indian art from Pre-Independence era, focussing on Company school, Bengal School, Kalighat <i>patas</i> and various individual artists.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947, Partha Mitter 2. The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal c. 1850-1920(Cambridge South Asian Studies), Tapati Guha-Thakurta, 3. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur</p>	100
Total Marks			700

Semester -VII

Core Course (Studio Course)	Aim & Objective	Marks
SCULPTURE-V	<p>1. Concept development and exploring unconventional material</p> <p>2. Composition leading to Metal casting and patina</p> <p>3. Composition with Mixed Media;</p> <p>a) Computer graphics based 3D design (sculpture)</p> <p>b) Mixed Materials /Assemblage with Scrap metal welding</p>	<p>1. To understand the technique of metal and patina casting, individual has to create their composition work for metal/patina casting.</p> <p>2. To learn 3D design computer graphics to draw a model of sculpture and translation in individual creative composition preferably made with mixed media (scrap metal/assemblage of other materials).</p> <p>3. To explore and experiment with unconventional materials. One has to develop conceptualisation of an original work based on understanding of the chosen materials.</p> <p>Medium: Stone, Bamboo, wood, metal, Clay, POP, mix media, etc.</p> <p>Reference Artists: Meera Mukherjee, KG Subramanyan, Ramkinkar Baij, Mrinalini Mukherjee, Somnath Hore, Sushen Ghosh, Haku Shah, Shankho Chowdhury, NN Rimzon, Raghav Kaneria, Anish Kapoor, Andy Goldsworthy, Christo, Picasso, Alberto Giacometti, Tony Cragg, Anthony Gormley, Louise Bourgeois, Robert Smithson, Richard Long, etc.</p>
History of Art (Theory Papers; compulsory subjects)		
World Art History-II	<p>Modern Western art: Development of Conceptual art</p> <p>1. Cubism: Analytical and Synthetic</p> <p>2. Constructivism, Dadaism and Surrealism</p> <p>3. Abstract Expressionism</p> <p>3. Pop art, Kinetic art and Minimal art</p>	<p>Study of the development of modern art in the European countries and America focusing on the major art movements (Cubism to Pop art) and major artists from those movements.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Art Now, Herbert Read, 6. The Meaning of Art, Herbert Read, 2. A Concise History of Modern Painting , Herbert Read, 3. The Art of Sculpture, Herbert Read, 4. Gardner's Art Through The Ages: A Concise Western History, Fred S. Kleiner, 5. What is art, A. C. Danto</p>
Indian Art History-II	<p>Modern Indian art: Santiniketan Masters and Post-Independence</p> <p>1. Individual modernists of Santiniketan (Rabindranath Tagore, Nandalal Bose, RamkinkarBaij and Binodebehari Mukherjee)</p> <p>2. Progressive Art movements</p>	<p>Introduction and analysis of modernism practiced in Shantiniketan focussing on the important individual artists (masters) from Kala Bhavana and then evaluation of the achievements of Progressive art movements in the post-independent India focussing on the important groups and individual artists.</p> <p>Medium: Lecture, PPT presentation, group discussion, assignment, etc.</p> <p>Reference books: 1. Santiniketan: The Making of a Contextual Modernism, R. Siva Kumar, 2. When Was Modernism: Essays on Contemporary Cultural Practices in India, Gita Kapur, 3. The Santiniketan Murals, R. Siva Kumar and more, 4. Creative Arts in Modern India, Ratan Parimoo and Indra Mohan Sharma.</p>
Total Marks		700

Semester -VIII

Core Course (Studio Course)		Aim & Objective	Marks
SCULPTURE-VI	Project work: extension and development of idea and individual language and its execution	1.Understanding of space, material, technique towards an individual interpretation of contemporary times. 2. Specific emphasis on impact of local and global culture on local environment. 3. Generating an individual interpretation of identity and location in contemporary art practice with reference to the indigenous. 4. Presentation based on critical review of the individual student's art practice with reference to the larger context of visual art & culture. 5. Discussions on different models of exhibition/ display such as Museum, Gallery, Site-specific, Biennale etc. aiming to create a perception about the various contexts and methods of displaying/ presenting work of arts. Medium: stone, wood, land art, metal and any other relevant material. Reference: Contemporary art practices (Indian , Asian, African and Global art scenario)	500
	Site specific Environmental sculpture		
	Project: Paper writing/PowerPoint presentation on their (Student) own work		
	Exhibition display in final end semester		200
History of Art (Theory Papers; compulsory subjects)			
World Art History - III	1. Conceptual art and Contemporary World art 2. Discussion on different models of exhibition/display (Museum, Gallery, Site specific, Biennale)	Introduction and appreciation of the Conceptual art and contemporary world art. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. What Is Contemporary Art?, Terry Smith, 2. What Was Contemporary Art? Richard Meyer, 3. Artspeak: A Guide To Contemporary Ideas, Movements, and Buzzwords, 1945 To the Present, Robert Atkins, 4. Asian art history in the twenty-first century, V. N. Desai (Ed.), 5. Biennials and Beyond: Exhibitions that Made Art History: 1962-2002, B. Althuser , 6. Volume of Vitamin D and Vitamin P, Phaidon Press.	100
Indian Art History – III	Indian Contemporary art	Introduction and appreciation of Indian contemporary art focusing on the important individual artists. Medium: Lecture, PPT presentation, group discussion, assignment, etc. Reference books: 1. When Was Modernism: Essays on Contemporary Cultural Practices in India, 2. Contemporary Indian Art: Other Realities, Yashodhara Dalmia, 3. A Guide to 101 Modern & Contemporary Indian Artists, Amrita Jhaveri, 4. Contemporary Indian Sculpture: An Algebra of Figuration, Josef James, 5. Indian Contemporary Art Post Independence, Yashodhara Dalmia, Ella Datta, 6. Contemporary Art in Baroda, Gulammohammed Sheikh, 7. Representing the Body: Gender Issues in Indian Art, Vidya Dehejia and Daryl Yauner Harnisch,	100
Total Marks			900
Aggregate percentage of all semesters will be the percentage of the whole course (BFA)			