



Your Dreams Our Goal
POORNIMA
UNIVERSITY

Member of Association of Indian Universities & Approved by UGC (Govt. of India) under 2(f) & 12(B)



FACULTY OF DESIGN & ARTS
PROGRAM: MVA (PAINTING)

SCHEME & SYLLABUS
BOOKLET

BATCH 2025-2027

SCHEME & SYLLABUS

FACULTY OF DESIGN & ARTS PROGRAM: MVA (PAINTING)

INDEX

S. No	Contents	Page No.
1	Vision, Mission And Quality Policy Of University	
2	Knowledge Wheel	
3	About Program, Program Outcomes (POs), and Program Specific Outcomes (PSOs)	
4	Examination System	
5	Assessment & Grade Point Average: SGPA, CGPA	
6	Guidelines for MOOC Courses	
7	Teaching Scheme of all Semesters	
8	Teaching Syllabus of all Semesters	

Disclaimer: The scheme, syllabus and other materials published in this booklet may be changed or modified as per the requirement after approval of competent authority. The decision taken by the management of Poornima University will be final and abiding to all.



Your Dreams Our Goal **POORNIMA** **UNIVERSITY**

Member of Association of Indian Universities & Approved by UGC (Govt. of India) under 2(f) & 12(B)

Vision

Our vision is to create knowledge based society with scientific temper, team spirit and dignity of labour to face global competitive challenges.

Mission

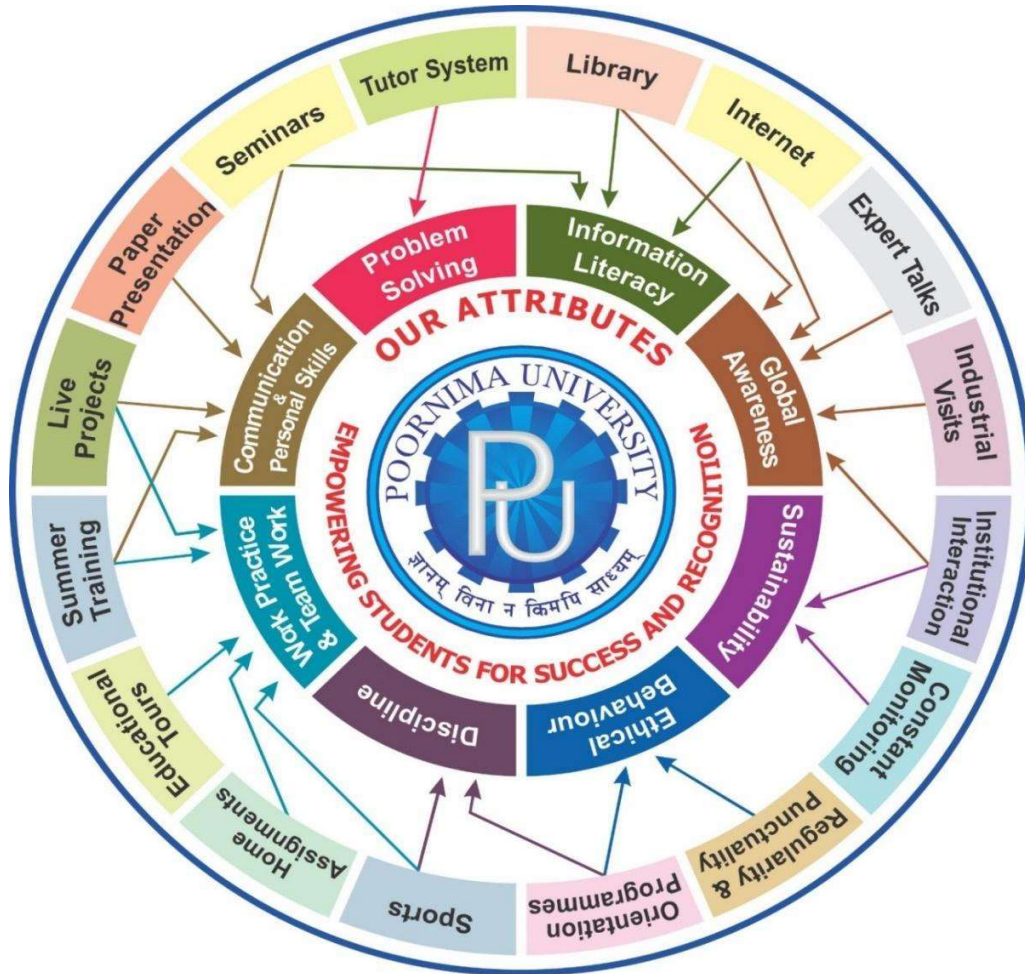
Our mission is to evolve and develop skill based systems for effective delivery of knowledge so as to equip young professionals with dedication and commitment to excellence in all spheres of life.

Quality Policy

To provide quality education through faculty development, updating of facilities and continual improvement for meeting norms laid down by the government, keeping the stakeholders satisfied. Poornima University has forged industrial alliances with Top MNC's worldwide which assures high educational standards, up to-date and forward-thinking curricula, and professional relevance. At Poornima University you will have a distinct advantage through exposure to the corporate standard environment through industry sponsored infrastructure and expert faculty. The University involves global industry leaders in many ways.

Knowledge Wheel

At Poornima, the academic atmosphere is a rare blend of modern technical as well as soft skills and traditional systems of learning processes.



About Program and Program Outcomes (PO):

Title of the Program: Masters of Visual Arts

Nature of the Program: Painting

Program Outcomes (POs): Graduates will be able to:

PO1: Understanding Visual Arts Objectives and Contemporary Needs: Understand the objectives of postgraduate visual arts courses and contemporary artistic and social needs. Acquire a philosophical understanding of their own art and master the grammar and techniques specific to their chosen art form.

PO2: Creative Problem-Solving: Apply critical thinking and creative problem-solving skills to address artistic challenges and innovate within the field of visual arts.

PO3: Conceptual and Contextual Understanding: Demonstrate a deep understanding of the historical, theoretical, and cultural contexts that influence visual arts practices and interpretations.

PO4: Preservation and Exploration of Art Forms: Engage with art forms at risk of extinction and living traditions, studying under external experts or gurus to deepen understanding and preserve cultural heritage.

PO5: Professional Development and Global Engagement: Exhibit professional standards and practices in the creation, presentation, and promotion of visual artwork, including ethical considerations and legal responsibilities.

PO6: Ethical and Social Responsibility: Understand and demonstrate ethical responsibility in artistic practice and decision-making. Recognize the societal impact of visual arts and engage constructively as socially responsible individuals.

PO7: Communication and Presentation: Effectively communicate artistic concepts, processes, and outcomes to different audiences using appropriate media and platforms.

PO8: Research and Critical Evaluation: Conduct independent research, critically evaluate artistic work, and articulate informed judgments based on scholarly inquiry and artistic merit.

PO9: Leadership and Project Management: Demonstrate leadership in artistic projects, including planning, budgeting, time management, and resource allocation, fostering a collaborative and supportive environment.

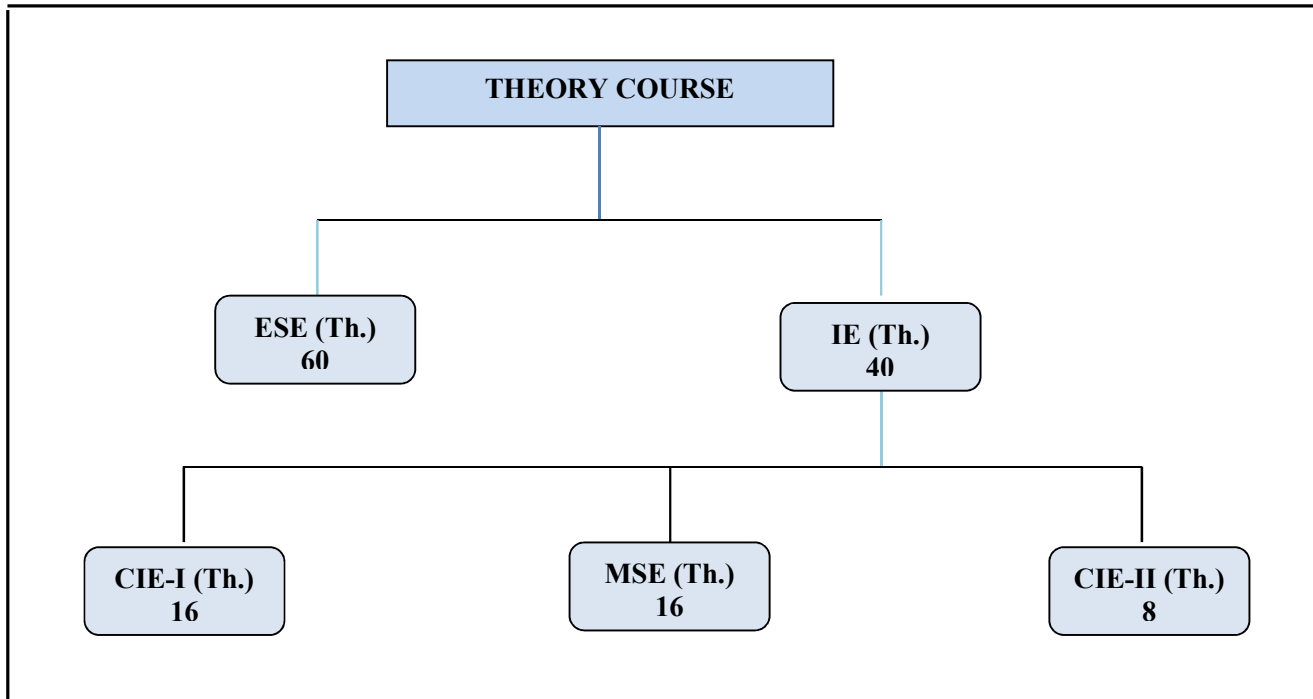
PO10: Technical Skills and Craftsmanship: Master advanced techniques, materials, and technologies relevant to various mediums and disciplines within visual arts.

PO11: Lifelong Learning and Professional Growth: Commit to continuous learning, professional development, and adaptation to evolving trends, technologies, and practices in the visual arts field.

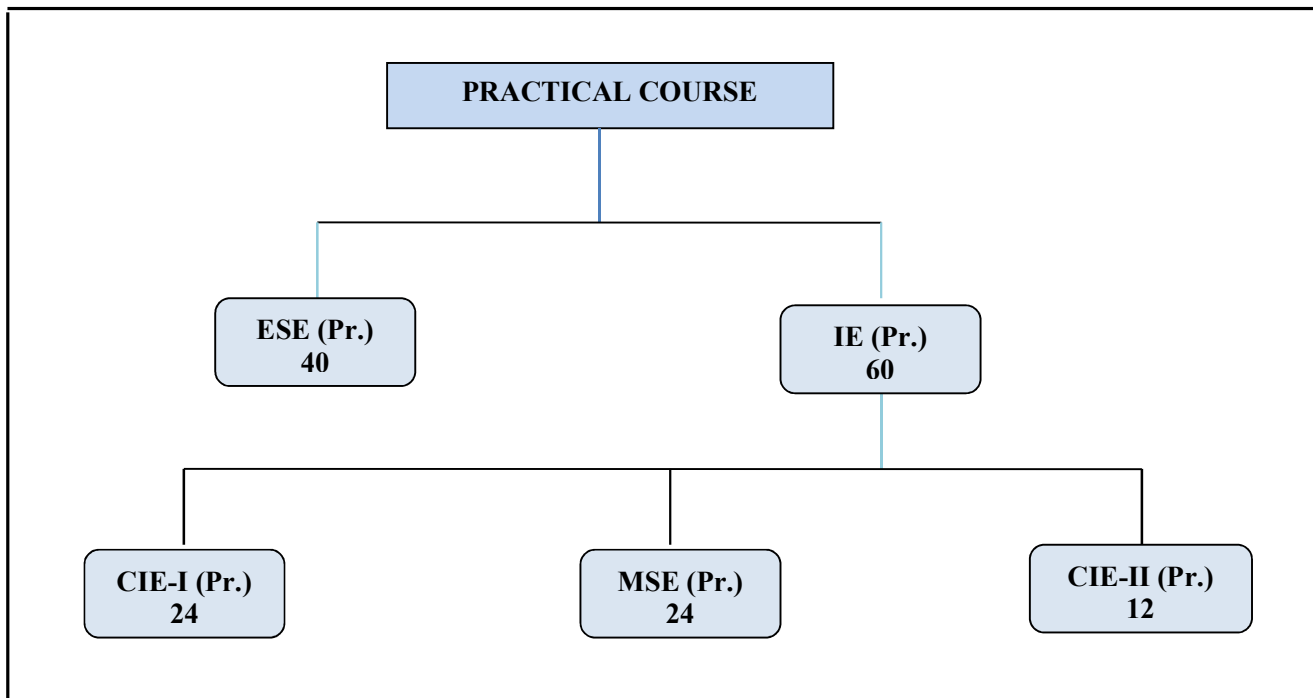
PO12: Global and Cultural Competence: Appreciate and respect diverse cultural perspectives, contributing to global dialogue and understanding through artistic expression and engagement.

Examination System :

Marks Distribution of Theory Course:



A. Marks Distribution of Practical Course :



Th.: Theory, **Pr.:** Practical, **ESE:** End Semester Examination, **MSE:** Mid Semester Examination, **CIE:** Continuous Internal Evaluation.

CO Wise Marks Distribution:

Exam Entity	Theory Subject		Practical/ Studio Subject	
	Maximum Marks	CO to be Covered	CO to be Covered	Maximum Marks
CIE-I	16 (8 + 8)	1 & 2	1 & 2	24 (12 + 12)
MSE	16 (8 + 8)	3 & 4	3 & 4	24 (12 + 12)
CIE-II (Activity/ Assignment)	8 (8)	5	5	12 (12)
ESE	60	-	-	40
TOTAL	100	-	-	100

Minimum Passing Percentage in All Exams:

S. No.	Program Name	Minimum Passing Percentage in		
		IE Component	ESE Component	Total Component
1	Course Work for PhD Registration	-	-	50%
2	B. Arch., FIRE Dept. (BBA, B. Com., MBA)	-	45%	50%
3	MBA, MCA, M.Des., M.Tech., M.Plan, MHA, MPH	-	40%	40%
4	B. Tech., B. Des., BVA, BCA, B.Sc., BBA, B.Com., B.A. & any other program	-	35%	35%

SGPA Calculation

$$SGPA = \frac{C_1G_1 + C_2G_2 + \dots + C_nG_n}{C_1 + C_2 + \dots + C_n}$$

$$SGPA = \frac{\sum_i C_i \times G_i}{\sum_i C_i}$$

where (as per teaching scheme & syllabus):

C_i is the number of credits of subject i ,

G_i is the Grade Point for the subject I and $i = 1$ to n ,

n = number of subjects in a course in the semester

CGPA Calculation

$$CGPA = \frac{C_1G_1 + C_2G_2 + \dots + C_nG_n}{C_1 + C_2 + \dots + C_n}$$

$$CGPA = \frac{\sum_i C_i \times G_i}{\sum_i C_i}$$

where (as per teaching scheme & syllabus):

C_i is the number of credits of subject i ,

G_i is the Grade Point for the subject I and $i = 1$ to n ,

n = number of subjects in a course of all the semesters up to which CGPA is computed

Grading Table:

Table-A

Applicable for B.Arch., FIRE Courses
(BBA, B.Com, MBA), & PhD. Course Work

Academic Performance	Grade	Grade Point	Marks Range (in %)
Outstanding	O	10	$90 \leq x \leq 100$
Excellent	A+	9	$80 \leq x < 90$
Very Good	A	8	$70 \leq x < 80$
Good	B+	7	$60 \leq x < 70$
Above Average	B	6	$50 \leq x < 60$
Fail	F	0	$x < 50$
Absent	Ab	0	Absent

Table-B

Applicable for All Courses except Table-A

Academic Performance	Grade	Grade Point	Marks Range (in %)
Outstanding	O	10	$90 \leq x \leq 100$
Excellent	A+	9	$80 \leq x < 90$
Very Good	A	8	$70 \leq x < 80$
Good	B+	7	$60 \leq x < 70$
Above Average	B	6	$50 \leq x < 60$
Average	C	5	$40 \leq x < 50$
Pass*	P	4	$35 \leq x < 40$
Fail	F	0	$x < 35$
Absent	Ab	0	Absent

* Not applicable for master programs

CGPA to percentage conversion rule:

$$\text{Equivalent \% of Marks in the Program} = \text{CGPA} * 10$$

Award of Class

CGPA	Percentage	Equivalent Division
$7.50 \leq \text{CGPA}$	75% or more	First Division with Distinction
$6.00 \leq \text{CGPA} < 7.50$	$60\% \leq x < 75\%$	First Division
$5.00 \leq \text{CGPA} < 6.00$	$50\% \leq x < 60\%$	Second Division
$4.00 \leq \text{CGPA} < 5.00$	$40\% \leq x < 50\%$	Pass Class

Guidelines for Massive Open Online Courses (MOOCs)

(Session 2024-25)

Poornima University, in its never ending endeavor to equip students with best-of-class learning and knowledge, has undertaken to include MOOC courses as part of its credit scheme from session 2024-25 onwards. The objective behind this is to enable students to study courses designed by the best teachers in the country and to scale their knowledge base with the rest of learners from the nation. The MOOCs which are included under this scheme is can be chosen from SWAYAM-NPTEL.

1. Introduction of MOOCs: SWAYAM-NPTEL

About SWAYAM-NPTEL

NPTEL (National Programme on Technology Enhanced Learning), is a joint venture of the IITs and IISc, funded by the Ministry of Education (MoE) Government of India, and was launched in 2003. Initially started as a project to take quality education to all corners of the country, NPTEL now offers close to 600+ courses for certification every semester in about 22 disciplines.

Some highlights:

- Largest online repository in the world of courses in engineering, basic sciences and selected humanities and management subjects
- YouTube channel for NPTEL – most subscribed educational channel, 1.3 billion views and 40+ lakhs subscribers
- More than 56000 hours of video content, transcribed and subtitled
- Most accessed library of peer-reviewed educational content in the world
- Translation of more than 12000 hrs of English transcripts in regional Indian languages

NPTEL Online Certification:

The objective of enabling students obtain certificates for courses is to make students employable in the industry or pursue a suitable higher education programme. Through an online portal, 4, 8, or 12-week online courses, typically on topics relevant to students in all years of higher education along with basic core courses in sciences and humanities with exposure to relevant tools and technologies, are being offered. Enrolment to and learning from these courses is free. Following these online courses, an in-person, proctored certification exam is conducted and a certificate is provided through the participating institutions and industry, as applicable.

Some statistics regarding the open online courses since March 2014 till Dec 2021

Completed courses: 3496;

Enrollments across courses: 1.58 CRORE +

Number of exam registrations: 15.1 LAKH +

All the statistics pertaining to completed courses are available at <https://beta.nptel.ac.in/courses>. All courses are completely free to enroll and learn from. The certification exam is optional and comes at a fee of Rs 1000/course exam.

2. MOOCs at Poornima University:

MOOCs envelops best in class teaching - learning processes along with meeting the requirements of various courses in terms of quality of teaching and evaluation system. To promote the MOOCs among students of Poornima University, it is decided to consider the credits earned through MOOCs.

(a) MOOCs as Credit Courses

(For this document, only those MOOCs will be considered which are available only on NPTEL platforms)

- Credit and Non-credit SWAYAM-NPTEL MOOCs can be opted by anyone, anytime, anywhere and in any language. However, prior-permission of the University Authorities is mandatory if the credits are to be transferred to regular degree.
- As Open Elective (for batches entered till 2022) / Multidisciplinary Courses (for batches admitted from 2023-24 onwards): Open Elective (for batches entered till 2022) courses were available at University level in offline mode till 2022-23 for which relevant booklets were published. From session 2023-24, Multidisciplinary Courses are introduced in lieu of open elective courses as per NEP 2020. These courses carry 02 credits. These category/type of courses (similar/different) are available as MOOC courses on SWAYAM-NPTEL platform which are being introduced from session 2023-24 onwards for all the students. The respective Deans / HODs shall provide all the information to all the students pertaining to MOOCs as per details given below:
 1. Deans / HODs shall prepare a list of up to 10 appropriate MOOC courses (From NPTEL Only) of Minimum 02/03 credits each, well in advance (at-least 15 days prior to commencement of semester) and take approval from the Office of Dean, Academics / Pro-President, PU.
 2. After approval, the respective Deans / HODs shall circulate a notice to all their respective students so that they can select any one course from the list, the credits (only 02) of which will be counted against Open Elective/ Multidisciplinary courses pertaining to that particular semester.
 3. The tutor of the class shall monitor the progress (assignments, feedback, any problem etc.) on weekly basis and report to Head/Dean and provide the academic support to students as per requirement.

(b) Important points related to MOOCs at Poornima University

- Only one MOOC shall be allowed in a particular semester for the purpose of credit transfer in the beginning.
 - No attendance will be taken for MOOC courses.
-

- The method of assessments of MOOC such as assignments and examination are completely associated with that particular MOOC and no internal exam (IE component) will be conducted by the department as well as by the Examination Cell.
- The respective Dean / HOD must submit the detail of course i.e., code, name and credit of MOOC opted against that particular course in particular semester attached with highlighting in the related examination scheme of syllabus of that semester signed by BOS Convener / HoD and Dean of Faculty to the office of Pro-President before commencement of the classes.
- The center of examination for MOOCs will be finalized by SWAYAM-NPTEL. All the responsibility related to registration for MOOCs, timely submission of assignments, examinations etc. will be borne by the students only.
- NPTEL will award a certificate to all the students passing the examination.
- The list of registered students in MOOC along with name of course will be submitted to the Examination Cell by the Deans / HoDs before commencement of the classes.
- An ESE Exam of each said MOOC course will also be conducted by the University as per University norms.
- The award of marks/grading will be computed as given below:

Award of marks/grading	Remarks
1. 20% weightage taken from MOOC Certificate +80% weightage taken from ESE Exam of Poornima University OR 2. 100% of weightage taken from MOOC Certificate Note: The Higher Marks/Grades of the above two will be considered	The Certificate of MOOC to be Submitted as per date notified by COE, Poornima University

- Any student who would not be able to clear/pass the said course, will be required to appear as a back exam candidate of the University as per PU norms. Students who have not passed the MOOC exam are required to register and participate in the next semester for either the same subject or a similar subject (Ensuring at least 60% of the syllabus matches with the back subject and also approved by respective Dean) offered through NPTEL.
- The scorecard and related certificate of MOOC along with a consolidated list of students with marks of assignment and final exam will be submitted to the examination cell by the concerned Dean / HOD for further process. It is also recommended that alteration/changes/scaling in marks obtained by the students in any MOOC will not be considered.
- The exam registration fee of MOOC up to Max. INR 1000/- will be reimbursed to the student only after successful completion of the course in first attempt and submission of the fee receipt, score-card

and certificate of the MOOC to the concerned department within stipulated time after declaration of the results.

- There will be no provision of re-evaluation of MOOC.

NOTE: This is to be noted that the procedure for getting approval from BOS, Faculty Board, Academic Council and BoM is to be followed as per regular process.

Attached Items:

Ability Enhancement Courses	Annexure-1
Value Added Course Booklet	Annexure-2

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: MVA		Total Duration: 2 years					Credits: 80		
<u>Teaching Scheme for Batch 2025-27</u>									
Semester - I									
Course Code	Name of Course	Teaching Scheme			Marks Distribution			Credits	
		Lecture (L)	Tutorial (T)	Practical (P)	IE	ESE	Total		
A	Major (Core Courses)								
A.1	Theory								
25MAACAA1101	Indian Modern Art	3	-	-	40	60	100	3	
25MAACAA1102	Indian Aesthetics	3	-	-	40	60	100	3	
A.2	Practical								
25MAACAA1201	Creative Painting - I	1	-	6	60	40	100	4	
25MAACAA1202	New media art - I	1	-	6	60	40	100	4	
B	Minor Stream Courses / Department Electives								
B.1	Theory								
	Nil	-	-	-	-	-	-	-	
B.2	Practical								
25MAAEAA1211	Creative Sculpture - I	1	-	4	60	40	100	3	
25MAAEAA1212	Preproduction - I								
C	Multidisciplinary Courses								
D	Ability Enhancement Courses (AEC)								
	Nil	-	-	-	-	-	-	-	
E	Skill Enhancement Courses (SEC)								
	Nil	-	-	-	-	-	-	-	
F	Value Added Courses (VAC)								
	Nil	-	-	-	-	-	-	-	
G	Summer Internship / Research Project / Dissertation								
25MAACAA1601	Visual Art Project /Seminar - I	1	-	4	-	-	-	3	
Total		10		20					
Total Teaching Hours		30						20	

POORNIMA UNIVERSITY, JAIPUR
Faculty of Design & Arts

Name of Program : MVA

Total Duration: 2 years

Credits: 80

Teaching Scheme for Batch 2025-27

Semester - II

Course Code	Name of Course	Teaching Scheme			Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	IE	ESE	Total	
A	Major (Core Courses)							
A.1	Theory							
25MAACAA2101	Western Modern Art	3	-	-	40	60	100	3
25MAACAA2102	Western Aesthetics	3	-	-	40	60	100	3
A.2	Practical							
25MAACAA2201	Creative Painting - II	1	-	6	60	40	100	4
25MAACAA2202	New Media Art - II	1	-	6	60	40	100	4
B	Minor Stream Courses / Department Electives							
B.1	Theory							
	Nil	-	-	-	-	-	-	-
B.2	Practical							
25MAAEAA2211	Creative Sculpture - II	-	-	4	60	40	100	2
25MAAEAA2212	Preproduction - II	-	-	-	-	-	-	-
C	Multidisciplinary Courses							
25MAAEMO2601	MOOC Course - I	-	-	-	40	60	100	2
D	Ability Enhancement Courses (AEC)							
	Nil	-	-	-	-	-	-	-
E	Skill Enhancement Courses (SEC)							
	Nil	-	-	-	-	-	-	-
F	Value Added Courses (VAC)							
	Nil	-	-	-	-	-	-	-
G	Summer Internship / Research Project / Dissertation							
25MAACAA2301	Visual Art Project/Seminar - II	-	-	4	-	-	-	2
Total		8		20				
Total Teaching Hours		24						20

POORNIMA UNIVERSITY, JAIPUR
Faculty of Design & Arts

Name of Program : MVA

Total Duration: 2 years

Credits: 80

Teaching Scheme for Batch 2025-27

Semester - III

Course Code	Name of Course	Teaching Scheme			Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	IE	ESE	Total	
A	Major (Core Courses)							
A.1	Theory							
25MAACAA3101	Postmodern Indian art	3	-	-	40	60	100	3
25MAACAA3102	Visual thinking	3	-	-	40	60	100	3
A.2	Practical							
25MAACAA3201	Creative Painting - III	1	-	6	60	40	100	4
25MAACAA3202	New Media Art - III	1	-	6	60	40	100	4
B	Minor Stream Courses / Department Electives							
B.1	Theory							
	Nil	-	-	-	-	-	-	-
B.2	Practical							
25MAAEAA3211	Creative Sculpture - III	-	-	4	60	40	100	2
25MAAEAA3212	Preproduction - III							
C	Multidisciplinary Courses							
25MAAEMO3601	MOOC Course - I	2	-	-	40	60	100	2
D	Ability Enhancement Courses (AEC)							
	Nil	-	-	-	-	-	-	-
E	Skill Enhancement Courses (SEC)							
	Nil	-	-	-	-	-	-	-
F	Value Added Courses (VAC)							
	Nil	-	-	-	-	-	-	-
G	Summer Internship / Research Project / Dissertation							
25MAACAA3301	Research Project	-	-	-	-	-	-	2
Total		8		16				
Total Teaching Hours		24						20

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program : MVA

Duration: 2 years

Total Credits: 80

Teaching Scheme for Batch 2025-27

Semester - IV

Course Code	Name of Course	Teaching Scheme			Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	IE	ESE	Total	
A	Major (Core Courses)							
A.1	Theory							
25MAACAA4101	Post Modern Western art	3	-	-	40	60	100	3
25MAACAA4102	Postmodern Aesthetics	3	-	-	40	60	100	3
A.2	Practical							
25MAACAA4201	Creative Painting - IV	1	-	6	60	40	100	4
B	Minor Stream Courses / Department Electives							
B.1	Theory							
	Nil	-	-	-	-	-	-	-
B.2	Practical							
	Nil	-	-	-	-	-	-	-
C	Multidisciplinary Courses							
25MAAEMO4601	MOOC Course - I	-	-	-	40	60	100	2
D	Ability Enhancement Courses (AEC)							
	Nil	-	-	-	-	-	-	-
E	Skill Enhancement Courses (SEC)							
	Nil	-	-	-	-	-	-	-
F	Value Added Courses (VAC)							
	Nil	-	-	-	-	-	-	-
G	Summer Internship / Research Project / Dissertation							
MABCAB4301	Visual Art Project - III	-	-	4	60	40	100	2
MABCAB4302	Dissertation	1	-	10	60	40	100	6
Total		10	-	20				
Total Teaching Hours					24			20

I SEMESTER

Code: MAACAA1101

INDIAN MODERN ART

3 Credits [LTP: 3-0-0]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Analyze and interpret major themes, styles, and techniques in Indian Modern art.	Analyse
CO2	Evaluate the impact of socio-political factors, colonialism, nationalism, and globalization on Indian art movements.	Evaluation
CO3	Critically assess the impact of Indian Modern art on contemporary artistic practices and cultural identity.	Evaluation
CO4	Demonstrate knowledge of theoretical perspectives in Modern art discourse and apply them to Indian art contexts.	Application
CO5	Develop a research project or presentation that explores a specific aspect of Indian Modern art.	Synthesis

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Indian Modern Art	08
2.	Bengal School and Nationalism	08
3.	Progressive Artists' Group	07

4.	Regional Movements and Modernity	08
5.	Communication Systems and IoT	08

A. DETAILED SYLLABUS

Unit	Unit Details
1.	<ul style="list-style-type: none"> ● Introduction to Indian Modern Art
	<ul style="list-style-type: none"> ● Definition and scope of Modernism in the context of Indian art ● Key characteristics and defining features of Indian Modern art movements. ● 19th century colonial period. ● Western impact of India. ● Other development.
2.	<ul style="list-style-type: none"> ● Bengal School and Nationalism
	<ul style="list-style-type: none"> ● Origins and development of the Bengal School of Art ● Influence of nationalist ideologies and revival of traditional Indian art forms ● Case study: Abanindranath Tagore, Nandalal Bose, and their contributions
3.	<ul style="list-style-type: none"> ● Progressive Artists' Group
	<ul style="list-style-type: none"> ● Emergence of the Progressive Artists' Group and their manifesto ● Exploration of abstraction, expressionism, and figurative art in post-independence India ● Case study: M.F. Husain, S.H. Raza, F.N. Souza, Tyeb Mehta
4.	<ul style="list-style-type: none"> ● Regional Movements and Modernity
	<ul style="list-style-type: none"> ● Impact of regional schools and movements such as the Madras Art Movement and Santiniketan ● Modernist approaches and engagement with local traditions and global influences
5.	<ul style="list-style-type: none"> ● Colonial Encounters and Women Artist
	<ul style="list-style-type: none"> ● Representation of colonial encounters, Orientalism, and nationalist imagery in art ● The role of art institutions, exhibitions, and publications in shaping Modern art discourse ● Exploration of women artists and their contributions to Modern art in India ● Gender politics, identity, and representation in early 20th-century Indian art

RECOMMENDED STUDY MATERIAL

1. The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947: Partha Mitter
2. Contemporary Art in India, A Perspective: Pran Nath Mago
3. The Art of India: Kramrisch, Stella
4. A History of Indian Painting (The Modern Period) by Krishna Chaitanya
5. Vashishtha, Neelima, Tradition and Modernity in Indian Arts: during the Twentieth Century, Delhi: Aryan Book International, 2010

6. Mago, Pran Nath, Contemporary Art in India: A Prespective, National Book Trust, 2001
7. Rabindra Nath tagore, Amrita sher-Gil, Jamini Roy, New Delhi: Vadhera Art Gallery, 2004
8. Joshi, Raja Ravi Varma Ke Prssidh Chitra, Puna: Chitra Shala Sttem Prees, 1920
9. Dalmia, Yashodhara, The Making of Modern Indian Art the Progressives, Delhi: Bharat Prakashan, 2001

Sr.No	Reference Book	Author	Edition	Publication
1	Indian Art: Modern & Contemporary	Partha Mitter	2001	Oxford University Press
2.	Art Since 1900: Modernism · Antimodernism	Yve-Alain Bois	2016	
3.	The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947:	Partha Mitter		

Important Web Links

1	https://www.youtube.com/watch?v=Sigmp9Xz42g
2	https://www.youtube.com/watch?v=EkPWrczz7s
3	https://www.youtube.com/watch?v=1PzsrC6nBhc&t=106s
4	https://www.youtube.com/watch?v=6xstkiFsT2Y
5	https://www.youtube.com/watch?v=B2ZFDwLl9_Q
6	https://www.youtube.com/watch?v=Z_vj5PozYzQ
7	https://www.dhoominalgallery.com/post.php?id=145
8	https://www.metmuseum.org/toah/hd/mind/hd_mind.htm
	https://daqworld.com/media/catalog/product/attachment/Art_15_london_2015.pdf
	https://www.aicon.art/attachment/en/5ebeb45afaa837d977a4883a/News/61cdf43e8dc8d0289f626b4a
	https://archive.org/details/contemporaryarti0000mago/page/n9/mode/2up

Code: MAACAA1102**INDIAN AESTHETICS****3 Credits [LTP: 3-0-0]****COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING**

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Develop critical thinking skills to analyze and evaluate aesthetic theories and their relevance in contemporary society.	Apply
CO2	Explore the creative process involved in producing aesthetic works and its impact on artistic outcomes.	Understand
CO3	Interpret the iconography and symbolism used in Indian art forms such as sculpture, painting, and architecture.	Analyze
CO4	Explore the spiritual practices and rituals associated with Kashmiri Shaivism, including meditation, tantra, and yoga.	Understand
CO5	Examine their contributions to the field of aesthetics, including theories on beauty, art appreciation, and cultural identity.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
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1.	Introduction to Aesthetics & its scope	08
2.	Aesthetic Expression	08
3.	Source of Indian Art	07
4.	Kashmiri Shaivism	08
5.	Modern Indian Aestheticians	08

B. DETAILED SYLLABUS

Unit	Unit Details
1.	Introduction to Aesthetics & its scope
	<ul style="list-style-type: none"> ● Comparison and inter- relationship among the arts (Visual, Literary, performing). Theories relating to the origin and creation of art: communication expression and release of emotions: imitation play and intuition, inspiration imagination. ● Theory relating to the aesthetic response and appreciation.
2.	Aesthetic Expression
	<ul style="list-style-type: none"> ● Aesthetics – Kala & Shilpa, Indian Concept of beauty, the theory of Rasa and Bhava – Aesthetic experience, Shadang.
3.	Source of Indian Art
	<ul style="list-style-type: none"> ● Shilpa Text – Society, Religion, Nature, Symbolism. ● Literary Source – Vedas, Upanishads, Mahamaya's, Buddhist & Jain Texts, Myths and Legends, coin & Inscriptions.
4.	Kashmiri Shaivism
	<ul style="list-style-type: none"> ● In-depth study of Kashmir Shaivism. ● Ānandavardhana and Abhinav Gupta: the philosophical period
5.	Modern Indian Aestheticians
	<ul style="list-style-type: none"> ● Reading Modern Indian Aestheticians: Ravindranath Tagore, A K Coomaraswamy, Govind Chandra Pandey, Kanti Chandra Pandey, Kapila Vatsyayan

RECOMMENDED STUDY MATERIAL

1. The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947 : Partha Mitter
2. Contemporary Art in India, A Perspective: Pran Nath Mago
3. The Art of India: Stella Kramrisch
4. The Art Of India Through The Ages Stella Kramrisch by Ishwar Ashram Trust

Important Web Links	
1	https://pragyata.com/art-according-to-ananda-coomaraswamy/
2	http://kg-subramanyan.com
3	https://mapacademy.io/article/stella-kramrisch/
4	https://www.scribd.com/document/460331310/1-Introduction-to-Shilpashastra
5	https://cec.nic.in/webpath/curriculum/Module/FART/Paper26/5/downloads/script.pdf
6	https://www.slideshare.net/slideshow/elective-syllabus-for-shilpa-shastra-of-ancient-india/126637110
7	https://www.britannica.com/topic/Kashmiri-Shaivism
8	https://iks.uok.edu.in/Files/3a963738-5d67-4444-aeba-edda77283c15/Journal/37ef7842-bb61-44f5-b480-16799c835691.pdf

9	https://www.researchgate.net/publication/310269593_Abhinavagupta_as_an_Aesthetician
10	https://shaivism.net/abhinavagupta/2.html
11	https://www.shehjar.com/blog/Abhinavagupta-The-greatest-exponent-of-Kashmir-Shaivism2647

Code: MAACAA1201

CREATIVE PAINTING - I

4 Credits [LTP: 1-0-6]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Technical Proficiency: Develop advanced painting techniques and skills.	Apply
CO2	Conceptual Development: Explore and experiment with contemporary themes and concepts in painting.	Understand
CO3	Critical Thinking: Analyze and critique artworks within historical and contemporary contexts.	Analyze
CO4	Creative Expression: Develop a personal artistic style and approach.	Understand
CO5	Professional Preparation: Prepare and present artworks for exhibitions or public display.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	

CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AV G	2.2	2.6	1	2			1					1	2.2			

Course Description: This course explores innovative approaches to painting within the context of contemporary art practices. Students will engage with various techniques, materials, and conceptual frameworks to develop their own artistic voice and respond to current artistic trends.

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Indian contemporary Painting	08
2.	Experimental Techniques	08
3.	Conceptual Frameworks	07
4.	Digital Integration	08
5.	Professional Practices	08

C.
D.
E.

DETAILED SYLLABUS

Unit	Unit Details
1.	Introduction to Indian Contemporary Painting
	<ul style="list-style-type: none"> ● Overview of current trends in painting. ● Analysis of works by contemporary artists. ● Introduction to materials and techniques.
2.	Experimental Techniques
	<ul style="list-style-type: none"> ● Mixed media approaches in painting. ● Non-traditional materials and their application. ● Visiting artist workshop or demonstration.
3.	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Understanding conceptual art in painting. ● Exploring themes such as identity, politics, environment, etc. ● Case studies of artists working with conceptual approaches.
4.	Digital Integration
	<ul style="list-style-type: none"> ● Digital tools and techniques in composition. ● Exploring digital composition and its implications. ● Guest lecture or workshop on digital painting composition.
5.	Professional Practices

- Portfolio development and presentation.
- Exhibition preparation and curation.
- Visiting galleries or art institutions.

NOTE: The student will compose a creative composition in own style choosing any medium, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 works Canvas Size- 3'x 4' (minimum)
25 conceptual Drawing
50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

1. Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
2. Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
3. Escritt, Stephen, Art Nouveau, Art & Ideas
4. Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
5. Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
6. Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
7. Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery
8. Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
9. Korn, Great Masterpieces of the World, Todtri Productions Ltd.
10. Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
11. Monsef, Darius A, Color Inspirations, How Books, 2011
12. Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International
Important Web Links				
1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf			
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M			
3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s			
4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s			
5	https://www.youtube.com/watch?v=wntIMD9wbR0			

Code: MAACAA1202**NEW MEDIA ART-I****4 Credits [LTP: 1-0-6]****COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING**

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Understand the theoretical foundations of new media art and its evolution.	Apply
CO2	Critically analyse new media artworks in relation to contemporary cultural and technological trends.	Understand
CO3	Demonstrate proficiency in at least one traditional art form through practical application.	Analyze
CO4	Create and present a cohesive body of work that integrates new media concepts with their chosen traditional art course.	Understand
CO5	Prepare and present artworks for exhibitions or public display.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to New Media Art	08
2.	Comparative Analysis	08
3.	Practical Applications I	07
4.	Concept Development	08
5.	Final Presentation and execution	08

F. DETAILED SYLLABUS

Unit	Unit Details
1.	Introduction to New Media Art
	<ul style="list-style-type: none"> ● Definition and scope of new media art ● Historical overview and key movements (e.g., digital art, interactive installations, fresco, mural etc.) ● Critical theories in new media aesthetics.
2.	Comparative Analysis
	<ul style="list-style-type: none"> ● Comparative study of traditional art forms (printmaking, mural, fresco) and their digital counterparts ● Case studies of artists blending traditional techniques with new media.
3.	Practical Applications
	<ul style="list-style-type: none"> ● Introduction to traditional art courses (students select one: printmaking, mural, fresco). ● Basic techniques, materials, and processes specific to each course.
4.	Concept Development
	<ul style="list-style-type: none"> ● Ideation and conceptualization. ● Proposal development and feedback sessions. ● Implementation of projects combining traditional techniques with new media elements ● Individual consultations and technical support

5.	Final Presentation and execution
	<ul style="list-style-type: none"> ● Presentation and documentation of artworks ● Preparation for final exhibition or presentation ● Final exhibition or presentation of student projects ● Reflection on learning outcomes and future directions in new media art

RECOMMENDED STUDY MATERIAL

NOTE: The student will compose a creative composition in own style choosing any medium, Technique, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 final works
25 conceptual Drawing
50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

1. Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
2. Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
3. Escritt, Stephen, Art Nouveau, Art & Ideas
4. Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
5. Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
6. Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
7. Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery
8. Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
9. Korn, Great Masterpieces of the World, Todtri Productions Ltd.
10. Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
11. Monsef, Darius A, Color Inspirations, How Books, 2011
12. Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International
Important Web Links				
1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf			
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M			

3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s
4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s
5	https://www.youtube.com/watch?v=wntlMD9wbR0

Code: MAAEAA1211

CREATIVE SCULPTURE – I

2 Credits [LTP: 0-0-4]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Demonstrate proficiency in various sculptural techniques and materials.	Apply
CO2	Critically analyze and interpret sculptural artworks within historical and contemporary contexts.	Understand
CO3	Develop and articulate conceptual frameworks for their own sculptural practice.	Analyze
CO4	Experiment with innovative approaches to sculptural form, space, and materiality.	Understand

CO5	Present a curated portfolio of original sculptural works that reflect personal artistic growth and conceptual exploration.	Understand
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MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Sculpture	08
2.	Conceptual Frameworks	08
3.	Contemporary Practices	07
4.	Studio Practice I	08
5.	Studio Practice II	08

G. DETAILED SYLLABUS

Unit	Unit Details
1.	Introduction to Sculpture
	<ul style="list-style-type: none"> ● Introduction of Unit ● Definition and scope of sculpture in contemporary art practices ● Historical overview of sculptural traditions and movements ● Introduction to basic sculptural techniques and materials
2.	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Conceptual development in sculpture: themes, narratives, and symbolism ● Case studies of influential sculptors and their conceptual approaches
3.	Contemporary Practices
	<ul style="list-style-type: none"> ● Exploration of contemporary trends and innovations in sculpture ● Understanding spatial relationships and sculptural installations ● Site-specific sculpture and environmental considerations

	<ul style="list-style-type: none"> ● Exploring traditional and unconventional sculptural materials (e.g., clay, wood, metal, PoP, Stone, Mix Media, Scrape, Siporex found objects etc.) ● Techniques for manipulating and transforming materials
4.	Studio Practice I
	<ul style="list-style-type: none"> ● Hands-on workshops and demonstrations in selected techniques (e.g., modeling, carving, casting) ● Individual and group critiques to refine technical skills and conceptual clarity
5.	Studio Practice II
	<ul style="list-style-type: none"> ● Intensive studio time for project development ● One-on-one consultations with instructor for project guidance and feedback

RECOMMENDED STUDY MATERIAL

NOTE: Student will prepare a creative composition using synthetic medium in his own style. The student can make sculptures & Installation in any medium like clay, wood, metal, PoP, Stone, Mix Media, Scrape, Siporex by different processes such as welding, riveting, Relief etc.

Submissions: 5 final works

25 conceptual Drawing

50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

1. Subhashini Aryan, Unknown Masterpieces of Indian Folk & Tribal Art, B. N. Aryan
2. Neelima Vashishtha, Tradition and Modernity in Indian Arts: during the Twentieth Century, Aryan Book International, 2010
3. Sunil Gawde (The Sculptor), Popular Prakashan, Bombay

Important Web Links	
1	https://www.modernsculpture.com
2	https://www.moma.org/collection/terms/sculpture
3	https://sites.google.com/view/ngmaindia/collection
4	https://www.youtube.com/watch?v=_0fyEtpNaRI
5	https://www.artnews.com/artnews/productrecommendations/essential-overviews-of-modern-and-contemporary-sculpture-1234620456/
6	https://www.jstor.org/stable/25503912

Code: MAAEAA1212

PREPRODUCTION - I

2 Credits [LTP: 0-0-4]

. COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Explain knowledge of Film Medium Terminologies and Formats	Remember
CO2	Understanding of the importance of Research for Pre-Production	Understand
CO3	Apply the Narrative Techniques	Apply
CO4	Create the Storyboards and Concepts	Create
CO5	Judge timings in the execution of Animatics	Evaluate

B. MAPPING MATRIX OF CO,PO, & PSO

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-
WT. AVG	2.2	2.6	1	2			1					1	2.2		

C. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Film Medium Terminologies and Formats	2
2	Research for Pre-Production	6
3	Narrative Techniques	10
4	Storyboards and Concepts	18
5	Animatics	12

DETAILED SYLLABUS

Unit	Unit Details
1.	Film Medium Terminologies and Formats
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Medium and Formats - Film, Frame Rate, Size and Gauge ● Tele Cine and Reverse Tele Cine. ● Demonstrate through videos 16 mm /35mm /70mm / Full Screen / Letter Boxing / Wide Screen ● Conclusion of Unit
2.	Research for Pre-Production

	<ul style="list-style-type: none"> ● Introduction of Unit ● Story Research - Period - Historic / Scientific facts ● Society & culture study ● How to decide about the time and place: when, where and who. ● To create Acts or scenes: To divide the story in to shots. Scene as the driver of plot. ● Beats and how to keep the story moving. Relation between actions, characters and scenes. ● Fast phasing and slow phasing scenes ● Conclusion of Unit
3.	Narrative Techniques
	<ul style="list-style-type: none"> ● Introduction of Unit ● Experimenting with techniques for visual storytelling, structure, story building, ● Examining indigenous narratives, both contemporary and traditional to gain an understanding of storytelling methods pertinent to different culture ● Indian – Ajanta, Patta Chitra, Miniatures- Phad, Kavadi, Mughal Paintings, Yam pat, Groda, Bhil, Chitrakathi, etc. ● Use of Graphic Narrative for expressing a social or personal themes ● Dialogue mechanics, attributions and tags ● Conclusion of Unit
4.	Storyboards and Concepts
	<ul style="list-style-type: none"> ● Introduction of Unit ● Creating dramatic flow, planning, pacing, sequencing, organizing visual flow and continuity in storyboards ● Thumb nailing ● Techniques and styles, Inking, Framing and Composition and Perspective ● Anatomy of a Storyboard, Advanced Storyboard Techniques. Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board. ● Conclusion of Unit
5.	Animatics
	<ul style="list-style-type: none"> ● Introduction of Unit ● Sound Effects Music and Foleys. ● Recording of dialogue, ● Shooting the Storyboard, Slugging the Storyboard, Animatics. ● Conclusion of Unit

RECOMMENDED STUDY MATERIAL:

Sr.No	Reference Book	Author	Edition	Publication
1	The Art of storyboard	John Hart	Latest	Routledge, 2007
2	Exploring Storyboarding (Design Exploration)	Wendy Tumminello	Latest	Course Technology, 2004
Important Web Links				

1	https://www.classcentral.com/course/youtube-pre-production-process-80172
2	https://www.skillshare.com/en/browse/video-pre-production
3	https://boords.com/blog/pre-production-guide

Code: MAAEAA1213 VISUAL ART PROJECT/SEMINAR 2 Credits [LTP: 0-0-4]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Develop a deep understanding of advanced visual art concepts and techniques.	Apply
CO2	Demonstrate proficiency in creating and presenting visual art projects.	Understand
CO3	Engage critically with theoretical and conceptual frameworks in visual art.	Analyze
CO4	Collaborate effectively with peers in creative projects and seminar discussions.	Understand
CO5	Reflect on personal artistic growth and development throughout the course.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

D. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Foundations of Visual Art	2

2	Planning and Preparation for Participation	6
3	Art Project	10
4	Writing and Presenting Research	18
5	Seminar - Theoretical Frameworks	12

H. DETAILED SYLLABUS

1.	Foundations of Visual Art
	<ul style="list-style-type: none"> ● Introduction to advanced techniques and mediums ● Exploration of historical and contemporary art movements ● Critique and analysis of foundational artworks
2.	Planning and Preparation for Participation
	<ul style="list-style-type: none"> ● Identifying opportunities for participation in exhibitions, workshops, or art camps ● Proposal writing and submission process ● Preparation of exhibition materials (if applicable) or final documentation of research project ● Submission of final research report and documentation ● Participatory Experience: Engagement in chosen exhibition, workshop, or art camp. ● Documentation of activities, observations, and interactions. ● Reflection on personal and professional growth during the experience.
3.	Art Project
	<p>1. Individual Exploration -</p> <ul style="list-style-type: none"> ● Proposal and concept development and refinement ● Project execution and documentation ● Critique and peer review sessions ● Independent work on final project ● Exhibition and presentation of final artwork
4.	Writing and Presenting Research
	<ul style="list-style-type: none"> ● Structuring a research report: introduction, methodology, findings, discussion, conclusions ● Effective writing strategies and techniques for academic and professional contexts ● Preparation and rehearsal for seminar presentations
5.	Seminar - Theoretical Frameworks
	<ul style="list-style-type: none"> ● Exploration of key theoretical concepts in visual art ● Reading discussions and critical analysis of texts

RECOMMENDED STUDY MATERIAL

● Application of theory to students' own artistic practice
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Required Readings will be assigned throughout the course and will include texts on art theory, contemporary art issues, and relevant critical essays. Specific readings will be provided at the beginning of each module.

NOTE: Visual Art Project is an opportunity to build a body of work that addresses the key ambitions of your research and practice. You will work towards presenting a work or works in the Independent Research Project public exhibition, which enables you to explore how you can activate your work in a public context, experiment with the most appropriate forms of realising your ideas and gain critical feedback. The Independent Research Project exhibition takes place mid-way through the unit and will be followed by a period of reflection and further development, which emphasises planning for continued practice and research post-graduation.

The programme approaches the IRP as self-directed study centred on an assessed presentation of your work as an exhibition, a publication and a research essay.

The blended delivery of the Programme takes place through, but is not limited to:

- Briefings
 - Critiques
 - Seminars
 - out-site study
 - Studio practice
 - Workshops
 - Practicums
 - Symposia
 - Technical inductions
 - Exhibition of student work.
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II SEMESTER

Code: MAACAA2101

WESTERN MODERN ART

3 Credits [LTP: 3-0-0]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	☐ Identify and analyze major movements and artists of Western Modern art.	Apply
CO2	☐ Understand the socio-political and cultural contexts that influenced the development of Modernism in the West.	Understand
CO3	☐ Critically assess the theoretical frameworks and aesthetic principles of key Modern art movements.	Analyze
CO4	☐ Compare and contrast different styles, techniques, and innovations in Western Modern art.	Understand
CO5	☐ Develop research and analytical skills through the study of primary texts, critical writings, and visual analysis of artworks.	Understand

MAPPING MATRIX OF CO, PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	

WT. AVG	2.2	2.6	1	2			1					1	2.2			
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OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Impressionism and Post-Impressionism	08
2.	Fauvism and Expressionism	08
3.	Cubism and Futurism	07
4.	Surrealism and Dadaism	08
5.	Abstract Expressionism and Pop art	08

I. DETAILED SYLLABUS

Unit	Unit Details
6.	Impressionism and Post-Impressionism
	<ul style="list-style-type: none"> ● Definitions and characteristics of Modernism in art ● Early influences and precursors to Modern art movements ● Origins, techniques, and thematic concerns of Impressionist painters ● Innovations of Post-Impressionist artists like Van Gogh, Cézanne, and Gauguin etc.
7.	Fauvism and Expressionism
	<ul style="list-style-type: none"> ● Definitions and characteristics of Fauvism and Expressionism ● Early influences and predecessors to these movements ● Origins and development of Fauvism, focusing on artists like Matisse, Derain, and Vlaminck ● Exploration of color theory and the role of color in Fauvist compositions
8.	Cubism and Futurism
	<ul style="list-style-type: none"> ● Development of Cubism by Picasso and Braque ● Exploration of movement and dynamism in Italian Futurism ● Introduction to Supermativism, De Stijl.
9.	Surrealism and Dadaism
	<ul style="list-style-type: none"> ● Manifestos, techniques, and philosophical underpinnings of Surrealism ● Anti-art and radical experimentation in Dadaist movements
10.	Abstract Expressionism and Pop art
	<ul style="list-style-type: none"> ● Emergence of Abstract Expressionism in post-war America ● Analysis of artists like Jackson Pollock, Mark Rothko, and Willem de Kooning ● Examination of popular culture influences in Pop Art ● Minimalist aesthetics and reductionist approaches in sculpture and painting

RECOMMENDED STUDY MATERIAL

Suggested Readings:

1. Thompson, How to Read A Modern Painting, Thames and Hudson, 2014
2. Uhde, Van Gogh, Oxford: Phaidon Press Ltd.,
3. Valminck, Masters of World Painting, Aurora Art Publishers,
4. West, Chagall, London: Bison Group, 1990
5. West, Shearer, Chagall, PRC Publishing Ltd., 2002
6. Whitfield, Sarah, Fauvism, London: Thames & Hudson Ltd., 1996
7. JOA - Journal of Arts
8. ShodhKosh: Journal of Visual and Performing Arts
9. Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities
10. Kala: The Journal of Indian Art History Congress

Sr.No	Reference Book	Author	Edition	Publication
1	Modern art – A history from impressionism to today		2016	Taschen America LIC publication ltd.
2	The great artist series	Anjali Ragbheer	2020	Om book international
Important Web Links				
1	https://www.youtube.com/watch?v=rP9k2xzrgx8			
2	https://www.youtube.com/watch?v=8lefl8lQ8lc			
3	https://www.youtube.com/watch?v=1U19VOF4qfs			
4	https://www.youtube.com/watch?v=BtLOzMXb42E			
5	https://www.youtube.com/watch?v=BUonsNGtHiI			
6	https://www.youtube.com/watch?v=v_nvSRZQAdU			
7	https://www.studiobinder.com/blog/what-is-expressionism-art/			
8	https://www.youtube.com/watch?v=U4WITijUNc0			
9	https://archive.org/details/the-history-of-art-janson/page/76/mode/2up			

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Classical Antiquity and Aesthetics	08
2.	Renaissance Aesthetics	08
3.	Enlightenment and Romantic Aesthetics	07
4.	Modernism and Avant-Garde Aesthetics	08
5.	Contemporary Aesthetics	08

J. DETAILED SYLLABUS

Unit	Unit Details
1.	Classical Antiquity and Aesthetics
	<ul style="list-style-type: none"> ● Definitions and scope of aesthetics in Western art and culture ● Overview of key concepts: beauty, taste, and the role of the artist ● Aesthetic theories of Plato and Aristotle ● Representation of beauty and idealism in Greek and Roman art
2.	Renaissance Aesthetics
	<ul style="list-style-type: none"> ● Humanism and the revival of classical ideals ● Aesthetic principles in Renaissance art and architecture
3.	Enlightenment and Romantic Aesthetics
	<ul style="list-style-type: none"> ● Enlightenment theories of aesthetics (e.g., Kant, Burke) ● Romanticism and the sublime in art (e.g., Wordsworth, Turner)
4.	Modernism and Avant-Garde Aesthetics
	<ul style="list-style-type: none"> ● Challenges to traditional aesthetics in the 19th and early 20th centuries ● Avant-garde movements and the redefinition of artistic norms (e.g., Dada, Surrealism)
5.	Contemporary Aesthetics
	<ul style="list-style-type: none"> ● Postmodern critiques of aesthetics and representation

● Globalization, multiculturalism, and aesthetics in contemporary art

RECOMMENDED STUDY MATERIAL

1. H. Blocker and Jennifer Jeffers, Contextualizing Aesthetics: From Plato to Lyotard
2. Prof. Dr. Kanti Chandra Pandey, Comparative Aesthetics-Indian and Western Aesthetics
3. H.W. Janson, History of Art, Thames & Hudson, 1991 Revised reprint

Important Web Links

1	https://www.britannica.com/topic/aesthetics/The-development-of-Western-aesthetics
2	https://www.britannica.com/biography/Jacques-Derrida
3	https://literariness.org/2017/05/14/key-theories-of-jacques-derrida/#google_vignette
	https://iep.utm.edu/jacques-derrida/

Code: MAACAA2201

CREATIVE PAINTING - II

4 Credits [LTP: 1-0-6]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Technical Proficiency: Develop advanced painting techniques and skills.	Apply
CO2	Conceptual Development: Explore and experiment with contemporary themes and concepts in painting.	Understand
CO3	Critical Thinking: Analyze and critique artworks within historical and contemporary contexts.	Analyze

CO4	Creative Expression: Develop a personal artistic style and approach.	Understand
CO5	Professional Preparation: Prepare and present artworks for exhibitions or public display.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

Course Description: This course explores innovative approaches to painting within the context of contemporary art practices. Students will engage with various techniques, materials, and conceptual frameworks to develop their own artistic voice and respond to current artistic trends.

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Western Contemporary Painting	08
2.	Experimental Techniques	08
3.	Conceptual Frameworks	07
4.	Critique and Feedback	08
5.	Professional Practices	08

K. DETAILED SYLLABUS

Unit	Unit Details
6.	Introduction to Contemporary Painting
	<ul style="list-style-type: none"> ● Overview of current trends in painting. ● Analysis of works by contemporary artists. ● Introduction to materials and techniques.
7.	Experimental Techniques

RECOMMENDED STUDY MATERIAL

	<ul style="list-style-type: none"> ● Mixed media approaches in painting. ● Non-traditional materials and their application. ● Visiting artist workshop or demonstration.
8.	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Understanding conceptual art in painting. ● Exploring themes such as identity, politics, environment, etc. ● Case studies of artists working with conceptual approaches.
9.	Digital Integration
	<ul style="list-style-type: none"> ● Digital tools and techniques in composition. ● Exploring digital composition and its implications. ● Guest lecture or workshop on digital painting composition.
10.	Professional Practices
	<ul style="list-style-type: none"> ● Portfolio development and presentation. ● Exhibition preparation and curation. ● Visiting galleries or art institutions.

NOTE: The student will compose a creative composition in own style choosing any medium, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 works Canvas Size- 3'x 4' (minimum)

25 conceptual Drawing

50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

1. Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
2. Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
3. Escritt, Stephen, Art Nouveau, Art & Ideas
4. Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
5. Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
6. Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
7. Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery
8. Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
9. Korn, Great Masterpieces of the World, Todtri Productions Ltd.
10. Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
11. Monsef, Darius A, Color Inspirations, How Books, 2011

12. Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International

Important Web Links

1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M
3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s
4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s
5	https://www.youtube.com/watch?v=wntIMD9wbR0

Code: MAACAA2202

NEW MEDIA ART-II

4 Credits [LTP: 1-0-6]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level

CO1	Understand the theoretical foundations of new media art and its evolution.	Apply
CO2	Critically analyse new media artworks in relation to contemporary cultural and technological trends.	Understand
CO3	Demonstrate proficiency in at least one traditional art form through practical application.	Analyze
CO4	Create and present a cohesive body of work that integrates new media concepts with their chosen traditional art course.	Understand
CO5	Prepare and present artworks for exhibitions or public display.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to New Media Art	08
2.	Comparative Analysis	08
3.	Practical Applications I	07
4.	Concept Development	08
5.	Final Presentation and execution	08

L. DETAILED SYLLABUS

Unit	Unit Details
6.	Introduction to New Media Art
	<ul style="list-style-type: none"> ● Definition and scope of new media art ● Historical overview and key movements (e.g., digital art, interactive installations, fresco, mural etc.)

	●Critical theories in new media aesthetics.
7.	Comparative Analysis
	●Comparative study of traditional art forms (printmaking, mural, fresco) and their digital counterparts ●Case studies of artists blending traditional techniques with new media.
8.	Practical Applications
	●Introduction to traditional art courses (students select one: printmaking, mural, fresco). ●Basic techniques, materials, and processes specific to each course.
9.	Concept Development
	●Ideation and conceptualization. ●Proposal development and feedback sessions. ●Implementation of projects combining traditional techniques with new media elements ●Individual consultations and technical support
10.	Final Presentation and execution
	●Presentation and documentation of artworks ●Preparation for final exhibition or presentation ●Final exhibition or presentation of student projects ●Reflection on learning outcomes and future directions in new media art

RECOMMENDED STUDY MATERIAL

NOTE: The student will compose a creative composition in own style choosing any medium, Technique, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 final works

25 conceptual Drawing

50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

1. Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
2. Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
3. Escritt, Stephen, Art Nouveau, Art & Ideas
4. Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
5. Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
6. Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
7. Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery

8. Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
9. Korn, Great Masterpieces of the World, Todtri Productions Ltd.
10. Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
11. Monsef, Darius A, Color Inspirations, How Books, 2011
12. Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International
Important Web Links				
1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf			
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M			
3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s			
4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s			
5	https://www.youtube.com/watch?v=wntIMD9wbR0			

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Demonstrate proficiency in various sculptural techniques and materials.	Apply
CO2	Critically analyze and interpret sculptural artworks within historical and contemporary contexts.	Understand
CO3	Develop and articulate conceptual frameworks for their own sculptural practice.	Analyze
CO4	Experiment with innovative approaches to sculptural form, space, and materiality.	Understand
CO5	Present a curated portfolio of original sculptural works that reflect personal artistic growth and conceptual exploration.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Sculpture	08
2.	Conceptual Frameworks	08
3.	Contemporary Practices	07
4.	Studio Practice I	08
5.	Studio Practice II	08

M. DETAILED SYLLABUS

Unit	Unit Details
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6.	Introduction to Sculpture
	<ul style="list-style-type: none"> ● Introduction of Unit ● Definition and scope of sculpture in contemporary art practices ● Historical overview of sculptural traditions and movements ● Introduction to basic sculptural techniques and materials
7.	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Conceptual development in sculpture: themes, narratives, and symbolism ● Case studies of influential sculptors and their conceptual approaches
8.	Contemporary Practices
	<ul style="list-style-type: none"> ● Exploration of contemporary trends and innovations in sculpture ● Understanding spatial relationships and sculptural installations ● Site-specific sculpture and environmental considerations ● Exploring traditional and unconventional sculptural materials (e.g., clay, wood, metal, PoP, Stone, Mix Media, Scrape, Siporex found objects etc.) ● Techniques for manipulating and transforming materials
9.	Studio Practice I
	<ul style="list-style-type: none"> ● Hands-on workshops and demonstrations in selected techniques (e.g., modeling, carving, casting) ● Individual and group critiques to refine technical skills and conceptual clarity
10.	Studio Practice II
	<ul style="list-style-type: none"> ● Intensive studio time for project development ● One-on-one consultations with instructor for project guidance and feedback

RECOMMENDED STUDY MATERIAL

NOTE: Student will prepare a creative composition using synthetic medium in his own style. The student can make sculptures & Installation in any medium like clay, wood, metal, PoP, Stone, Mix Media, Scrape, Siporex by different processes such as welding, riveting, Relief etc.

Submissions: 5 final works
25 conceptual Drawing
50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

1. Subhashini Aryan, Unknown Masterpieces of Indian Folk & Tribal Art, B. N. Aryan
2. Neelima Vashishtha, Tradition and Modernity in Indian Arts: during the Twentieth Century, Aryan Book International, 2010
3. Sunil Gawde (The Sculptor), Popular Prakashan, Bombay

Important Web Links	
1	https://www.modernsculpture.com

2	https://www.moma.org/collection/terms/sculpture
3	https://sites.google.com/view/ngmaindia/collection

Code: MAAEAA2212

PREPRODUCTION - II

2 Credits [LTP: 0-0-4]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (COs):	At the end of this course, learners will be able to:	Bloom Level
CO1	Understand the development process of Character Traits as per Stories	Understand
CO2	Apply the development Process of Character Bible including Model sheet	Apply
CO3	Analyze and Lay out process of Design Concept using elements of Layout	Analyze
CO4	Evaluate the development Process of morphed character as per story concept	Evaluate
CO5	Create Characters and layouts design	Create

B. MAPPING MATRIX OF CO, PO, & PSO

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3
CO1	3	2	-	-	-	-	-	-	-	-	-	-	3	-	-
CO2	-	-	2	2	-	-	-	-	-	-	-	-	-	2	-
CO3	2	2	-	-	-	2	-	-	-	-	-	-	-	2	-
CO4	2	-	-	-	-	1	-	-	-	-	-	-	-	2	-
CO5	2	3	-	-	-	-	-	-	-	-	-	1	-	2	-
WT. AVG	2.2	2.6	1	2			1					1	2.2		

. OUTLINE OF THE COURSE

No.	of the Unit	Hours required for the Unit (Hours)
	Character Traits and development	6
	Character Bible	8
	Layout Design	8
	Morphed Characters and Layout	8
	Character and Layout Style development	6

DETAILED SYLLABUS

	Details
1. Character Traits and development	<ul style="list-style-type: none"> ● Introduction of Unit. ● Designing Characters based on Stories ● Creating Character traits for individual characters ● Using traits to develop Designs ● Visualization of the characters through Drawing. ● Conclusion of Unit.
2. Character Bible	<ul style="list-style-type: none"> ● Introduction of Unit. ● Creating Turnaround sheets, creating model Sheets. ● Creating Expression Chart. ● Creating character design for protagonist, antagonist, round, dynamic, static characters ● Creating Scale Chart of all characters ● Creating Hand-outs for all of the above. ● Coloring the Hand-outs. ● Conclusion of Unit.
3. Layout Design	<ul style="list-style-type: none"> ● Introduction of Unit. ● Practicing Layout from existing Concepts ● Understanding the use of elements in Layout ● Creating layouts for proposed concepts ● Research for concepts ● Conclusion of Unit.
4. Morphed Characters and Layout	<ul style="list-style-type: none"> ● Introduction of Unit. ● Creating Anthropomorphs, Theomorphs, Zoomorphs and Mesomorphs based on research ● Creating Character Bible ● Layout Designs based on proposed concept story ● Conclusion of Unit.
5. Character and Layout Style development	<ul style="list-style-type: none"> ● Introduction of Unit. ● Rendering – styles and techniques ● Developing personal style using different mediums, ● Conclusion of Unit. ●

RECOMMENDED STUDY MATERIAL

Sr.No	Reference Book	Author	Edition	Publication
1	Setting the Scene: The Art & Evolution of Animation Layout	Fraser MacLean	Latest	Chronicle Books,2011
2	Layout and Composition for Animation	Ed Ghertner	Latest	Focal press, 2010
3	The Noble Approach	Maurice Noble & Ted Polson	Latest	Chronicle Books, 2013
Important Web Links				
1	https://characterdesignreferences.com/			
2	https://www.artstation.com/channels/character_design?sort_by=trending&dimension=all			
3	https://www.pinterest.com/tootyne/character-design/			

2

Code: MAAEAA2213	VISUAL ART PROJECT/SEMINAR	2 Credits [LTP: 0-0-4]
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COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Develop a deep understanding of advanced visual art concepts and techniques.	Apply
CO2	Demonstrate proficiency in creating and presenting visual art projects.	Understand
CO3	Engage critically with theoretical and conceptual frameworks in visual art.	Analyze
CO4	Collaborate effectively with peers in creative projects and seminar discussions.	Understand
CO5	Reflect on personal artistic growth and development throughout the course.	Understand

MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

E. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Foundations of Visual Art	2
2	Planning and Preparation for Participation	6
3	Art Project	10
4	Writing and Presenting Research	18
5	Seminar - Theoretical Frameworks	12

N. DETAILED SYLLABUS

6.	Foundations of Visual Art
	<ul style="list-style-type: none"> ● Introduction to advanced techniques and mediums ● Exploration of historical and contemporary art movements ● Critique and analysis of foundational artworks
7.	Planning and Preparation for Participation
	<ul style="list-style-type: none"> ● Identifying opportunities for participation in exhibitions, workshops, or art camps ● Proposal writing and submission process ● Preparation of exhibition materials (if applicable) or final documentation of research project ● Submission of final research report and documentation ● Participatory Experience: Engagement in chosen exhibition, workshop, or art camp. ● Documentation of activities, observations, and interactions. ● Reflection on personal and professional growth during the experience.
8.	Art Project
	<p>1. Individual Exploration -</p> <ul style="list-style-type: none"> ● Proposal and concept development and refinement ● Project execution and documentation ● Critique and peer review sessions ● Independent work on final project ● Exhibition and presentation of final artwork
9.	Writing and Presenting Research
	<ul style="list-style-type: none"> ● Structuring a research report: introduction, methodology, findings, discussion, conclusions

RECOMMENDED STUDY MATERIAL

	<ul style="list-style-type: none"> ● Effective writing strategies and techniques for academic and professional contexts ● Preparation and rehearsal for seminar presentations
10.	Seminar - Theoretical Frameworks
	<ul style="list-style-type: none"> ● Exploration of key theoretical concepts in visual art ● Reading discussions and critical analysis of texts ● Application of theory to students' own artistic practice

Required Readings will be assigned throughout the course and will include texts on art theory, contemporary art issues, and relevant critical essays. Specific readings will be provided at the beginning of each module.

NOTE: Visual Art Project is an opportunity to build a body of work that addresses the key ambitions of your research and practice. You will work towards presenting a work or works in the Independent Research Project public exhibition, which enables you to explore how you can activate your work in a public context, experiment with the most appropriate forms of realising your ideas and gain critical feedback. The Independent Research Project exhibition takes place mid-way through the unit and will be followed by a period of reflection and further development, which emphasises planning for continued practice and research post-graduation.

The programme approaches the IRP as self-directed study centred on an assessed presentation of your work as an exhibition, a publication and a research essay.

The blended delivery of the Programme takes place through, but is not limited to:

- Briefings
- Critiques
- Seminars
- out-site study
- Studio practice
- Workshops
- Practicums
- Symposia
- Technical inductions
- Exhibition of student work.

III SEMESTER

Code: MAACAA3101

**POSTMODERN INDIAN ART
0]**

3 Credits [LTP: 3-0-

● **COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING**

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Analyze the evolution of Indian art post-independence and the role of identity politics	Analyze
CO2	Explore performance, body art, and new media as tools of social and political engagement	Apply
CO3	Examine materiality as a conceptual and aesthetic strategy	Examin
CO4	Critically assess major postmodern painters, printmakers, and photographers in India	Analyse
CO5	Understand curation, archival practices, and the politics of memory in contemporary Indian art	Understand

● **MAPPING MATRIX OF CO,PO, & PSO**

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Postmodernism in Indian Context	08
2.	Mediums of Disorder	08
3.	Sculpture, Installation & Material Politics	07
4.	The Body, Performance & New Media	08
5.	Public, Pedagogical, and Participatory Art	08

● DETAILED SYLLABUS

Unit	Unit Details
●	Postmodernism in Indian Context
	<ul style="list-style-type: none"> ● Philosophies & Frameworks ● What is postmodernism? Western theory vs. Indian realities ● From Progressives to Post-Independence rupture: 1970s–80s ● Rise of regional and identity-based practices ● Mediums: Paintings, manifestos, murals, print, collaborative zines
●	Mediums of Disorder
	<ol style="list-style-type: none"> 5. Painting, Printmaking, Photography 6. Narrative-Figurative Movement: Bhupen Khakhar, Jogen Chowdhury 7. Reimagining mythology and storytelling – Arpna Caur, 8. New Print practices: Jyoti Bhatt, Krishna Reddy, Laxma Goud 9. Photography as truth and fiction: Raghu Ray Dayanita Singh, 10. Cross-medium works: painting + text + textile
●	Sculpture, Installation & Material Politics
	<ul style="list-style-type: none"> ●Sculptural dissent: Ravinder Reddy, Himmat Shah, ●Material memory: Fibres, bronze, ceramics, found objects ●Installation as environment: Hema Upadhyay, Subodh Gupta, Veer Munshi, ●Ecology & waste: Thukral & Tagra, Vivan Sundaram

●	The Body, Performance & New Media
	<ul style="list-style-type: none"> ● Performance art in India: Inder Salim, Nikhil Chopra, Maya Krishna Rao ● Feminist/queer body practices: Tejal Shah, Mithu Sen, Varunika Saraf ● Technology and fragmentation: Raqs Media Collective, Shilpa Gupta ● Video as post-memory: Amar Kanwar, Sonia Khurana ● Sound, motion, absence: Art beyond the object
●	Public, Pedagogical, and Participatory Art
	<ul style="list-style-type: none"> ● Kochi-Muziris Biennale, Serendipity, Lokame Tharavadu – regional globality ● Public art interventions: graffiti, installations, protest murals ● Adivasi assertion: Jangarh Singh Shyam, Venkat Raman Singh Shyam ● Museum, memory, and archive: Contemporary curation politics.

RECOMMENDED STUDY MATERIAL

Suggested Readings:

Sr.No	Reference Book	Author	Edition	Publication
1	Modern art – A history from impressionism to today		2016	Taschen America LIC publication ltd.
2	The great artist series	Anjali Ragbheer	2020	Om book international

Important Web Links	
1	https://bkbcollege.in/upload/dpt_book/1669367693.pdf
2	https://www.mahitoshnm.ac.in/studyMaterial/134355CONTEMPORARY_LITERARY_AND_CULTURAL_THEOR.pdf
3	https://www.youtube.com/watch?v=0INt9maU9rM
4	https://www.youtube.com/watch?v=h1_tCrjnkpc
5	https://www.youtube.com/watch?v=uc24rViUjxU
6	https://www.youtube.com/watch?v=LNoLZotc-rg
7	https://www.youtube.com/watch?v=-lX_XuRpoo
8	
9	

Code: MAACAA3102

VISUAL THINKING

3 Credits [LTP: 3-0-0]

● COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	<input type="checkbox"/> Understand the historical development and evolution of Western aesthetics from ancient Greece to modern times.	Apply

CO2	<input type="checkbox"/> Analyze and critique major aesthetic theories and philosophical perspectives that have influenced Western art.	Understand
CO3	<input type="checkbox"/> Apply aesthetic concepts to interpret and evaluate artworks across different periods and genres.	Analyze
CO4	<input type="checkbox"/> Develop a nuanced understanding of the relationship between aesthetics, ethics, and society.	Understand
CO5	<input type="checkbox"/> Demonstrate proficiency in articulating aesthetic theories through written assignments and presentations.	Understand

● MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Classical Antiquity and Aesthetics	08
2.	Renaissance Aesthetics	08
3.	Enlightenment and Romantic Aesthetics	07
4.	Modernism and Avant-Garde Aesthetics	08
5.	Contemporary Aesthetics	08

● DETAILED SYLLABUS

Unit	Unit Details
1.	Classical Antiquity and Aesthetics
	<ul style="list-style-type: none"> ● Definitions and scope of aesthetics in Western art and culture ● Overview of key concepts: beauty, taste, and the role of the artist ● Aesthetic theories of Plato and Aristotle

	● Representation of beauty and idealism in Greek and Roman art
2.	Renaissance Aesthetics
	Humanism and the revival of classical ideals Aesthetic principles in Renaissance art and architecture
3.	Enlightenment and Romantic Aesthetics
	Enlightenment theories of aesthetics (e.g., Kant, Burke) Romanticism and the sublime in art (e.g., Wordsworth, Turner)
4.	Modernism and Avant-Garde Aesthetics
	Challenges to traditional aesthetics in the 19th and early 20th centuries Avant-garde movements and the redefinition of artistic norms (e.g., Dada, Surrealism)
5.	Contemporary Aesthetics
	Postmodern critiques of aesthetics and representation Globalization, multiculturalism, and aesthetics in contemporary art

RECOMMENDED STUDY MATERIAL

13. H. Blocker and Jennifer Jeffers, Contextualizing Aesthetics: From Plato to Lyotard
14. Prof. Dr. Kanti Chandra Pandey, Comparative Aesthetics-Indian and Western Aesthetics
15. H.W. Janson, History of Art, Thames & Hudson, 1991 Revised reprint

Important Web Links	
1	https://www.britannica.com/topic/aesthetics/The-development-of-Western-aesthetics
2	https://www.britannica.com/biography/Jacques-Derrida
3	https://literariness.org/2017/05/14/key-theories-of-jacques-derrida/#google_vignette
	https://iep.utm.edu/jacques-derrida/

● COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Analyze major trends and movements in contemporary Western painting.	Apply
CO2	Conceptual Development: Explore and experiment with contemporary themes and concepts in painting.	Understand
CO3	Develop thematic awareness around identity, politics, and environmental concerns.	Analyze
CO4	Explore the impact of digital media on contemporary painting practices.	Understand
CO5	Engage with professional art institutions to contextualize studio practice.	Understand

● MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

Course Description: This course explores innovative approaches to painting within the context of contemporary art practices. Students will engage with various techniques, materials, and conceptual frameworks to develop their own artistic voice and respond to current artistic trends.

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Western Contemporary Painting	08
2.	Experimental Techniques	08
3.	Conceptual Frameworks	07
4.	Digital Integration	08
5.	Professional Practices	08

● DETAILED SYLLABUS

Unit	Unit Details
11.	Introduction to Western Contemporary Painting
	<ul style="list-style-type: none"> 3. Overview of current trends, movements, and stylistic developments in contemporary painting. 4. Analytical study of representative works by selected contemporary artists. 5. Introduction to essential painting materials and techniques, emphasizing process and experimentation.
12.	Experimental Techniques
	<ul style="list-style-type: none"> ● Application of mixed media in painting, including layering, textural interventions, and non-traditional supports. ● Exploration of unconventional materials and innovative studio practices. ● Workshops or demonstrations by visiting artists to broaden technical perspectives.
13.	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Understanding the conceptual underpinnings of contemporary painting practices. ● Investigation of thematic concerns such as identity, sociopolitical issues, and environmental discourse. ● In-depth case studies of contemporary artists whose work emphasizes conceptual experimentation.
14.	Digital Integration
	<ul style="list-style-type: none"> ● Introduction to digital painting tools and software for composition, design, and editing. ● Study of the role of digital media in contemporary painting practices. ● Guest lectures or workshops on integrating digital methods with traditional painting.
15.	Professional Practices
	<ul style="list-style-type: none"> ● Development of a cohesive professional portfolio highlighting conceptual and technical skills. ● Guidance on exhibition preparation, curation, and presentation of works. ● Exposure to galleries, art institutions, and professional networks to facilitate engagement with the art ecosystem.

RECOMMENDED STUDY MATERIAL

NOTE: The student will compose a creative composition in own style choosing any medium, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They

can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 works Canvas Size- 3'x 4' (minimum)

25 conceptual Drawing

50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

- Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
- Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
- Escritt, Stephen, Art Nouveau, Art & Ideas
- Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
- Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
- Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
- Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery
- Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
- Korn, Great Masterpieces of the World, Todtri Productions Ltd.
- Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
- Monsef, Darius A, Color Inspirations, How Books, 2011
- Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International
Important Web Links				
1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf			
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M			
3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s			
4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s			
5	https://www.youtube.com/watch?v=wntIMD9wbR0			

Code: MAACAA3202**NEW MEDIA ART-III****4 Credits [LTP: 1-0-6]**

● **COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING**

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Understand the theoretical foundations of new media art and its evolution.	Apply
CO2	Critically analyse new media artworks in relation to contemporary cultural and technological trends.	Understand
CO3	Demonstrate proficiency in at least one traditional art form through practical application.	Analyze
CO4	Create and present a cohesive body of work that integrates new media concepts with their chosen traditional art course.	Understand
CO5	Prepare and present artworks for exhibitions or public display.	Understand

● **MAPPING MATRIX OF CO,PO, & PSO**

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to New Media Art	08
2.	Comparative Analysis	08
3.	Practical Applications I	07
4.	Concept Development	08
5.	Final Presentation and execution	08

● DETAILED SYLLABUS

Unit	Unit Details
●	Introduction to New Media Art
	C. Definition and scope of new media art D. Historical overview and key movements (e.g., digital art, interactive installations, fresco, mural etc.) E. Critical theories in new media aesthetics.
●	Comparative Analysis
	F. Comparative study of traditional art forms (printmaking, mural, fresco) and their digital counterparts G. Case studies of artists blending traditional techniques with new media.
●	Practical Applications
	H. Introduction to traditional art courses (students select one: printmaking, mural, fresco). ● Basic techniques, materials, and processes specific to each course.
●	Concept Development
	● Ideation and conceptualization. ● Proposal development and feedback sessions. ● Implementation of projects combining traditional techniques with new media elements ● Individual consultations and technical support
●	Final Presentation and execution
	● Presentation and documentation of artworks ● Preparation for final exhibition or presentation ● Final exhibition or presentation of student projects ● Reflection on learning outcomes and future directions in new media art

RECOMMENDED STUDY MATERIAL

NOTE: The student will compose a creative composition in own style choosing any medium, Technique, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 final works
25 conceptual Drawing
50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

- Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
- Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
- Escritt, Stephen, Art Nouveau, Art & Ideas
- Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
- Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
- Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
- Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery
- Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
- Korn, Great Masterpieces of the World, Todtri Productions Ltd.
- Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
- Monsef, Darius A, Color Inspirations, How Books, 2011
- Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International
Important Web Links				
1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf			
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M			
3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s			
4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s			
5	https://www.youtube.com/watch?v=wntIMD9wbR0			

CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Sculpture	08
2.	Conceptual Frameworks	08
3.	Contemporary Practices	07
4.	Studio Practice I	08
5.	Studio Practice II	08

● DETAILED SYLLABUS

Unit	Unit Details
●	Introduction to Sculpture
	<ul style="list-style-type: none"> ● Introduction of Unit ● Definition and scope of sculpture in contemporary art practices ● Historical overview of sculptural traditions and movements ● Introduction to basic sculptural techniques and materials
●	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Conceptual development in sculpture: themes, narratives, and symbolism ● Case studies of influential sculptors and their conceptual approaches
●	Contemporary Practices
	<ul style="list-style-type: none"> ● Exploration of contemporary trends and innovations in sculpture ● Understanding spatial relationships and sculptural installations ● Site-specific sculpture and environmental considerations ● Exploring traditional and unconventional sculptural materials (e.g., clay, wood, metal, PoP, Stone, Mix Media, Scrape, Siporex found objects etc.) ● Techniques for manipulating and transforming materials
●	Studio Practice I
	<ul style="list-style-type: none"> ● Hands-on workshops and demonstrations in selected techniques (e.g., modeling, carving, casting) ● Individual and group critiques to refine technical skills and conceptual clarity
●	Studio Practice II
	<ul style="list-style-type: none"> ● Intensive studio time for project development ● One-on-one consultations with instructor for project guidance and feedback

RECOMMENDED STUDY MATERIAL

NOTE: Student will prepare a creative composition using synthetic medium in his own style. The student can make sculptures & Installation in any medium like clay, wood, metal, PoP, Stone, Mix Media, Scrape, Siporex by different processes such as welding, riveting, Relief etc.

Submissions: 5 final works
25 conceptual Drawing
50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

- Subhashini Aryan, Unknown Masterpieces of Indian Folk & Tribal Art, B. N. Aryan
- Neelima Vashishtha, Tradition and Modernity in Indian Arts: during the Twentieth Century, Aryan Book International, 2010
- Sunil Gawde (The Sculptor), Popular Prakashan, Bombay

Important Web Links	
1	https://www.modernsculpture.com
2	https://www.moma.org/collection/terms/sculpture
3	https://sites.google.com/view/ngmaindia/collection

Code: MAAEAA3212

PREPRODUCTION - III

2 Credits [LTP: 0-0-4]

COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (COs):	At the end of this course, learners will be able to:	Bloom Level
CO1	Understand the development process of Character Traits as per Stories	Understand
CO2	Apply the development Process of Character Bible including Model sheet	Apply
CO3	Analyze and Lay out process of Design Concept using elements of Layout	Analyze
CO4	Evaluate the development Process of morphed character as per story concept	Evaluate
CO5	Create Characters and layouts design	Create

B. MAPPING MATRIX OF CO, PO, & PSO

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3
CO1	3	2	-	-	-	-	-	-	-	-	-	-	3	-	-
CO2	-	-	2	2	-	-	-	-	-	-	-	-	-	2	-
CO3	2	2	-	-	-	2	-	-	-	-	-	-	-	2	-
CO4	2	-	-	-	-	1	-	-	-	-	-	-	-	2	-
CO5	2	3	-	-	-	-	-	-	-	-	-	1	-	2	-
WT. AVG	2.2	2.6	1	2			1					1	2.2		

● OUTLINE OF THE COURSE

No.	of the Unit	Hours required for the Unit (Hours)
	Character Traits and development	6
	Character Bible	8
	Layout Design	8
	Morphed Characters and Layout	8
	Character and Layout Style development	6

DETAILED SYLLABUS

Details	
1. Character Traits and development	<ul style="list-style-type: none"> 13. Introduction of Unit. 14. Designing Characters based on Stories 15. Creating Character traits for individual characters 16. Using traits to develop Designs 17. Visualization of the characters through Drawing. 18. Conclusion of Unit.
2. Character Bible	<ul style="list-style-type: none"> 10. Introduction of Unit. 11. Creating Turnaround sheets, creating model Sheets. 12. Creating Expression Chart. 13. Creating character design for protagonist, antagonist, round, dynamic, static characters 14. Creating Scale Chart of all characters 15. Creating Hand-outs for all of the above. 16. Coloring the Hand-outs. 17. Conclusion of Unit.
3. Layout Design	<ul style="list-style-type: none"> ● Introduction of Unit. ● Practicing Layout from existing Concepts ● Understanding the use of elements in Layout

	<ul style="list-style-type: none"> ● Creating layouts for proposed concepts ● Research for concepts ● Conclusion of Unit.
4.	orphed Characters and Layout
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Creating Anthropomorphs, Theomorphs, Zoomorphs and Mesomorphs based on research ● Creating Character Bible ● Layout Designs based on proposed concept story ● Conclusion of Unit.
5.	Character and Layout Style development
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Rendering – styles and techniques ● Developing personal style using different mediums, ● Conclusion of Unit. ●

RECOMMENDED STUDY MATERIAL

Sr.No	Reference Book	Author	Edition	Publication
1	Setting the Scene: The Art & Evolution of Animation Layout	Fraser MacLean	Latest	Chronicle Books,2011
2	Layout and Composition for Animation	Ed Ghertner	Latest	Focal press, 2010
3	The Noble Approach	Maurice Noble & Ted Polson	Latest	Chronicle Books, 2013
Important Web Links				
1	https://characterdesignreferences.com/			
2	https://www.artstation.com/channels/character_design?sort_by=trending&dimension=all			
3	https://www.pinterest.com/tootyne/character-design/			

2

Code: MAAEAA3213 VISUAL ART PROJECT/SEMINAR 2 Credits [LTP: 0-0-4]

● COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Develop a deep understanding of advanced visual art concepts and techniques.	Apply
CO2	Demonstrate proficiency in creating and presenting visual art projects.	Understand

CO3	Engage critically with theoretical and conceptual frameworks in visual art.	Analyze
CO4	Collaborate effectively with peers in creative projects and seminar discussions.	Understand
CO5	Reflect on personal artistic growth and development throughout the course.	Understand

● MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

● OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Foundations of Visual Art	2
2	Planning and Preparation for Participation	6
3	Art Project	10
4	Writing and Presenting Research	18
5	Seminar - Theoretical Frameworks	12

● DETAILED SYLLABUS

●	Foundations of Visual Art
	<ul style="list-style-type: none"> ● Introduction to advanced techniques and mediums ● Exploration of historical and contemporary art movements ● Critique and analysis of foundational artworks
●	Planning and Preparation for Participation
	<ul style="list-style-type: none"> 11. Identifying opportunities for participation in exhibitions, workshops, or art camps 12. Proposal writing and submission process

	<p>13. Preparation of exhibition materials (if applicable) or final documentation of research project</p> <p>14. Submission of final research report and documentation</p> <p>15. Participatory Experience: Engagement in chosen exhibition, workshop, or art camp.</p> <p>16. Documentation of activities, observations, and interactions.</p> <p>17. Reflection on personal and professional growth during the experience.</p>
●	Art Project
	<p>1. Individual Exploration -</p> <p>○ Proposal and concept development and refinement</p> <p>● Project execution and documentation</p> <p>● Critique and peer review sessions</p> <p>● Independent work on final project</p> <p>● Exhibition and presentation of final artwork</p>
●	Writing and Presenting Research
	<p>● Structuring a research report: introduction, methodology, findings, discussion, conclusions</p> <p>● Effective writing strategies and techniques for academic and professional contexts</p> <p>● Preparation and rehearsal for seminar presentations</p>
●	Seminar - Theoretical Frameworks
	<p>4. Exploration of key theoretical concepts in visual art</p> <p>5. Reading discussions and critical analysis of texts</p> <p>6. Application of theory to students' own artistic practice</p>

RECOMMENDED STUDY MATERIAL

Required Readings will be assigned throughout the course and will include texts on art theory, contemporary art issues, and relevant critical essays. Specific readings will be provided at the beginning of each module.

NOTE: Visual Art Project is an opportunity to build a body of work that addresses the key ambitions of your research and practice. You will work towards presenting a work or works in the Independent Research Project public exhibition, which enables you to explore how you can activate your work in a public context, experiment with the most appropriate forms of realising your ideas and gain critical feedback. The Independent Research Project exhibition takes place mid-way through the unit and will be followed by a period of reflection and further development, which emphasises planning for continued practice and research post-graduation.

The programme approaches the IRP as self-directed study centred on an assessed presentation of your work as an exhibition, a publication and a research essay.

The blended delivery of the Programme takes place through, but is not limited to:

- Briefings
- Critiques
- Seminars
- out-site study
- Studio practice

- Workshops
- Practicums
- Symposia
- Technical inductions
- Exhibition of student work.

Code: MAACAA4101

POSTMODERN WESTERN ART

3 Credits [LTP: 3-0-0]

SEMESTER - IV

- COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING
-

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	Critically analyze the philosophical foundations and historical context of Postmodernism in Western art.	Analyze
CO2	Identify and interpret key postmodern art movements, styles, and practices.	Apply
CO3	Evaluate the works of major postmodern Western artists using appropriate art-historical and critical frameworks.	Examin
CO4	Examine the role of media, technology, identity, and popular culture in postmodern artistic practices.	Examine
CO5	Apply postmodern concepts and critical strategies in their own artistic research and studio practice.	Apply



MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			



OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Postmodernism	08
2.	Postmodern Art Movements - I	08
3.	Postmodern Art Movements - II	07
4.	Postmodern Art in Contemporary Practice - I	08
5.	Postmodern Art in Contemporary Practice - II	08



DETAILED SYLLABUS

Unit	Unit Details
1	Introduction to Postmodernism

	<ul style="list-style-type: none"> ● Transition from Modernism to Postmodernism ● Critique of Modernist ideologies (originality, universality, progress) ● Philosophical influences: Jean-François Lyotard, Michel Foucault, Jacques Derrida ● Concepts of pluralism, fragmentation, ambiguity, and skepticism ● Postmodernism in art vs. postmodernism in philosophy and culture
2	Postmodern Art Movements - I
	<ul style="list-style-type: none"> ● Pop Art and Neo-Pop ● Conceptual Art
3	Postmodern Art Movements - II
	<ul style="list-style-type: none"> ● Minimalism and Post-Minimalism ● Neo-Expressionism
4	Postmodern Art in Contemporary Practice - I
	<ul style="list-style-type: none"> ● Installation art, performance art, and site-specific art ● Globalization and cross-cultural perspectives
5	Postmodern Art in Contemporary Practice - II
	<ul style="list-style-type: none"> ● Digital media, photography, video art, and new media ● Critical reflection and application in studio-based research

RECOMMENDED STUDY MATERIAL

Suggested Readings:

Sr.No	Reference Book	Author	Edition	Publication
1	Modern art – A history from impressionism to today		2016	Taschen America LIC publication ltd.
2	The great artist series	Anjali Ragbheer	2020	Om book international
Important Web Links				
●	https://josefaruiztagle.cl/wp-content/uploads/2020/09/Very-Short-Introductions-Christopher-Butler-Postmodernism-A-Very-Short-Introduction-2003-Oxford-University-Press-USA-libgen.lc1_.pdf			
●	https://bkbcollege.in/upload/dpt_book/1669367693.pdf			
●	https://files.eric.ed.gov/fulltext/ED397451.pdf			
●	https://socialsciencechronicle.com/wp-content/uploads/2022-007.pdf			
●	https://www.youtube.com/watch?v=zmYegIGhwtc			
●	https://smarthistory.org/pop-art/			
●	https://www.youtube.com/watch?v=hedHwyCO6hU			
●	https://www.youtube.com/watch?v=7IGii1o3q98			
●	https://www.youtube.com/watch?v=ZnjUPRVgNtU			
●	https://www.youtube.com/watch?v=ZnjUPRVgNtU			
●	https://www.youtube.com/watch?v=jC4_hjrdAII			
●	https://www.youtube.com/watch?v=xAHYtAvSRDk			
●	https://fiveable.me/installation-art/unit-1/minimalism-post-minimalism/study-guide/dHoQoITCJ1GdYuPJ			
●	https://www.theartstory.org/movement/post-minimalism/			
●	https://www.artic.edu/digital-publications/38/perspectives-on-place/37/staging-site-specific-installation-art-in-a-museum-context			
●	slideserve.com/paula-burton/conceptual-art-installation-site-specific			
●	https://www.youtube.com/watch?v=iP-Ps7pNedA			

● COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO):	At the end of this course, learners will be able to:	Bloom Level
CO1	<input type="checkbox"/> Understand the historical development and evolution of Western aesthetics from ancient Greece to modern times.	Apply
CO2	<input type="checkbox"/> Analyze and critique major aesthetic theories and philosophical perspectives that have influenced Western art.	Understand
CO3	<input type="checkbox"/> Apply aesthetic concepts to interpret and evaluate artworks across different periods and genres.	Analyze
CO4	<input type="checkbox"/> Develop a nuanced understanding of the relationship between aesthetics, ethics, and society.	Understand
CO5	<input type="checkbox"/> Demonstrate proficiency in articulating aesthetic theories through written assignments and presentations.	Understand

● MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Postmodern Aesthetics	08
2.	Western Postmodern Thinkers and Texts	08
3.	Postmodern Aesthetics in Western Visual Arts	07

4.	Indian Postmodern Aesthetics	08
5.	Comparative & Contemporary Perspectives	08

● DETAILED SYLLABUS

Unit	Unit Details
1.	Introduction to Postmodern Aesthetics
	<ul style="list-style-type: none"> ● From Modernism to Postmodernism ● Crisis of grand narratives (Lyotard) ● Key features: plurality, fragmentation, irony, parody, pastiche ● Difference between modern and postmodern aesthetics ● Postmodernism in visual arts, literature, architecture
2.	Western Postmodern Thinkers and Texts
	<ul style="list-style-type: none"> ● Roland Barthes: The Death of the Author, The Reality Effect ● Walter Benjamin: The Author as Producer, mechanical reproduction ● Jean Baudrillard: The Precession of Simulacra ● Fredric Jameson: Postmodernism and late capitalism ● Jorge Luis Borges: Ficciones (labyrinth, metafiction, time)
3.	Postmodern Aesthetics in Western Visual Arts
	<ul style="list-style-type: none"> ● Appropriation and intertextuality in art ● Pop Art and Neo-Pop (Warhol, Lichtenstein) ● Conceptual and Performance Art ● Installation, New Media, and Digital Aesthetics ● Architecture and Postmodern Design (Venturi, Graves)
4.	Indian Postmodern Aesthetics
	<ol style="list-style-type: none"> 4. Postcolonial discourse and Indian postmodernism 5. Tradition vs. contemporaneity in Indian art 6. Hybridity, identity, memory, and local narratives 7. Folk, craft, and popular culture in contemporary art 8. Key artists: 9. Bharti Kher 10. Subodh Gupta 11. Nalini Malani 12. Atul Dodiya 13. Jitish Kallat
5.	Comparative & Contemporary Perspectives
	<ol style="list-style-type: none"> 14. Postmodern critiques of aesthetics and representation 15. Globalization, multiculturalism, and aesthetics in contemporary art

RECOMMENDED STUDY MATERIAL

16. H. Blocker and Jennifer Jeffers, Contextualizing Aesthetics: From Plato to Lyotard
17. Prof. Dr. Kanti Chandra Pandey, Comparative Aesthetics-Indian and Western Aesthetics
18. H.W. Janson, History of Art, Thames & Hudson, 1991 Revised reprint

Important Web Links	
1	https://www.britannica.com/topic/aesthetics/The-development-of-Western-aesthetics
2	https://www.britannica.com/biography/Jacques-Derrida
3	https://literariness.org/2017/05/14/key-theories-of-jacques-derrida/#google_vignette
	https://iep.utm.edu/jacques-derrida/

● COURSE OUTCOMES AND THEIR RESPECTIVE MAPPING

Course Outcomes (CO)	At the end of this course, learners will be able to:	Bloom Level
CO1	Analyze major trends and movements in contemporary Western painting.	Apply
CO2	Conceptual Development: Explore and experiment with contemporary themes and concepts in painting.	Understand
CO3	Develop thematic awareness around identity, politics, and environmental concerns.	Analyze
CO4	Explore the impact of digital media on contemporary painting practices.	Understand
CO5	Engage with professional art institutions to contextualize studio practice.	Understand

● MAPPING MATRIX OF CO,PO, & PSO

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PS O1	PS O2	PS O3	PS O4
CO1	3	2	1	-	-	-	-	-	-	-	-	-	3	-	-	
CO2	2	3	-	-	-	-	-	-	-	-	-	-	3	-	-	
CO3	2	2	-	2	-	-	1	-	-	-	-	-	2	-	-	
CO4	2	3	-	-	-	-	-	-	-	-	-	-	1	-	-	
CO5	2	3	-	-	-	-	-	-	-	-	-	1	2	-	-	
WT. AVG	2.2	2.6	1	2			1					1	2.2			

Course Description: This course explores innovative approaches to painting within the context of contemporary art practices. Students will engage with various techniques, materials, and conceptual frameworks to develop their own artistic voice and respond to current artistic trends.

● OUTLINE OF THE COURSE

Unit No.	Title of the Unit	Time required for the Unit (Hours)
1.	Introduction to Western Contemporary Painting	08
2.	Experimental Techniques	08
3.	Conceptual Frameworks	07
4.	Digital Integration	08
5.	Professional Practices	08

● DETAILED SYLLABUS

Unit	Unit Details
1	Introduction to Western Contemporary Painting
	<ul style="list-style-type: none"> ● Overview of current trends, movements, and stylistic developments in contemporary painting. ● Analytical study of representative works by selected contemporary artists. ● Introduction to essential painting materials and techniques, emphasizing process and experimentation.
2	Experimental Techniques
	<ul style="list-style-type: none"> ● Application of mixed media in painting, including layering, textural interventions, and non-traditional supports. ● Exploration of unconventional materials and innovative studio practices. ● Workshops or demonstrations by visiting artists to broaden technical perspectives.
3	Conceptual Frameworks
	<ul style="list-style-type: none"> ● Understanding the conceptual underpinnings of contemporary painting practices. ● Investigation of thematic concerns such as identity, sociopolitical issues, and environmental discourse. ● In-depth case studies of contemporary artists whose work emphasizes conceptual experimentation.
4	Digital Integration
	<ul style="list-style-type: none"> ● Introduction to digital painting tools and software for composition, design, and editing. ● Study of the role of digital media in contemporary painting practices. ● Guest lectures or workshops on integrating digital methods with traditional painting.
5	Professional Practices
	<ul style="list-style-type: none"> ● Development of a cohesive professional portfolio highlighting conceptual and technical skills. ● Guidance on exhibition preparation, curation, and presentation of works. ● Exposure to galleries, art institutions, and professional networks to facilitate engagement with the art ecosystem.

RECOMMENDED STUDY MATERIAL

NOTE: The student will compose a creative composition in own style choosing any medium, topic, style and develop it with potential. Students are free to choose to develop their own style and individuality. They can select cultural, religious, political awareness-based subjects, landscapes, abstract or realistic concepts of art.

Submissions: 8 works Canvas Size- 3'x 4' (minimum)

25 conceptual Drawing

50 Sketches

RECOMMENDED STUDY MATERIAL

ESSENTIAL READINGS:

- Bernard, Mike; Capon, Robin, Collage, Colour and Textile in Painting, London: Batsford Ltd, 2010
- Coomaraswamy, Ananda K., The Transformation of Nature in Art, New Delhi : Munshiram Manoharlal Publishers Pvt.Ltd., 1994
- Escritt, Stephen, Art Nouveau, Art & Ideas
- Gage, John, Colour and Culture: Practice and Meaning from Antiquity to Abstraction, London : Thames & Hudson Ltd., 2001
- Guasch, Gemma ; Asuncion, Creative Painting Series Form, United States : Barron's Educational Series, Inc. , 2003
- Guasch, Gemma ; Asuncion, Creative Painting Series Line, United States : Barron's Educational Series, Inc. , 2003
- Gurenbara Bijutsukan, Image-beyond image : contemporary Indian paintings : from the collection of Glenbarra Art Museum Japan = Rupa-atirupa. New Delhi : Vadhera Art Gallery
- Kendall, The History And Techniques Of The Great Masters, London : Tiger Books International, 1989
- Korn, Great Masterpieces of the World, Todtri Productions Ltd.
- Mannering, Great Works of Indian Art, Bristol : Paragon Book Service Ltd.
- Monsef, Darius A, Color Inspirations, How Books, 2011
- Nice, Claudia, Creating Textures in Pen & Ink with Watercolour, North light Books, 2005

Sr.No	Reference Book	Author	Edition	Publication
1	Just Paint It; The World's Most Enjoyable Painting Course Ever. Kent (United Kingdom)	Piyasena, Sam ; Philp, Beverly	2014	Search Press
2	Tradition and Modernity in Indian Arts: during the Twentieth Century	Neelima Vashishtha	2010	Delhi : Aryan Book International
Important Web Links				
1	https://nios.ac.in/media/documents/332-New/Book-3/Lesson-04.pdf			
2	https://www.amazon.in/Creative-Composition-Inspiration-Techniques-Instruction-ebook/dp/B01MRBX67M			
3	https://www.youtube.com/watch?v=59aQZP9jVIU&t=711s			

4	https://www.youtube.com/watch?v=D5bktYwL4ZA&t=12s
5	https://www.youtube.com/watch?v=wntIMD9wbR0
