

**DEPARTMENT OF DESIGN (CERAMIC & GLASS) KALA BHAVANA, VISVA-BHARATI**  
**UNDER GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES (CBCS)**

The four years Undergraduate BFA programme at Kala Bhavana begins with a 1-year Foundation Course. In the foundation course, the students get introduced with all discipline of visual art. Foundation course is followed by three years of specialization in Department of Design (Ceramic & Glass)

**I. Department of Design (Ceramic & Glass) component in the 1 year BFA Foundation programme**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
<b>1<sup>st</sup>. Year BFA – Foundation (Integrated Course)</b> <b>1<sup>st</sup>. Semester</b> <b>Course Name: BFA/CG-F 1,</b> <b>Course Credit: 2</b> <b>Duration 90 Days (July to December).</b>	<b>BFA/CG-F 1</b> 2 credits	<ol style="list-style-type: none"> <li>Nature study on paper and basic understanding of Ceramics ‘pottery/images in coiling technique (earthen ware).</li> <li>Study of traditional terracotta forms and copying in clay (earthen ware).</li> </ol>	It enhances /helps students to understand their immediate surroundings in the context of observations of certain images and experiences they are gaining, more closely. They learn to articulate the use of lines, colours, shapes and forms of different given images around them. Also grows an understanding of different things from daily observations, which gradually used in compositions. Learns multiple shapes, quality of objects, different forms and their sensibility from their own daily used known things	In outdoor studies, students use very many different traditional mediums and methods which also help them to execute or approach images in multiple manners. Finally and most importantly they observe certain images around them and try to execute in different mediums, get attached to their present situations and understand their own presence. To develop their observation power/quality, reacting differently to different given materials available around us and the in the department.
<b>1<sup>st</sup>. Year BFA - Foundation (Integrated Course)</b> <b>2<sup>nd</sup>. Semester</b> <b>Course Name: BFA/CG-F 2,</b> <b>Course Credit: 2</b> <b>Duration 90 Days (January to May)</b>	<b>BFA/CG-F 2</b> 2 credits	<ol style="list-style-type: none"> <li>Nature study on paper and image making in clay on slab in geometric forms (earthen ware).</li> <li>Nature study and three dimensional forms making (earthen ware).</li> </ol>	To do exercises with space, form, structure, proportion and light & shade in the context of different dimensional spaces and explore their organizational possibilities in different multiple mediums	To underline the different physical quality of image sources available in the surrounding environment These understanding of source images of a given space generate a selectiveness (inclusion/exclusion) of certain image references which again reflect their choices of seeing, which gradually become the component of their individual language/composition.

## II. BFA 3 year Specialization Programme in Graphic Art Core Courses

<p><b>2<sup>nd</sup>. Year BFA III rd. Semester (June to December) Duration 90 Days</b></p>	<p><b>BFA/CG-CC 1</b> 6 credits</p>	<p>Study - life, nature, &amp; copy (from historical examples). Preparation of clay body (Earthen ware). In tile making, coiling and pinching technique. <b>By Lectures, Demonstration:</b> Introduction to the potter's studio.</p>	<p>Introduction to multiple approach to Study. Study from real reference and reproduced source. Copy as a model of reengaging and learning from existing traditions through analysis and knowhow of method and material . Engaging with representational device like composition, process and interpretation.</p>	<p>To generate and understanding of multiple point of views of study as process of engagement with real reference and traditional practice</p>
	<p><b>BFA/CG -CC 2</b> 6 credits</p>	<p>Studies from Life &amp; Nature and traditional examples of terracotta (Field visit). Exercise in hand built wheel thrown pottery, engobe and biscuit firing. <b>By Lectures, Demonstration:</b> working in ceramic.</p>	<p>Exposure to local and miniature painting traditions like pata chitra of Bengal and Rajasthani miniature Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.</p>	<p>Understanding the process of representation of human form in relation to space, object and immediate environment Introduction of eclecticism as a method of practice.</p>
<p><b>2<sup>nd</sup>. Year BFA IV th. Semester (January to May) Duration 90 Days</b></p>	<p><b>BFA/CG-CC 3</b> 6 credits</p>	<p>Throwing, surface decoration, glazing, Ceramic and Glass. Toy Making. Basic Ceramic &amp; Glass sculpture making. Knowledge of Earthen ware, Stone ware-Glazing &amp; Glass body. <b>By Lectures, Demonstration:</b> Introduction to firing techniques.</p>	<p>Introduction to multiple approach to Study. Study from real reference of living and non living objects. Engaging with the different tools of representation like composition, process and interpretation.</p>	<p>To generate an understanding to multiple point of view to study as process of engagement with real reference and traditional practice</p>

	<b>BFA/CG-CC 4</b> 6 credits	Exercises in Surface decoration with inlay and engobe treatment with biscuit firing/glazing.	Explore Collage as a process of synthesis and assimilation Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Understanding the representation of form, space from diverse material and surface relationship in relation to space and object Explore eclecticism as synthesis of multiple material practice.
<b>3<sup>rd</sup>. Year</b> <b>BFA</b> <b>Vth.-</b> <b>Semester .</b> <b>(June to</b> <b>December)</b>  <b>Duration 90</b> <b>Days</b>	<b>BFA/CG-CC 5</b> 6 credits	Hand building, throwing and Mould Cast Pottery/sculpture and functional pottery. Table ware in stone ware with glaze application. <b>By Lectures, Demonstration:</b> Planning of Ceramics & glass Studio, understanding of kiln furniture and working tools.	Introduction to multiple approach to Study. Study from different models of representation both Indian, European and Asian . Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	To generate an understanding to multiple point of view to study as process of engagement with different traditions of process and making
	<b>BFA/CG-CC6</b> 6 credits	Creative composition in clay. Study of traditional ceramic art forms. <b>By Lectures, Demonstration:</b> Introduction to ceramic firing process.	Study tradition mural techniques and process both Indian and European Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition	Study as process of engagement with different traditions of process and making and understanding relationship of art and public space
	<b>BFA/CG-CC 7</b> 6 credits	Working with glass- moulding/fusing and slumping technique. <b>By Lectures, Demonstration:</b> Presentation on contemporary art scenario.	Concept Development, Composition based on reference Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Understanding the dialectics of mechanically reproduced images and self improvised interpretation
<b>3<sup>rd</sup>. Year</b> <b>BFA</b> <b>VI th.-</b> <b>Semester .</b> <b>(January to</b> <b>May)</b>  <b>Duration 90</b> <b>Days</b>	<b>BFA/ CG-CC 8</b> 6 credits	Exercises in total image planning. Working with glass moulding/ flame working (glass). <b>By Lectures, Demonstration:</b> Introduction to Building a Kiln.	Study different models of horizontal mode of representation inspired from Asian models. Concept Development, critical analysis of concepts & image-making process and artwork. .	To generate an understanding to multiple point of view to study as process of engagement with different traditions of process and making . .
	<b>BFA/ CG-CC 9</b> 6 credits	Functional pottery - Introduction to the character Components and sizes of table and miscellaneous ware in Raku. technique. Sculpture making in any	Introduction to multiple approach to Study. Study from different models of	Understanding different contemporary approach of image

		technique.	representation both Indian and European and Asian	making from the point of view of multiple perspective
	<b>BFA/ CG-CC 10</b> 6 credits	<b>Composition (Project)</b> Explore two-Introduction to crystal glaze on stone ware. Tile work and any three dimensional form in ceramics/glass. <b>By Lectures, Demonstration:</b>	Concept Development, critical analysis of concepts & image-making process and artwork. Exploration of a multidisciplinary approach to image making. Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Explore eclecticism as synthesis of multiple media and material engagement
<b>4<sup>th</sup>. Year</b> <b>BFA</b> <b>VII th.</b> <b>Semester</b> <b>Duration</b> <b>90 Days</b> <b>(June to December)</b>	<b>BFA/CG-CC 11</b> 6 credits	Design and fabrication of Table ware using sleep casting, pit firing. <b>By Lectures, Demonstration:</b> Introduction to various types of Ceramics and Glass works.	Study of contemporary models of representation. Introduction post 1950s art practice, process and materiality. . Study as a multilayered process of engagement with environment.	Generate an understanding of contemporary art practice. Understanding the dialectics of mechanically reproduced images and self improvised interpretation
	<b>BFA/CG-CC 12</b> . 6 credits	Exercises in Architectural art in Glass and Ceramics. Mural using glass slumping Stained glass technique/earthen ware/stone ware. Sculpture making using glass fusing/glass casting/blowing/ earthen ware/ stone ware. <b>By Lectures, Demonstration:</b> Introduction to industrial production techniques Costing, Pricing etc. A short introduction to the history of glass mural design.	Generating an Interdisciplinary approach of research and engagement with environment Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition	Explore eclecticism as process of reconciliation of multiple traditions and individual identity.
<b>4<sup>th</sup>. Year</b> <b>BFA</b> <b>VIII th.</b> <b>Semester</b> <b>(January to May)</b> <b>Duration</b> <b>90 Days</b>	<b>BFA/CG-CC 13</b> 6 credits	Making creative /expressional work using any technique and material. Making Public Art/ Environmental Art/ Installation. <b>By Lectures, Demonstration:</b> Discussion on student's work with faculty Members of concerned Department (stream).	Concept Development & contextualization of issue based work, critical analysis of concepts, image making process and art work. Study as a multilayered process of engagement with environment.	Generate an understanding of contemporary art practice . Explore eclecticism as process of reconciliation of multiple traditions and individual identity.
	<b>BFA/CG-CC 14</b>	Expressional Project work with specific	Engage with the different concepts and	The original body of works ,

	6 credits	concept & resources. Execution of two prototype Art Works on the understanding of above. Discussion and supervision for finishing and presentation of art works for final submission.	methods of contemporary art practice in relation to tradition, history, gender, identity and culture Generating an Interdisciplinary approach of research and engagement with environment. Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	development of projects, Exhibition designing
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**The overall objective of the BFA Specialization programme for Design(Ceramic & Glass):**

1. The Department of Design (Ceramic & Glass) has established an appropriate environment for the research and process based studio practice that is based on an active engagement with the environment, local context and multiple point of view of engaging with contemporary art practice in the global perspective. It has generated a critical ,interactive and participatory method of art practice .
2. To encourage individual and collective approach of thinking and art engagement.

**Cumulative Expected Outcome of the BFA Core Courses:**

1. Acquire knowledge of different methods of Ceramic & Glass both local( traditional) and other new age techniques .
2. To develop a close understanding of multidimensional approach to image making .
3. To be able to think and generate an independent body of work.
4. To generate a critical understanding of history and nature of Ceramic & Glass and its relevance in contemporary times.
5. To be able to understand contemporary practice and be able to cope with the present situation of art practice.

**III. Discipline Specific Elective Courses for Design(Ceramic & Glass) Specialization Students:**

The students will have to choose three courses from a pool of courses offered and do a Project Work on a topic based on a topic from the pool of the courses that the student has not opted for as a taught course.

Programme &	Course Name and	Course Content	Objective	Expected Outcome
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Semester	Credits			
BFA-sem-7	<b>BFA/CG-DSE 1</b> 6 credits	Computer aided digital design (CAD)	Explore the process of time based process of image making from the point of view of documentary strategy	Engage with the environment from a multisensory way and explore an integrated understanding of space
	<b>BFA/CG-DSE 2</b> 6 credits	Written project of product and technique based on Industrial visit or any topic related to Ceramics or Glass.	Explore art practice as an interactive and participatory process of sharing in relation to physical space, location and materiality	Engage with both two dimensional and three dimensional practice of representation to generate a direct relation with public space
BFA-sem-8	<b>BFA/CG-DSE 3</b> 6 credits	A. Mural ceramics in geometric form. B. Sculpture in ceramics in geometric form. C. Functional pottery in ceramics. All in stone ware/earthen ware.	Introduction different method and approach to art in public space with direct material physical dialogue with immediate environment practice	To make students aware about their local environment and introduce process and politics of engaging in public space.
	<b>BFA/CG-DSE 4</b> 6 credits	A. Stained glass mural in geometric form. B. Glass sculpture in geometric form.	Engage with new media the performative process of technological representation	Students learn how to place their practice with the private and publicness of specific location and site

#### Overall Objective of the Discipline Specific Elective Courses:

1. To expose the student to related fields of image making associated to visual culture.
2. To equip the students with new media tools and other technological attributions towards a wholistic approach of art.

#### Cumulative Expected Outcome of the Discipline Specific Elective Courses:

1. Expanded knowledge of visual culture.
2. Development of expanded relationship of Ceramic & Glass with other disciplines.
3. Development of professional/practical skills in the field of art .

#### IV. Skill Enhancement Compulsory Courses (SECC) for BFA Students Specializing in Art History as subsidiary course Studio Practice (This is in addition to the 2 courses by all BFA students during the 1 year Foundation Course)

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	<b>BFA/CG- SEC 1</b> 2 Credits	Preparation of clay body (Earthen ware). Basic tile making, coiling .	Introduction to traditional and local etchniques of painting	Generate a process based understanding of Practice
Sem IV	<b>BFA/CG- SEC 2</b> 2 Credits	Preparation of clay body pinching technique.	Enaage with the local envoronment and understand study	Generate a process based understanding of Practice
Sem V	<b>BFA/CG- SEC 3</b>  2 Credits	Hand building or throwing technique	Introduction to techniques of traditional mural art Introduce students to different process of mural painting both organic traditional techniques and the indirect industrial process	Generate a process based understanding of Practice
Sem VI	<b>BFA/CG-SEC 4</b> 2 Credits	Mould Cast Pottery/sculpture.	To generate an understaning of theory and practice through exploring material based knowldge	Generate a process based understanding of Practice
Sem VII	<b>BFA/CG-SEC 5</b> 2 Credits	Sculpture/Mural making using glass fusing/glass casting/blowing/ earthen ware/ stone ware. <b>Any one project.</b>	<b>Practical Project for Art History Students</b>	Development of Practice-based project for research & production of original body of artwork.
Sem VIII	<b>BFA/CG-SEC 6</b> 2 Credits	A Project for Ceramic & Glass Kiln/furnace making.	Introduction of the process of issue based research methodology to produce logical base of practical work. (1. How to conceive a project idea 2. How to investigate & develop a project 3. How to execute the project )	Development of Practice-based project for research & production of original body of artwork.

\*Students specializing in Department of Practical will do this course **BFA/SEC 5** course in Art History Department for equivalent credits, *which is offered by Art History Department.*

\*Students specializing in Department Design (Ceramic 7 Glass) will do this course **BFA/SEC 6** course in respective Practical (specialization)course for equivalent credits, *which is offered by Design Department.(Ceramic & Glass).*

#### **Cumulative Expected Outcome of the Skill Enhancement Courses for students of studio-based practice:**

1. To ensure that specialized art history students are also exposed to studio practice and develop skills to understand the artwork.
2. To give them a broad exposure to printmaking practice from ancient time to contemporary by practice-based work.

3. To help the students to discover their own artistic ability.

**IV. Design (Ceramic & Glass) Elective Courses(GEC) This is the course content for students who will opt to do GEC in the Department of Design from other Bhavanas and also from other Departments of Kala Bhavana; course content for students of the Department of Design will depend upon the Bhavana that the student opts for Students Specializing in Studio Practice.**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	<b>BFA/CG-GEC 1</b> 2 Credits	Free sketching and form making by coiling in Clay.	To introduce to students of other departments within Kala Bhavana and other disciplines a basic understanding of painting and drawing through engagement with traditional and contemporary tools	Students interested in Painting as a process will come to engage with the method and material of image making as physical experience.
Sem IV	<b>BFA/CG-GEC 2</b> 2 Credits	Form and shape making by pinching in Clay and biscuit firing.	To introduce to students of other departments within Kala Bhavana and other disciplines a basic understanding of outdoor painting and the role of calligraphy as a tool of representation	Students come to experience the process of engaging with environment directly as a process of optical and material interpretation
Sem V	<b>BFA/CG-GEC 3</b> 2 Credits	Form making with Slab and throwing. Introduction to engobe	Introduce students to different process of mural painting both organic traditional techniques and the indirect industrial process. This way they can explore both indoor and outdoor process of painting with reference to an architecture	Student learn how to do different kinds of mural paintings and can translate this process for multiple interior and exterior designing.
Sem VI	<b>BFA/CG-GEC 4</b> : 2 Credits	Toy making in clay and glazing.	Introduce to new technique and approach to pictorial design. Also expose them to environment friendly, organic and recyclable materials like natural fibre making and expose them to an integrated process of narrative painting	Students learn to make self reflective artist books, techniques and aesthetics of binding together with the process of recycling as an environment friendly engagement



**V. University Specific Course and Ability Enhancement Compulsory Course(AECC)-English / Hindi / MIL/Communication)/ EVS**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem I	University Specific Course-1: 4 Credits	<b>Tagore Studies</b>	To learn moto of Visva-Bharati and philosophy of Rabindranath Tagore. This course emphasizes the comprehensive study of vision and mission of Rabindranath Tagore.	Students will have overall idea/ knowledge of Rabindranath and his vision in establishing Santiniketan and Sriniketan..
Sem II	University Specific Course-2: 4 Credits	<b>Tagore Studies</b>	To learn moto of Visva-Bharati and philosophy of Rabindranath Tagore. This course emphasizes the comprehensive study of vision and mission of Rabindranath Tagore.	Students will have overall idea/ knowledge of Rabindranath and his vision in establishing Santiniketan and Sriniketan..
Sem III	BFA/ DT-AECC-1: 2 Credits	(English / Hindi / MIL Communication)	This course teaches the students various languages as per their choice as special skill.	Students develop a different communicative skills other than their own languages.
Sem IV	BFA/ DT-AECC-2: 2 Credits	Environmental Studies (EVS)	This course gives a knowledge about invironment and its importance.	Students learn know the importance of the green environment.

**DEPARTMENT OF DESIGN (TEXTILE) KALA BHAVANA, VISVA-BHARATI**  
**UNDER GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES (CBCS) 2020**

The four years Undergraduate BFA programme at Kala Bhavana begins with a 1-year Foundation Course. In the foundation course, the students get introduced with all discipline of visual art. Foundation course is followed by three years of specialization in Department of Design (Textile)

**I. Department of Design (Textile) component in the 1 year BFA Foundation programme**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
<b>1<sup>st</sup>. Year BFA – Foundation (Integrated Course)</b> <b>1<sup>ST</sup>. Semester</b> <b>Course Name: BFA/CG-F 1,</b> <b>Course Credit: 2</b> <b>Duration 90 Days (July to December).</b>	<b>BFA/DT-F 1</b> 2 credits	<ol style="list-style-type: none"> <li>1. Basic design exercises, Exploring Lines, Colour &amp; Design Composition (with geometrical forms in space).</li> <li>2. Studies from nature, Tone Relationship.</li> </ol> Visualization of naturalistic motifs, forms, colours, textures and equivalents.	It enhances /helps students to understand their immediate surroundings in the context of observations of certain images and experiences they are gaining, more closely. They learn to articulate the use of lines, colours, shapes and forms of different given images around them. Also grows an understanding of different things from daily observations, which gradually used in compositions. Learns multiple shapes, quality of objects, different forms and their sensibility from their own daily used known things	In outdoor studies, students use very many different traditional mediums and methods which also help them to execute or approach images in multiple manners. Finally and most importantly they observe certain images around them and try to execute in different mediums, get attached to their present situations and understand their own presence. To develop their observation power/quality, reacting differently to different given materials available around us and the in the department.
<b>1<sup>st</sup>. Year BFA - Foundation (Integrated Course)</b> <b>2<sup>ND</sup>. Semester</b> <b>Course Name: BFA/CG-F 2,</b> <b>Course Credit: 2</b> <b>Duration 90 Days (January to May)</b>	<b>BFA/DT-F 2</b> 2 credits	<ol style="list-style-type: none"> <li>1. Surface design, repeat, texture, rhythm-(visualization in Black and White and colour).</li> <li>2. Studies from traditional examples like Alpona /Floor Decoration / Stage Decoration etc.</li> <li>3. Two dimensional designs related to textiles, carpet, simple</li> </ol>	To do exercises with space, form, structure, proportion and light & shade in the context of different dimensional spaces and explore their organizational possibilities in different multiple mediums	To underline the different physical quality of image sources available in the surrounding environment These understanding of source images of a given space generate a selectiveness (inclusion/exclusion) of certain image references which again reflect their choices of seeing, which gradually become the component of their individual language/composition.

		batik on paper, on textiles, Design and function.	
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## II. BFA 3 year Specialization Programme in Graphic Art Core Courses

<b>2<sup>nd</sup>. Year BFA III rd. Semester (June to December) Duration 90 Days</b>	<b>BFA/DT-CC 1</b> 6 credits	<p>STUDY ( Life, Nature, &amp; Copy from miniature painting)-Pichhvai Wrapping, Colour Theory, - Paper Design- followed by Simple Weave Gating up of a warp, (with all the ancillary processes).</p> <p><b>By Lectures &amp; Demonstration -</b> Introduction to Loom &amp; with all the ancillary equipments. Overview of Textile Design. Traditional Indian Textiles.</p>	<p>Introduction to multiple approach to Study. Study from real reference and reproduced source. Copy as a model of reengaging and learning from existing traditions through analysis and knowhow of method and material . Engaging with representational device like composition, process and interpretation.</p>	<p>To generate and understanding of multiple point of views of study as process of engagement with real reference and traditional practice</p>
	<b>BFA/DT -CC 2</b> 6 credits	<p>Study of Different objects &amp; their potentials in Design applications. Basic Studies and visualization techniques. Exercises in Multi-treadle Weave for Furnishing &amp; Dress Design; Basic (Point, Paper design repeat)</p> <p><b>By Lectures &amp; Demonstration -</b> Power point presentation, – Introduction to different Fibres, Yarn &amp; Fabrics – their properties &amp; their Structures. Documentation of the same. i) Tribal Textiles (Design Motifs).</p>	<p>Exposure to local and miniature painting traditions like pata chitra of Bengal and Rajsthani miniature Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.</p>	<p>Understanding the process of representation of human form in relation to space, object and immediate environment Introduction of eclecticism as a method of practice.</p>

<p><b>2<sup>nd</sup>. Year</b> <b>BFA</b> <b>IV th.</b> <b>Semester</b> <b>(January to May)</b> <b>Duration</b> <b>90 Days</b></p>	<p><b>BFA/DT-CC 3</b> 6 credits</p>	<p>Study Flower, Foliage, Seeds, - Design Composition &amp; Exercises for Basic Surface design. Printing Pest &amp; method of Block printing. Architecture &amp; basic design making for Interior Textiles. <b>By Lectures &amp; Demonstration -</b> Introduction to properties of cloth &amp; Cloth analysis. Introduction &amp; Calculation of fibre counts etc.</p>	<p>Introduction to multiple approach to Study. Study from real reference of living and non living objects. Engaging with the different tools of representation like composition, process and interpretation.</p>	<p>To generate an understanding to multiple point of view to study as process of engagement with real reference and traditional practice</p>
	<p><b>BFA/DT-CC 4</b> 6 credits</p>	<p>Basic application of Appliqué, Embroidery, Stitchery. Value added Surface Design. <b>By Lectures &amp; Demonstration -</b> a) Introduction to weaving and printing tools and equipment. Introduction to the basic chemistry of dyeing.</p>	<p>Explore Collage as a process of synthesis and assimilation Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.</p>	<p>Understanding the representation of form, space from diverse material and surface relationship in relation to space and object Explore eclecticism as synthesis of multiple material practice.</p>
<p><b>3<sup>rd</sup>. Year</b> <b>BFA</b> <b>Vth.-</b> <b>Semester .</b> <b>(June to December)</b>  <b>Duration 90</b> <b>Days</b></p>	<p><b>BFA/DT-CC 5</b> 6 credits</p>	<p>Designing for Dress Fabrics. (Introduction to figuring fabric structure). ( stripes, checks, print figured materials) Designing for Dress Fabrics by using Multi-treadle . Sample Book Preparation. <b>By Lectures, Demonstration;</b> Loom types , pedalling techniques ; Figuring techniques with the use of dobby , jala , jacquard</p>	<p>Introduction to multiple approach to Study. Study from different models of representation both Indian, European and Asian . Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.</p>	<p>To generate an understanding to multiple point of view to study as process of engagement with different traditions of process and making</p>
	<p><b>BFA/DT-CC6</b> 6 credits</p>	<p>Advanced Exercises in Embroidery &amp; Stitching for Dress /Furnishing fabrics. Understanding of Jacquards Weave &amp; Paper Design for Dress.</p>	<p>Study tradition mural techniques and process both Indian and European Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition</p>	<p>Study as process of engagement with different traditions of process and making and understanding relationship of art and public space</p>

		4 project,- study from different regional traditional Textiles.		
	<b>BFA/DT-CC 7</b> 6 credits	Drawing Exercises of Fashion designing for garments. Basic studies; visualization of designs for weaving ,printing, Dyed/ Tie- Dyed/ Resist Dyed - for Fashion Designing. <b>By Lectures, Demonstration;</b> Evolution of Fashion Design	Concept Development, Composition based on reference Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Understanding the dialectics of mechanically reproduced images and self improvised interpretation
<b>3<sup>rd</sup>. Year</b> <b>BFA</b> <b>VI th.-</b> <b>Semester .</b> <b>(January to</b> <b>May)</b>  <b>Duration 90</b> <b>Days</b>	<b>BFA/ CG-CC 8</b> 6 credits	Silk Screen Printed Design based on studies for dress fabric. Prototype samples of Resists printing techniques. Traditional Kalamkari Technique. / Ragan or Azrok Technique. Making a Shade Card of different dyes - including Natural dyes. <b>By Lectures, Demonstration;</b> Indian Chintz, Kalamkari, Ragan, Azrok & Its Trade.	Study different models of horizontal mode of representation inspired from Asian models. Concept Development, critical analysis of concepts & image-making process and artwork. .	To generate an understanding to multiple point of view to study as process of engagement with different traditions of process and making . .
	<b>BFA/ DT-CC 9</b> 6 credits	Designing for Dress Fabrics, Extra Weft Weave Figured Jamdani technique. <b>By Lectures, Demondration;</b> Chemistry of dyeing; Preparation of Vats, Indigo Vat. Printing pastes preparation for Silk Screen print. It's Application.	Introduction to multiple approach to Study. Study from different models of representation both Indian and European and Asian	Understanding different contemporary approach of image making from the point of view of multiple perspective
	<b>BFA/ DT-CC 10</b> 6 credits	Designing for Dress Fabrics with Block Print technique, Designing for Dress/ Furnishing Fabrics , Tie - Dye weave Technique. Documentation of Products & Techniques.	Concept Development, critical analysis of concepts & image-making process and artwork. Exploration of a multidisciplinary approach to image making. Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Explore eclecticism as synthesis of multiple media and material engagement
<b>4<sup>th</sup>. Year</b> <b>BFA</b> <b>VII th.</b> <b>Semester</b> <b>Duration</b>	<b>BFA/DT-CC 11</b> 6 credits	Basic Studies of Specific Architecture & Design for interior Furnishing Fabrics – Silk Screen Printed. Designing for Specific interior Furnishing Fabrics by using Jacquard Woven. (For Floor, wall, Furniture, Drapes).	Study of contemporary models of representation. Introduction post 1950s art practice, process and materiality. . Study as a multilayered process of engagement with environment.	Generate an understanding of contemporary art practice. Understanding the dialectics of mechanically reproduced images and self improvised interpretation

<b>90 Days (June to December)</b>		2 Project- From Visualization to Sample <b>By Lectures, Demonstration;</b> Traditional Indian Furnishing- Woven, Printed, Painted & Value added Fabric.	.	
	<b>BFA/DT-CC 12</b> . 6 credits	Visualisation of Design Composition, 1 Project for Tapestry or Wall Hangings. Introduction to Vertical Looms, for Carpet, Mat, Open Drapes etc. Introduction to Frame Tapestry / Wall Hangings. <b>By Lectures, Demonstration:</b> Introduction of Industrial Production Methods. (Costing & Pricing). History & basic understanding of Tapestry, Wall Hangings, Rug, Macramé.	Generating an Interdisciplinary approach of research and engagement with environment Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition	Explore eclecticism as process of reconciliation of multiple traditions and individual identity.
<b>4<sup>th</sup>. Year BFA VIII th. Semester (January to May) Duration 90 Days</b>	<b>BFA/DT-CC 13</b> 6 credits	Fibre Art & Tapestry, Hand Painted, Printed, and Vegetable Dyed Surface design. Introduction of Advance Frame Tapestry. <b>By Lectures, Demonstration;</b> Textile of Europe, America, South East Asia. Indian Textile of different period.	Concept Development & contextualization of issue based work, critical analysis of concepts, image making process and art work. Study as a multilayered process of engagement with environment.	Generate an understanding of contemporary art practice . Explore eclecticism as process of reconciliation of multiple traditions and individual identity.
	<b>BFA/DT-CC 14</b> 6 credits	Concept & Resource based Surface Design by using of Different Fibre, Fabrics or other Elements. Fibre Sculpture / Soft Sculpture. Surface Design by Painted / Printed. Surface Design by Appliqué, Embroidery Stitching. Studies & Visualization for the above Projects.	Engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture Generating an Interdisciplinary approach of research and engagement with environment. Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	The original body of works , development of projects, Exhibition designing

**The overall objective of the BFA Specialization programme for Design(Textile):**

1. The Department of Design (Textile) has established an appropriate environment for the research and process based studio practice that is based on an active engagement with the environment, local context and multiple point of view of engaging with contemporary art practice in the global perspective. It has generated a critical ,interactive and participatory method of art practice .
2. To encourage individual and collective approach of thinking and art engagement.

### Cumulative Expected Outcome of the BFA Core Courses:

1. Acquire knowledge of different methods of Ceramic & Glass both local( traditional) and other new age techniques .
2. To develop a close understanding of multidimensional approach to image making .
3. To be able to think and generate an independent body of work.
4. To generate a critical understanding of history and nature of Textile and its relevance in contemporary times.
5. To be able to understand contemporary practice and be able to coup with the present situation of art practice.

### III. Discipline Specific Elective Courses for Design(Textile) Specialization Students:

The students will have to choosethree courses from a pool of courses offered and do a Project Work on a topic based on a topic from the pool of the courses that the student has not opted for as a taught course.

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
BFA-sem-7	<b>BFA/DT-DSE 1</b> 6 credits	Computer Aided Design. (CAD)	Explore the process of time based process of image making from the point of view of documentary strategy	Engage with the environment from a multisensory way and explore an integrated understanding of space
	<b>BFA/DT-DSE 2</b> 6 credits	Written project of product and technique based on Industrial visit or any topic related to Ceramics or Glass. PROJECT WORK Documentation of Product & Technique.	Explore art practice as an interactive and participatory process of sharing in realtion tophysical space, location and materiality	Engage with both two dimensional and three dimensional practice of representation to generate a direct relation with public space
BFA-sem-8	<b>BFA/DT-DSE 3</b> 6 credits	Surface Design i) KalamKari/ ii) Pichhvai iii) Tinsel print iv) Ragan Art (Any One)	Introduction different method and approach to art in public space with directl material physical dialogue with immediate environment practice	To make students aware about their local environment and introduce process and politics of engaging in public space.

	<b>BFA/DT-DSE 4</b> 6 credits	Surface Design – Tie Dye. i) with Veg. Colour/ ii) Acid Colour/ iii) Azo Colour. (Any One)	Engage with new media the performative process of technological representation	Students learn how to place their practice with the private and publicness of specific location and site
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**Overall Objective of the Discipline Specific Elective Courses:**

1. To expose the student to related fields of image making associated to visual culture.
2. To equip the students with new media tools and other technological attributions towards a wholistic approach of art.

**Cumulative Expected Outcome of the Discipline Specific Elective Courses:**

1. Expanded knowledge of visual culture.
2. Development of expanded relationship of Ceramic & Glass with other disciplines.
3. Development of professional/practical skills in the field of art .

**IV. Skill Enhancement Compulsory Courses (SECC) for BFA Students Specializing in Art History as subsidiary course Studio Practice  
(This is in addition to the 2 courses by all BFA students during the 1 year Foundation Course)**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	<b>BFA/DT- SEC 1</b> 2 Credits	Wrapping, Colour Theory Introduction to Loom & with all the ancillary equipments	Introduction to traditional and local etchniques of painting	Generate a process based understanding of Practice
Sem IV	<b>BFA/DT- SEC 2</b> 2 Credits	Basic Surface design for Printing	Enaage with the local envoronment and understand study	Generate a process based understanding of Practice
Sem V	<b>BFA/CDT-SEC 3</b> 2 Credits	Project on various Resist Dye & its Techniques 2 projects- Prototype sample	Introduction to techniques of traditional mural art Introduce students to different process of mural painting both organic	Generate a process based understanding of Practice



			traditional techniques and the indirect industrial process	
Sem VI	<b>BFA/DT--SEC 4</b> 2 Credits	Designing for Dress Fabrics, Furnishing fabric. Extra Weft Weave	To generate an understanding of theory and practice through exploring material based knowledge	Generate a process based understanding of Practice
Sem VII	<b>BFA/DT-SEC 5</b> 2 Credits	Visualisation of Design Composition, 1 Project.	<b>Practical Project for Art History Students</b>	Development of Practice-based project for research & production of original body of artwork.
Sem VIII	<b>BFA/DT-SEC 6</b> 2 Credits	Surface Design with Screen Print & Blok Print. 2 projects- Prototype sample	Introduction of the process of issue based research methodology to produce logical base of practical work. (1. How to conceive a project idea 2. How to investigate & develop a project 3. How to execute the project )	Development of Practice-based project for research & production of original body of artwork.

\*Students specializing in Department of Practical will do this course **BFA/SEC 5** course in Art History Department for equivalent credits, *which is offered by Art History Department.*

\*Students specializing in Department Design (Textile) will do this course **BFA/SEC 6** course in respective Practical (specialization)course for equivalent credits, *which is offered by Design Department(Textile).*

#### **Cumulative Expected Outcome of the Skill Enhancement Courses for students of studio-based practice:**

1. To ensure that specialized art history students are also exposed to studio practice and develop skills to understand the artwork.
2. To give them a broad exposure to printmaking practice from ancient time to contemporary by practice-based work.
3. To help the students to discover their own artistic ability.

**IV. Design (Textile) Elective Courses(GEC) This is the course content for students who will opt to do GEC in the Department of Design from other Bhavanas and also from other Departments of Kala Bhavana; course content for students of the Department of Design will depend upon the Bhavana that the student opts for Students Specializing in Studio Practice.**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	<b>BFA/DT-GEC 1</b> 2 Credits	Nature Study & Design Composition for textiles	To introduce to students of other departments within Kala Bhavana and other disciplines a basic understanding of painting and drawing through engagement with traditional and contemporary tools	Students interested in Painting as a process will come to engage with the method and material of image making as physical experience.
Sem IV	<b>BFA/DT-GEC 2</b> 2 Credits	Appliqué/Embroidery, Stitchery	To introduce to students of other departments within Kala Bhavana and other disciplines a basic understanding of outdoor painting and the role of calligraphy as a tool of representation	Students come to experience the process of engaging with environment directly as a process of optical and material interpretation
Sem V	<b>BFA/DT-GEC 3</b> 2 Credits	Resist Dye & its Techniques 2 projects- Prototype sample	Introduce students to different process of mural painting both organic traditional techniques and the indirect industrial process. This way they can explore both indoor and outdoor process of painting with reference to an architecture	Student learn how to do different kinds of mural paintings and can translate this process for multiple interior and exterior designing.
Sem VI	<b>BFA/DT-GEC 4</b> : 2 Credits	Surface Design by Block/ Silk Screen Method. 2 projects- Prototype sample	Introduce to new technique and approach to pictorial design. Also expose them to environment friendly, organic and recyclable materials like natural fibre making and expose them to an integrated process of narrative painting	Students learn to make self reflective artist books, techniques and aesthetics of binding together with the process of recycling as an environment friendly engagement

**V. University Specific Course and Ability Enhancement Compulsory Course(AECC)-English / Hindi / MIL/Communication)/ EVS  
For Kala Bhavana only.**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem I	University Specific Course-1: 4 Credits	<b>Tagore Studies</b>	To learn moto of Visva-Bharati and philosophy of Rabindranath Tagore. This course emphasizes the comprehensive study of vision and mission of Rabindranath Tagore.	Students will have overall idea/ knowledge of Rabindranath and his vision in establishing Santiniketan and Sriniketan..

Sem II	University Specific Course-2: 4 Credits	<b>Tagore Studies</b>	To learn moto of Visva-Bharati and philosophy of Rabindranath Tagore. This course emphasizes the comprehensive study of vision and mission of Rabindranath Tagore.	Students will have overall idea/ knowledge of Rabindranath and his vision in establishing Santiniketan and Sriniketan..
Sem III	BFA/ DT-AECC-1: 2 Credits	(English / Hindi / MIL Communication)	This course teaches the students various languages as per their choice as special skill.	Students develop a different communicative skills other than their own languages.
Sem IV	BFA/ DT-AECC-2: 2 Credits	EVS	This course gives a knowledge about invironment and its importance.	Students learn know the importance of the green environment.

## OBJECTIVES AND OUTCOMES

### **KALA BHAVANA** **(Institute of Fine Arts)**

#### **DEPARTMENT OF HISTORY OF ART, KALA BHAVANA, VISVA-BAHARATI UNDER GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES (CBCS)**

The 4 year Undergraduate BFA programme at Kala Bhavana begins with a 1 year Foundation Course which aims at introducing the students to the multiple disciplines within Fine Arts and is common to all students of the undergraduate programme. This is followed by 3 years of specialization in History of Art or a chosen field of Art Practice. The BFA History of Art course content for each segment is given in the tables below, and the expected cumulative outcome of the programme is given after each table.

#### **I. History of Art component in the 1 year BFA Foundation programme**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
BFA Foundation Sem 1	BFA/AH-F1 2 credits	To provide an overview of early Indian art to all students of BFA.	Ability to recognize art objects of early Indian art by period and style, and basic knowledge about their content and background.
Sem 2	BFA/AH-F2 2 credits	To provide an overview of early Western art all students of BFA.	Ability to recognize art objects of early Western art by period and style, and basic knowledge about their content and background.

#### **II. BFA 3 year Specialization Programme in History of Art Core Courses**

Sem 3	BFA/AH-CC 1	To provide a comprehensive understanding of Gupta Sculpture, of Ajanta Murals and later mural traditions.	Ability to distinguish the sculptures and murals of the Gupta period by their style and other distinguishing features and to discuss them critically.
	BFA/AH-CC 2 6 credits	To provide a comprehensive understanding of Gothic, Renaissance and Mannerist art in Europe.	Ability to distinguish the art of Gothic, Renaissance and Mannerism by their style and other distinguishing features, and to discuss and analyse the work of individual masters.
Sem 4	BFA/AH-CC 3 6 credits	To provide a comprehensive knowledge of the post-Gupta sculptures in the different regions.	Ability to distinguish of Post-Gupta sculpture and regional variations by their styles and other salient features and discuss their thematic aspects.
	BFA/AH-CC 4 6 credits	To provide a comprehensive knowledge about the shifts that led to art of the Baroque and Romantic periods in Europe.	Knowledge of the social, religious and aesthetic changes that led to Baroque, Neo-Classical and Romantic art. Ability to distinguish and discuss the work of individual Dutch, Italian, French, German and

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			British masters of these periods on the basis of style and concept.
Sem 5	BFA/AH-CC 5 6 credits	To provide an overarching exposure to the Sultanate, Buddhist, Jain, Mughal and Rajput traditions of miniature painting.	Ability to distinguish the defining features of the different traditions of miniature painting, their stylistic and thematic evolution within and across traditions and their sub-schools.
	BFA/AH-CC 6 6 credits	To provide an overarching exposure to the different movements that led to the growth of modern art in the West.,	Ability to distinguish such movements as Realism, Impressionism, Post Impressionism, Expressionism, Fauvism and Cubism on the basis of their style, aesthetic principles, and conceptual underpinnings.
	BFA/AH-CC 7 6 credits	To provide a synoptic view of Chinese art from the 2nd millennium BCE to the development of Buddhist art in China, especially in Sculpture, up to the Tang period.	Ability to distinguish ancient Chinese art including Chinese Bronzes by its aesthetic and ritualistic aspects, symbolism and techniques; and Chinese Buddhist art by its sources and stylistic shifts from the 5th to the 9th century.
Sem 6	BFA/AH-CC 8 6 credits	To provide a comprehensive exposure to Indian art of the colonial and pre-independent periods.	Ability to discuss Mughal and Indian art under colonial patronage and rule, the different stages in the development of early modern Indian art, such as the academic school, the Bengal School, and Santiniketan School etc. both stylistically and conceptually.
	BFA/AH-CC 9 6 credits	To provide a comprehensive overview of Western Art movements like Futurism, Constructivism, Abstraction, Dadaism, Surrealism and Abstract Expressionism.	Ability to discuss the different movements in modern western art from about 1910 to the 1940s and the conceptual shifts under underlying their stylistic features.
	BFA/AH-CC 10 6 credits	To introduce the students to Japanese art from the middle of the 5th millennium BCE until the 14th century.	Ability to distinguish developments in Japanese art from the early ritualistic objects to the development of Buddhist art during the Asuka, Nara and Heian periods, and discuss the Religious and Secular narrative art in Fujiwara period.
Sem 7	BFA/AH-CC 11 6 credits	To provide a comprehensive overview of Indian art	Knowledge about the different groups and centers of modern art in India, the important artists

## OBJECTIVES AND OUTCOMES

		from 1940 to the present.	associated with them and their aesthetic and conceptual underpinnings. Also an understanding of the shift from the modern to the contemporary.
	BFA/AH-CC 12 6 credits	To provide a comprehensive overview of Chinese painting from 3rd century BCE to 19th century CE.	Broad knowledge about Chinese painting from the Han, the Tang, the Suing, Yuan, Ming and Ching periods, with special focus on the landscape tradition, ink painting, its aesthetics and philosophical underpinnings.
Sem 8	BFA/AH-CC 13 6 credits	To provide a comprehensive overview of the different developments in Western art from the beginning of the 1960s to the present.	Knowledge about recent developments in art, the impact of urban life and popular culture on art, the forms and mediums in art practice in recent years, the conceptual difference between modern and contemporary art etc.
	BFA/AH-CC 14 6 credits	To provide an overarching history of artistic developments in Japanese art from the 14th to the 19th century.	Knowledge of the development of Japanese art during the Kamakura, Muromachi, Momoyama and Edo periods, of the different art forms like scroll and screen painting and woodblock prints that characterized Japanese art of this period, and their stylistic and aesthetic shifts etc.

### **Overall Objective of the BFA History of Art Specialization programme:**

1. To introduce the student to three important art traditions of the world, not in isolation but in relation to each other so as to develop a broader understanding of art history and the social context of art practice.
2. To encourage individual thinking and initiative.

### **Cumulative Expected Outcome of the BFA Core Courses:**

1. Acquire knowledge of the chronological development of Indian, Western and Far Eastern art traditions.
2. To be able to distinguish the work of each period and its masters stylistically.
3. To understand the different factors that contributed to these changes.
4. To be able to relate the art of each period in the religious, cultural, philosophical and political context in which they developed and functioned.
5. To develop an ability to see them in relation to each other and to compare and contrast them.

### **III. Discipline Specific Elective Courses for History of Art Specialization Students:**

The students will have to do choose 3 courses from a pool of courses offered and do a Project Work on a topic based on a topic from the pool of the courses that the student has not opted for as a taught course.

## OBJECTIVES AND OUTCOMES

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
Sem 7	BFA/AH-DSE-2 4 credits	To encourage independent thinking and research through guided self-learning. See below	Development of archival and research skills, ability to gather and organize existing knowledge, and put across one's observations in writing.
	Any one course from the list of taught course given below. 4 credits	See below	See below
Sem 8	Any two courses from the list of taught course given below 4 + 4 = 8 credits	See below	See below

### List of courses of Discipline Specific Elective Courses from which the student may choose any 3

	BFA/AH-DSE-I 4 Credits	To give a comprehensive introduction to the varied folk and functional arts and practices from across India.	Knowledge about the different folk and functional arts of India, their social significance, aesthetic qualities, functional efficacy and cultural symbolism etc.
Sem 7 - 1 course from the list on the right & Sem 8 2 courses from the list On the right	BFA/AH-DSE-II 4 Credits	To familiarise students with the existing writing on folk and functional arts through a detail reading and discussion of selected texts.	Knowledge of the different anthropological, technological, aesthetic and formalist methodologies adopted by scholars for the study of folk and functional arts.
	BFA/AH-DSE-III 4 Credits	To give a comprehensive introduction to early Indian cave architecture, Buddhists monuments, structural temples and regional styles in Indian architecture.	Ability to distinguish early Indian architectural monuments on the basis of their style. Knowledge of their relative technological,

## OBJECTIVES AND OUTCOMES

			formal, functional and symbolic aspects.
	BFA/AH-DSE-IV 4 Credits	To give a comprehensive introduction to Indian architecture of the Sultanate, Mughal and Colonial periods.	Ability to distinguish Indian architectural monuments of the Sultanate, Mughal and Colonial periods on the basis of their style. Knowledge of their relative technological, formal, functional and symbolic aspects.
	BFA/AH-DSE-V 4 Credits	To give a comprehensive introduction to Greek., Roman, Byzantine, Romanesque and Gothic architecture.	Ability to distinguish Pagan, Roman and Christian architectural monuments of different periods on the basis of their engineering, style, function and symbolism.
	BFA/AH-DSE-VI 4 Credits	To give a comprehensive introduction to Renaissance, Mannerist, Baroque, Neo Gothic, Modern and Postmodern periods.	Ability to distinguish Renaissance, Baroque, Neo-Classical and Neo-Gothic architecture of the basis of their forms, functions and aesthetics. The main technological and aesthetic shifts in Modern and Postmodern architecture.
	BFA/AH-DSE-VII 4 Credits	To give a comprehensive introduction to Buddhist and Jain iconography in sculpture and painting.	Textual knowledge about the Buddhist and Jain iconography, and ability to distinguished deities and their aspects through iconographic attributes.
	BFA/AH-DSE-VIII 4 Credits	To give a comprehensive introduction to Hindu iconography a discussion of the iconographies of major gods and goddess of the Hindu pantheon.	Textual knowledge about Hindu deities and their iconography, and ability to distinguished the major deities and their aspects through iconographic attributes.
	BFA/AH-DSE-IX 4 Credits	To introduce art history as a discipline, its formalist tools, and the relation between materials tools and image.	Knowledge of the conceptual and functional difference between Art History and related disciplines like Art Criticism, Archaeology, Antiquarianism,



## OBJECTIVES AND OUTCOMES

			Aesthetics etc. Ability to use the formal elements of art and to analyse art objects.
	BFA/AH-DSE-X 4 Credits	To introduce students to the issues of form and space, colour, style and the principles of art language.	Knowledge about how different hierarchies of formal elements shape different visual conventions or visual languages and create unique dialogues between perception and culture. Also ability to use them to unravel their meaning and conceptual underpinnings.
	BFA/AH-DSE-XI 4 Credits	To familiarize students with the various things that go into the curation of different kinds of art exhibitions, its importance and basic functions.	Theoretical and practical knowledge of the various approaches to curation. Learning how to proceed from conceptualization to realization in a sequential and organized manner turning curation into both a creative and an interpretative act.
	BFA/AH-DSE-XII 4 Credits	To introduce students to different forms of art writing, techniques and skill requirements.	Acquiring knowledge about different kinds of art writing, the stages and methodologies they involve, the focus and skills they require and the tools that will help the student to develop as an effective communicator and art writer.

### **Overall Objective of the Discipline Specific Elective Courses:**

1. To expose the student to supportive and additional areas of art studies, and to expand one's understanding of art practice and art history.
2. To help the student choose an allied area of further specialization and increase one's professional skills.

### **Cumulative Expected Outcome of the Discipline Specific Elective Courses:**

1. Expanded knowledge of art historical studies.
2. Development of special interests and areas of possible specialization.
3. Development of professional/practical skills in museum/gallery presentations and art writing.

## OBJECTIVES AND OUTCOMES

### **IV. History of Art Skill Enhancement Courses (SEC) for BFA Students Specializing in Studio Practice**

**(This is in addition to the 2 courses by all BFA students during the 1 year Foundation Course)**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
Sem III	BFA/AH-SEC1: 2 Credits	To familiarize students of studio practice with the art traditions of China and Japan.	Historical awareness of Chinese and Japanese art to help the student with his / her practical work.
Sem IV	BFA/AH-SEC2: 2 Credits	To give a historical introduction to the various periods and styles of Indian art from the post-Gupta to the pre-modern period.	Historical awareness of medieval Indian sculpture and painting to help the student with his / her practical work. Also awareness of issue of modernism and colonialism.
Sem V	BHA/AH-SEC3: 2 Credits	To give a historical introduction to the various periods and styles of Western Art from the Renaissance to the pre-modern period.	Historical awareness of the Western classical and realist traditions and early modernist art to help the student with his / her practical work, and awareness of cultural issues that led to modernism.
Sem VI	BFA/AH-SEC4: 2 Credits	To familiarize the students with the developments in modern and contemporary Indian art.	Historical awareness of modern and contemporary art in India to give a conceptual grounding to the art practice of students.
Sem VII	BFA/AH-SEC5: 2 Credits	To familiarize the students with the developments in modern and contemporary Western art.	Historical awareness of modern and contemporary Western art to give a conceptual grounding to the art practice of students.
Sem VIII	BFA/AH-SEC6: * #		

\* This will be offered by the respective the studio practice department to which the student is affiliated.

# One of the following will be taught to BFA Students Specializing in History of Art by the Department:

Sem VIII	BFA/AH-SEC6 2 Credits	To introduce students to use of digital tools and resources that are currently available	Ability to use digital tools and recourses for research and effective communication.
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## OBJECTIVES AND OUTCOMES

	BFA/AH-SEC6 2 Credits	To provide Hands on training in curating exhibitions	Practical knowledge in putting together exhibitions.
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### **Cumulative Expected Outcome of the Skill Enhancement Courses for students of studio based practice:**

1. To ensure that studio practice of students are not merely skill oriented but also supported by historical awareness.
2. To give them a wide exposure to historical antecedents and thus a greater possibility for making informed choices.
3. To help the students locate themselves historically and conceptually within the artworld.

### **Cumulative Expected Outcome of the Skill Enhancement Course BFA/AH-SEC6 for students of studio based practice:**

1. Hands-on knowledge of digital tools and use them efficiently and creatively
2. Ability to translate theoretical knowledge into practical action.

## **MFA / POST GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES:**

### **I. Common Courses for Studio Practice Based and History of Art Specialization students:**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
SEM 1	AH/MFA 1 4 Credits	To provide a historical understanding of modern Indian art and the various schools and movements up to the independence.	Critical understanding of historical shifts in art practice and the factors that shaped it like colonialism, nationalism and cross-cultural contacts. Also the relation between art, identity, individualism, modernism and social commitments etc.
	AH/MFA 2 4 Credits	To provide a historical understanding of modern Western art movements from Impressionism to Surrealism.	Critical understanding of historical shifts in art practice in the West and of the factors that shaped it like colonialism, cross-cultural contacts, internationalism and avant-garde. Also understanding the relation between art, originality, anarchy, the unconscious and social commitments etc.
Sem 2	AH/MFA 3 4 Credits	To provide a historical understanding of developments in modern	Critical understanding of historical shifts in post-independence Indian art

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		Indian art from 1950 to the present.	practice and the factors that shaped it like internationalism, regionalism, neo-indigenism,. Also the relation between art, cultural identity, decolonisation, globalization etc.
	AH/MFA 4 4 Credits	To provide a historical understanding of modern Western art after high modernism, and of post-modern and contemporary art practices.	Critical understanding of the shifting parameters in art practice that led to the shift from modernism to post modernism and contemporary practices. Also the relation between high and popular art; art and consumer society; art, new technologies and media; local/ global dialectics etc.
Sem 3	AH/MFA 5 4 Credits	To train students in conducting research through documentation, use of textual sources, data analysis etc.	Ability to identify research topics and undertake systematic independent research work.
Sem 4	AH/MFA 6 4 Credits	To train students in the writing and presentation of original research work.	Ability to process research data and present findings both in the form of written texts and presentations.

### **II. Compulsory core courses for 2 year Post Graduate Course /MFA in History of Art Specialization:**

**These 2 core courses will be offered in any of the 4 semesters depending on the availability of teachers.**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
During any 2 semesters between 1 to 4	AH/MFA 7 4 Credits	Detailed study of Chinese Landscape painting from Sung to Ming period.	Critical understanding of the pictorial conventions, and philosophical and conceptual underpinnings of the various schools of Chinese landscape painting. And ability to discuss their nuances.
	AH/MFA 8 4 Credits	Detailed study of Japanese painting from the Heian to the Edo period.	Critical understanding of the pictorial conventions, and aesthetic and conceptual underpinnings of the various schools and genres of

## OBJECTIVES AND OUTCOMES

			Japanese painting and printmaking. And ability to discuss their nuances.
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**Each student to opt for 6 more core courses from the list of options below over a period four semesters:**

**Group A: Indian Art** (Any 2 courses to be opted from this group)

During any 2 semesters between 1 to 4	AH/MFA 9 4 Credits	In depth study of the mural traditions of India.	Critical understanding of the mural traditions of India, their styles, techniques and thematic focuses, and the social and aesthetic factors that shaped them. Also ability to critically and conceptually analyze them.
	AH/MFA 10 4 Credits	In depth study of the miniature traditions and its schools and sub-schools.	Critical understanding of the techniques, styles, and subject matter of the different schools of miniature painting and ability to discuss them comparatively.
	AH/MFA 11 4 Credits	In depth study of themes and concepts across chronological periods.	Critical understanding of the formal, iconographical and socio-religious factors that shaped early Indian sculptural traditions.
	AH/MFA 12 4 Credits	In depth study of themes and concepts across chronological periods.	Critical understanding of post-classical Indian sculpture and its many regional variations, iconographies, aesthetics etc.

**Group B: Western Art** (Any 2 courses to be opted from this group)

During any 2 semesters between 1 to 4	AH/MFA 13 4 Credits	In depth study of the two periods, their ideals and major artists.	Critical understanding of the historical forces and conceptual shifts that led to Renaissance and Mannerism, the stylistic and iconographic changes it brought about, understanding concepts like humanism, individualism, artistic progress, and ability to critically discuss the work of individual artists in their light.
	AH/MFA 14 4 Credits	In depth study of the these periods, their ideals and major artists.	Critical understanding of Post - Renaissance shifts in Western art leading up to Romanticism; the stylistic and iconographic changes it brought about, understanding concepts like individualism, history painting, genres, the relation between art, moral virtues and subjectivity, and the ability to critically discuss the work of individual artists in their light.
	AH/MFA 15 4 Credits	In depth study of the two periods, their ideals and major artists.	Critical understanding of the historical shift from Christian/religious to the secular/ humanist worldviews and their impact on the style, iconography and aesthetics of Western sculpture. And

## OBJECTIVES AND OUTCOMES

			the ability to discuss them in relation to specific works.
	AH/MFA 16 4 Credits	In depth study of the this period, its shifting ideals and major artists.	Critical understanding of the historical shift from Baroque to Neo-Classicism and academicism and its impact on the style, iconography and aesthetics of Western sculpture. And the ability to discuss them in relation to specific works.

**Group C:** (The students to opt for either option 1 or option 2 from this group)

### Group C Option 1

During any 2 semesters between 1 to 4	AH/MFA 17 4 Credits	Study of the methodological approaches of Giorgio Vasari, Heinrich Wofflin, Alois Riegl, Erwin Panofsky, E. H. Gombrich, Meyer Schapiro, Michael Baxandall and T. J Clark etc.	Critical insight into the changing methodological underpinnings in art history, the different possibilities they open up and their impact on the writing on art history. Knowledge about the formalist, iconological, socio-historical, period-worldview, and culturalist approaches to art history and their possible interactions.
	AH/MFA 18 4 Credits	Study of modern formalist approaches, psychological theories of art, Semiotics, Structuralist and Post-Structuralist, and Feminist approaches to Art History	Critical insight into the relation between art history and other fields like psychology, semiotics, structuralist and post-structuralist theory, and gender studies etc., and how that has remodelled art history and led to interdisciplinary and trans-cultural studies.

### Group C Option 2

During any 2 semesters between 1 to 4	AH/MFA 19 4 Credits	Comparative study of Borobudur in Java, Angkor Wat and Angkor Thom in Cambodia, and Buddhist sculptures of Burma, Nepal and Sri Lanka.	To understand the travel of ideas and art forms across cultures and their refashioning by local cultures, social factors and aesthetic preferences. Ability to discuss works from a cross-cultural perspective.
	AH/MFA 20 4 Credits	Comparative study of Tibetan Tangka, Nepalese painting, Sigiriya murals in Sri Lanka, and Alchi murals in Ladakh.	To understand the travel of ideas and art forms across cultures and their refashioning by local cultures, social factors and aesthetic preferences. Ability to discuss works from a cross-cultural perspective.

## OBJECTIVES AND OUTCOMES

### III. Elective Courses: The students shall opt for 2 Elective Courses

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
3 courses to be offered in each semester	AH/BMF- 1 4 Credits	Art in Indus Valley Civilization, Pre Classical, Classical, Post Classical and Mediaeval.	To provide an overview of Indian art to students making a lateral entry into MFA in history of art after completion of non-art history degree courses.
	AH / BMF -2 4 Credits	Art of Greek, Gothic, Renaissance, Baroque and Romanticism - a stylistic study.	To provide an overview of Western art to students making a lateral entry into MFA in history of art after completion of non-art history degree courses.
	AH / BMF -3 4 Credits	Chronology of Chinese and Japanese art (with relevant examples)	To provide an overview of Far Eastern art to students making a lateral entry into MFA in history of art after completion of non-art history degree courses.
	AH / BMF -4 4 Credits	Elements of art and principles of design; Role of material, tools and skill in image making; Visual codes and visual language; Style and meaning in art.	Ability to read visual objects, to use style as a tool for analysis, to grasp the meaning of art objects, and to develop writing skills.
	AH/ BMF -5 4 Credits	Medieval and later architecture of India and Renaissance, Baroque and Modern architecture of the West.	To provide an overview of Indian and Western architecture to students making a lateral entry into MFA in history of art after completion of non-art history degree courses.
	AH/ BMF -6 4 Credits	Topic to be decided in consultation with the Department and work to be done under the supervision of a teacher.	Selection of topic; documentation and collection of information, preparation of bibliography.
During any 2 semesters between 1 to 4	AH/MFA 21 4 Credits	To extend and strengthen courses offered or share personal and evolving research with students.	Acquire interest in pointed in depth studies, rigorousness of analysis, and expansion of knowledge field.
	AH/MFA 22 4 Credits	To extend and strengthen courses offered, or share personal and evolving research with students.	Acquire interest in pointed in depth studies, rigorousness of analysis, and expansion of knowledge field.

## OBJECTIVES AND OUTCOMES

### **Overall Objective of the MFA Courses in History of Art:**

1. To provide an in depth knowledge and understanding of art history across periods and cultures.
2. To help the students choose an area of specialization and future research.

### **Cumulative Expected Outcome of the MFA History of Art Specialization Courses:**

1. Acquire in depth and critical knowledge of art historical studies across cultures and periods.
2. Development of special interests and areas of possible specialization.
3. Development of analytical skills, ability to acquire and adopt suitable methodologies, and evolve professionally.

### **IV. 1 year (2 Semester) Bridge Course in Art History to provide later entry to MFA in History of Art:**

#### **Overall Objective of the 1 year Bridge Course in History of Art:**

1. To provide a dependable grounding to students coming into MFA in art history from other disciplines.
2. To help the students to prepare themselves for more detailed study and analysis of art traditions.

#### **Cumulative Expected Outcome of the 1 year Bridge course in History of Art:**

1. To acquire basic knowledge of different art traditions and their chronology.
2. Ability to look at read art objects using such tools as style.
3. Development of analytical skills, and ability to compare works of art.

### **One year Course for Indian / Foreign Students:**

These are non-collegiate courses primarily aimed at self-improvement and skill-enhancement, and thus they are tailored to suit the special skills and needs of selected candidates. Areas of study and courses are assigned on the basis of these factors by the Department. The students are also encouraged to attend other lectures according to their prior knowledge and interests.

Foreign students who apply are often professionally trained in art or art history and enrol in this course to learn about Indian art or specific areas /periods of Indian art to expand their field of knowledge and/or research.

Overall objective of 1 year course for Indian and Foreign students:

1. To encourage non-professional study and understanding of art and art history.
2. To enlarge the social base for art studies and encourage lateral entry to art history from other subjects at a personal level.
3. To facilitate cross-disciplinary and trans-cultural dialogues.

### **Cumulative Expected Outcome of the 1 year course for Indian and Foreign students:**

1. Expanded social and intellectual interest in art and art history.
2. Greater interest in the study of Indian art both within and outside India.



## OBJECTIVES AND OUTCOMES

3. Expansion of knowledge of Indian art amongst non-Indian professional artists and scholars.

### **DEPARTMENT OF GRAPHIC ART, KALA BHAVANA, VISVA-BHARATI UNDER GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES (CBCS)**

The four years Undergraduate BFA programme at Kala Bhavana begins with a 1-year Foundation Course. In the foundation course, the students get introduced with all discipline of visual art. Foundation course is followed by three years of specialization in Graphic Art.

#### **I. Graphic Art component in the 1 year BFA Foundation programme**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
BFA Foundation Sem 1	BFA/G-F1 2 credits	Observation and study based drawing. Landscape, Figure study, Nature Study.	Basic understanding of Printmaking
Sem 2	BFA/G-F2 2 credits	Concept Development, Composition based on imagination/ reference.	Basic understanding of Printmaking

#### **II. BFA 3 year Specialization Programme in Graphic Art Core Courses**

Sem 3	BFA/G-CC 1 6 credits	Observation and study based drawing. Landscape, Figure study, Nature Study.	Development & understanding of the medium, drawing skill through observation
	BFA/G-CC 2 6 credits	Concept Development, Composition based on imagination/ reference.	Development of creative ideas
Sem 4	BFA/G-CC 3 6 credits	Concept Development, Composition based on imagination/ reference. Idea and method of documentation	Development of creative ideas & imagination. Introduction to the major printmaking process
	BFA/G-CC 4 6 credits	Concept Development, Composition based on imagination/ reference. Idea and method of documentation	Development of creative ideas & imagination. Introduction to the major printmaking process
Sem 5	BFA/G-CC 5 6 credits	Concept Development, Composition based on imagination/ reference. Developing the relationship between documentation, observation and conceptualization to image-making	Learning the various methods and mode of concept development. Learning the advanced technical skill of the printmaking process

## OBJECTIVES AND OUTCOMES

	BFA/G-CC 6 6 credits	Concept Development, Composition based on imagination/reference. Developing the relationship between documentation, observation and conceptualization to image-making Exploration and experimentation with printmaking mediums both in terms of technique and language.	Learning the various methods and mode of concept development. Learning the advanced technical skill of the printmaking process
	BFA/G-CC 7 6 credits	Concept Development, Composition based on imagination/reference. Developing the relationship between documentation, observation and conceptualization to image-making Exploration and experimentation with printmaking mediums both in terms of technique and language.	Learning the various methods and mode of concept development. Learning the advanced technical skill of the printmaking process
Sem 6	BFA/G-CC 8 6 credits	Concept Development, critical analysis of concepts & image-making process and artwork. Exploration of printmaking mediums through techniqueal experimentation and language.	Students will be introduced and encouraged to conduct experiments with technic and visual art language to develop their original style/ method of expression.
	BFA/G-CC 9 6 credits	Concept Development, critical analysis of concepts & image-making process and artwork. Exploration of printmaking mediums through techniqueal experimentation and language.	Students will be introduced and encouraged to conduct experiments with technic and visual art language to develop their original style/ method of expression.
	BFA/G-CC 10 6 credits	Concept Development, critical analysis of concepts & image-making process and artwork. Exploration of printmaking mediums through technique and	Students will be introduced and encouraged to conduct experiments with technic and visual art language to develop their original style/ method of expression.

## OBJECTIVES AND OUTCOMES

		experimentation and language.	
Sem 7	BFA/G-CC 11 6 credits	Concept Development, critical analysis of concepts, image making process and art work. Development of Projects based on the argumentative discussion in Class.	Original works and development of Project proposal
	BFA/G-CC 12 6 credits	Concept Development, critical analysis of concepts, image-making process and artwork. Composition, the idea of incorporating 3dimensionality into the printmaking process. Introduction of 'multidisciplinary modules' into regular working methods.	Original works using multidisciplinary methods
Sem 8	BFA/G-CC 13 6 credits	Concept Development & contextualization of issue based work, critical analysis of concepts, image making process and art work. Introduction of the process of issue based research methodology to produce logical base of practical work. (1. How to conceive a project idea 2. How to investigate & develop a project 3. How to execute the project )	The original body of works using multidisciplinary methods and research related to projects
	BFA/G-CC 14 6 credits	Concept Development & contextualization of issue-based work, critical analysis of concepts, image-making process and artwork. Development of Idea regarding framing an Exhibition/presentation/ visualization of the project, writing project proposal etc.	The original body of works , development of projects, Exhibition designing

**The overall objective of the BFA Graphic Art Specialization programme:**

## OBJECTIVES AND OUTCOMES

3. The Department of Graphic Arts has established an appropriate environment for the research and innovative idea by actively involvement & developing favourable human resource, taking the initiative for creation and spreading the knowledge and establishing the methodology of pedagogical infrastructure.
4. To encourage individual thinking and initiative.

### **Cumulative Expected Outcome of the BFA Core Courses:**

6. Acquire knowledge of Printmaking as a medium of expression and the related technical aspects.
7. To develop the necessary sense of drawing, space, colour, form and materials.
8. To be able to produce an original body of work.
9. To understand the different factors of printmaking practice related to its history.
10. To be able to understand contemporary practice and be able to cope with the present situation of art practice.
11. To develop an ability to be able to produce the contextual body of work in terms of industrial requirements.

### **III. Discipline Specific Elective Courses for Graphic Art Specialization Students:**

The students will have to choose three courses from a pool of courses offered and do a Project Work on a topic based on a topic from the pool of the courses that the student has not opted for as a taught course.

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
BFA-Sem-7	BFA/G-DSE-I 6 Credits	introduction to image-making software, Image making process and printing	Learning of Graphic Softwares and digital workflow
	BFA/G-DSE-II 6 Credits	Introduction to Japanese Traditional water-based woodblock print	Learning of traditional printmaking process and producing original work.
BFA-Sem-8	BFA/G-DSE-III 6 Credits	Introduction to Japanese Traditional water-based woodblock print Development of Idea regarding framing an Exhibition/presentation/ visualization of the project, writing project proposal etc.	Traditional printmaking process, production of a body of works
	BFA/G-DSE-IV 6 Credits	Stop motion Animation using Charcoal Drawing/ Clay etc.	Drawing and animation, producing stop-motion animation

### **Overall Objective of the Discipline Specific Elective Courses:**

3. To expose the student to supportive and additional areas of printmaking.
4. To equip the students with traditional and contemporary methods of image-making

### **Cumulative Expected Outcome of the Discipline Specific Elective Courses:**

4. Expanded knowledge of printmaking.
5. Development of special interests in a specific domain of printmaking practice.
6. Development of professional/practical skills in the field of art .

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### IV. Graphic Art Skill Enhancement Courses (SEC) for BFA Students Specializing in Studio Practice

(This is in addition to the 2 courses by all BFA students during the 1 year Foundation Course)

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
Sem III	BFA/ G-SEC-1: 2 Credits	<b>Working with printmaking Language</b> Any medium of their choice depending on the subjects/ issue they are working	Making of printmaking materials
Sem IV	BFA/G-SEC-2: 2 Credits	Introduction of the process of issue based research methodology to produce logical base of practical work. ( <b>1.</b> How to conceive a project idea <b>2.</b> How to investigate & develop a project <b>3.</b> How to execute the project )	Practice-based project
Sem V	BHA/G-SEC-3: 2 Credits	<b>Working with printmaking Language</b> Any medium of their choice dependent on the subjects/ issue they are working	Paper Making and understanding of fibre
Sem VI	BFA/G-SEC-4: 2 Credits	Development of Idea regarding framing an Exhibition / presentation/ visualization of project, writing project proposal etc.	Practice-based project for mounting exhibition, presentation
Sem VII	BFA/G-SEC-5: 2 Credits	Development of Idea regarding framing an Exhibition/presentation/ visualization of the project, writing project proposal etc.	Practice-based project for mounting exhibition, presentation
Sem VIII	BFA/G-SEC-6:	Introduction of the process of issue based research methodology to produce logical base of practical work. ( <b>1.</b> How to conceive a	Development of Practice-based project for research & production of original body of artwork.

## OBJECTIVES AND OUTCOMES

		project idea <b>2.</b> How to investigate & develop a project <b>3.</b> How to execute the project )	
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**Cumulative Expected Outcome of the Skill Enhancement Courses for students of studio-based practice:**

4. To ensure that specialized art history students are also exposed to studio practice and develop skills to understand the artwork.
5. To give them a broad exposure to printmaking practice from ancient time to contemporary by practice-based work.
6. To help the students to discover their own artistic ability.

**IV. Graphic Art Generic Elective Courses (GEC) This is the course content for students who will opt to do GEC in the Department of Graphic Art from other Bhavanas; course content for students of the Department of Graphic Art will depend upon the Bhavana that the student opts for Students Specializing in Studio Practice.**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
Sem III	BFA/ G-GEC-1: 6 Credits	<b>Working with printmaking Language</b> Any medium of their choice dependent on the subjects/ issue they are working	Original work and development and understanding of printmaking technic
Sem IV	BFA/G-GEC-2: 6 Credits	<b>Working with printmaking Language</b> Any medium of their choice dependent on the subjects/ issue they are working	Original work and development and understanding of printmaking technic
Sem V	BHA/G-GEC-3: 6 Credits	Serigraphy in Basic stage( photo stencil, understanding with the language of serigraphy)	Original work and development and understanding of printmaking technic
Sem VI	BFA/G-GEC-4: 6 Credits	Concept Development, Composition based on imagination/ reference. Developing the	Original work and development and understanding of printmaking technic

## OBJECTIVES AND OUTCOMES

		relation between documentation, observation and conceptualization to image making	
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### MFA / POST GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES:

DURATION OF THE COURSE -2 YEARS – 4 SEMESTER

#### I. Common Courses for Studio Practice Based and Graphic Art Specialization students:

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
SEM 1	G/MFA 1 18 Credits	<b>Working with printmaking Language</b> Any medium of their choice dependent on the subjects/ issue they are working	Project proposal/ development and original body of work
Sem 2	G/MFA2 18 Credits	Concept Development, Composition based on imagination/ reference. Developing the relation between documentation, observation and conceptualization to image making	Project proposal & development , original body of work
Sem 3	G/MFA 3 18 Credits	Introduction of the process of issue based research methodology to produce logical base of practical work. ( <b>1.</b> How to conceive a project idea <b>2.</b> How to investigate & develop a project <b>3.</b> How to execute the project )	Body of work based on the project proposed/ research and experimentation with the visual language

## OBJECTIVES AND OUTCOMES

Sem 4	G/MFA 4 18 Credits	Concept Development, Composition based on imagination/reference. Developing the relationship between documentation, observation and conceptualization to image making	Body of work based on the project proposed/research and experimentation with the visual language
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### **One year Course for Indian / Foreign Students:**

These courses primarily aimed at self-improvement and skill-enhancement, and thus they are adapted to suit the special skills and needs of selected candidates. Areas of study and courses are assigned on the basis of these factors by the Department.

Programme	Course Name and Credits	Objective	Expected Outcome
ANNUAL	OC- INDIAN/FOREIGN	<b>Working with printmaking Language</b> Any medium of their choice dependent on the subjects/issue they are working	Basic understanding of printmaking, the process of making print using various process.

### **Overall objective of 1 year course for Indian and Foreign students:**

1. To encourage non-professional study and understanding of Basic Idea of Printmaking.
2. To enlarge the practical based art practice and encourage lateral entry to Graphic art from other subjects at a personal level.
3. To facilitate cross-disciplinary and trans-cultural dialogues.

### **Cumulative Expected Outcome of the 1 year course for Indian and Foreign students:**

1. Expanded social and intellectual interest in art.
2. Greater interest in the study of Graphic art both within and outside India.
3. Expansion of knowledge of Indian art amongst non-Indian professional artists and scholars.



## OBJECTIVES AND OUTCOMES

### **DEPARTMENT OF PAINTING, KALA BHAVANA, VISVA-BHARATI UNDER GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES (CBCS)**

The four years Undergraduate BFA programme at Kala Bhavana begins with a 1-year Foundation Course. In the foundation course, the students get introduced with all discipline of visual art. Foundation course is followed by three years of specialization in Graphic Art.

#### **I. Graphic Art component in the 1 year BFA Foundation programme**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
BFA Foundation Sem 1	<b>BFA/P-F 1</b> 2 credits	It enhances /helps students to understand their immediate surroundings in the context of observations of certain images and experiences they are gaining, more closely. They learn to articulate the use of lines, colours, shapes and forms of different given images around them. Also grows an understanding of different things from daily observations, which gradually used in compositions. Learns multiple shapes, quality of objects, different forms and their sensibility from their own daily used known things	In outdoor studies, students use very many different traditional mediums and methods which also help them to execute or approach images in multiple manners. Finally and most importantly they observe certain images around them and try to execute in different mediums, get attached to their present situations and understand their own presence. To develop their observation power/quality, reacting differently to different given materials available around us and the in the department.
Sem 2	<b>BFA/P-F 2</b> 2 credits	To do exercises with space, form, structure, proportion and light & shade in the context of different dimensional spaces and explore their organizational possibilities in different multiple mediums	To underline the different physical quality of image sources available in the surrounding environment These understanding of source images of a given space generate a selectiveness (inclusion/exclusion) of certain image references which again reflect their choices of

## OBJECTIVES AND OUTCOMES

			seeing, which gradually become the component of their individual language/composition.
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### II. BFA 3 year Specialization Programme in Graphic Art Core Courses

Sem 3	<b>BFA/P-CC 1</b> 6 credits	Introduction to multiple approach to Study. Study from real reference and reproduced source. Copy as a model of reengaging and learning from existing traditions through analysis and knowhow of method and material . Engaging with representational device like composition, process and interpretation.	To generate and understanding multiple point of views of study process of engagement with real reference and traditional practice
	<b>BFA/P-CC 2</b> 6 credits	Exposure to local and miniature painting traditions like pata chitra of Bengal and Rajsthani miniature Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Understanding the process representation of human form relation to space, object and immediate environment Introduction of eclecticism as method of practice.
Sem 4	<b>BFA/P-CC 3</b> 6 credits	Introduction to multiple approach to Study. Study from real reference of living and non living objects. Engaging with the different tools of representation like composition, process and interpretation.	To generate an understanding multiple point of view to study process of engagement with real reference and traditional practice
	<b>BFA/P-CC 4</b> 6 credits	Explore Collage as a process of synthesis and assimilation Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Understanding the representation of form, space from diverse material and surface relationship in relation to space and object Explore eclecticism as synthesis multiple material practice.
Sem 5	<b>BFA/P-CC 5</b> 6 credits	Introduction to multiple approach to Study. Study from different models of representation both Indian, European and Asian .	To generate an understanding multiple point of view to study process of engagement with different traditions of process and making

## OBJECTIVES AND OUTCOMES

		Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	
	<b>BFA/P-CC6</b> 6 credits	Study tradition mural techniques and process both Indian and European Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition	Study as process engagement with different traditions of process and making and understanding relationship art and public space
	<b>BFA/P-CC 7</b> 6 credits	Concept Development, Composition based on reference Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Understanding the dialectics mechanically reproduced image and self improvised interpretation
Sem 6	(i) <b>BFA/P-CC 8</b> 6 credits	Study different models of horizontal mode of representation inspired from Asian models. Concept Development, critical analysis of concepts & image-making process and artwork. .	To generate an understanding multiple point of view to study process of engagement with different traditions of process and making . .
	(ii) <b>BFA/P-CC 9</b> 6 credits	Introduction to multiple approach to Study. Study from different models of representation both Indian and European and Asian	Understanding different contemporary approach of image making from the point of view multiple perspective
	(ii) <b>BFA/P-CC 10</b> 6 credits	Concept Development, critical analysis of concepts & image-making process and artwork. Exploration of a multidisciplinary approach to image making. Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	Explore eclecticism as synthesis of multiple media and material engagement
Sem 7	<b>BFA/P-CC 11</b> 6 credits	Study of contemporary models of representation. Introduction post 1950s art practice, process and materiality. .	Generate an understanding contemporary art practice. Understanding the dialectics mechanically reproduced image and self improvised interpretation

## OBJECTIVES AND OUTCOMES

		Study as a multilayered process of engagement with environment.	
	<b>BFA/P-CC 12</b> 6 credits	Generating an Interdisciplinary approach of research and engagement with environment Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition	Explore eclecticism as process of reconciliation of multiple traditions and individual identity
Sem 8	<b>BFA/P-CC 13</b> 6 credits	Concept Development & contextualization of issue based work, critical analysis of concepts, image making process and art work. Study as a multilayered process of engagement with environment.	Generate an understanding of contemporary art practice . Explore eclecticism as process of reconciliation of multiple traditions and individual identity
	<b>BFA/P-CC 14</b> 6 credits	Engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture Generating an Interdisciplinary approach of research and engagement with environment. Self reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.	The original body of works development of project exhibition designing

### **The overall objective of the BFA Painting Specialization programme:**

1. The Department of Painting has established an appropriate environment for the research and process based studio practice that is based on an active engagement with the environment, local context and multiple point of view of engaging with contemporary art practice in the global perspective. It has generated a critical ,interactive and participatory method of art practice .
2. To encourage individual and collective approach of thinking and art engagement.

### **Cumulative Expected Outcome of the BFA Core Courses:**

## OBJECTIVES AND OUTCOMES

1. Acquire knowledge of different methods of painting both local( traditional) and other new age techniques .
2. To develop a close understanding of multidimensional approach to image making .
3. To be able to think and generate an independent body of work.
4. To generate a critical understanding of history of painting and its relevance in contemporary times.
5. To be able to understand contemporary practice and be able to coup with the present situation of art practice.

### **III. Discipline Specific Elective Courses for Graphic Art Specialization Students:**

The students will have to choosethree courses from a pool of courses offered and do a Project Work on a topic based on a topic from the pool of the courses that the student has not opted for as a taught course.

Program me & Semester	Course Name and Credits	Objective	Expected Outcome
BFA-sem-7	<b>BFA/P-DSE 1</b> 6 credits	Explore the process of time based process of image making from the point of view of documentary strategy	Engage with the environment from a multisensory way and explore an integrated understanding of space
	<b>BFA/P-DSE 2</b> 6 credits	Explore art practice as an interactive and participatory process of sharing in realtion tophysical space, location and materiality	Engage with both two dimensional and three dimensional practice of representation to generate a direct relation with public space
BFA-sem-8	<b>BFA/P-DSE 3</b> 6 credits	Introduction different method and approach to art in public space with directl material physical dialogue with immediate environment practice	To make students aware about their local environment and introduce process and politics of engaging in public space.

## OBJECTIVES AND OUTCOMES

	<b>BFA/P-DSE 4</b> 6 credits	Engage with new media the performative process of technological representation	Students learn how to place their practice with the private and publicness of specific location and site
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**Overall Objective of the Discipline Specific Elective Courses:**

1. To expose the student to related fields of image making associated to visual culture.
2. To equip the students with new media tools and other technological attributions towards a wholistic approach of art.

**Cumulative Expected Outcome of the Discipline Specific Elective Courses:**

1. Expanded knowledge of visual culture.
2. Development of expanded relationship of painting with other disciplines.
3. Development of professional/practical skills in the field of art .

**IV. Painting Skill Enhancement Compulsory Courses (SECC) for BFA Students Specializing in Art History as subsidiary course Studio Practice (This is in addition to the 2 courses by all BFA students during the 1 year Foundation Course)**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
Sem III	<b>BFA/P-SEC 1</b> 2 Credits	Introduction to traditional and local etchniques of painting	Generate a process based understanding of Practice
Sem IV	<b>BFA/P-SEC 2</b> 2 Credits	Enaage with the local envoronment and understand study	Generate a process based understanding of Practice
Sem V	<b>BFA/P-SEC 3</b>  2 Credits	Introduction to techniques of traditional mural art Introduce students to different process of mural painting both organic traditional techniques and the indirect industrial process	Generate a process based understanding of Practice
Sem VI	<b>BFA/P-SEC 4</b> 2 Credits	To generate an understaning of theory and practice through exploring material based knowlledge	Generate a process based understanding of Practice
Sem VII	<b>BFA/P-SEC 5</b> 2 Credits	<b>Practical Project for Art History Students</b>	Development of Practice-based project for research & production of original body of artwork.

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Sem VIII	<b>BFA/P-SEC 6</b> 2 Credits	Introduction of the process of issue based research methodology to produce logical base of practical work. ( <b>1.</b> How to conceive a project idea <b>2.</b> How to investigate & develop a project <b>3.</b> How to execute the project )	Development of Practice-based project for research & production of original body of artwork.
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### **Cumulative Expected Outcome of the Skill Enhancement Courses for students of studio-based practice:**

1. To ensure that specialized art history students are also exposed to studio practice and develop skills to understand the artwork.
2. To give them a broad exposure to printmaking practice from ancient time to contemporary by practice-based work.
3. To help the students to discover their own artistic ability.

### **IV. Graphic Art Generic Elective Courses(GEC) This is the course content for students who will opt to do GEC in the Department of Painting from other Bhavanas and also from other Departments of Kala Bhavana; course content for students of the Department of Painting will depend upon the Bhavana that the student opts for Students Specializing in Studio Practice.**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
Sem III	<b>BFA/P-GEC 1</b> 2 Credits	To introduce to students of other departments within Kala Bhavana and other disciplines a basic understanding of painting and drawing through engagement with traditional and contemporary tools	Students interested in Painting as a process will come to engage with the method and material of image making as physical experience.
Sem IV	<b>BFA/P-GEC 2</b> 2 Credits	To introduce to students of other departments within Kala Bhavana and other disciplines a basic understanding of outdoor painting and the role of calligraphy as a tool of representation	Students come to experience the process of engaging with environment directly as a process of optical and material interpretation
Sem V	<b>BFA/P-GEC 3</b> 2 Credits	Introduce students to different process	Student learn how to do different kinds of mural paintings and can

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		of mural painting both organic traditional techniques and the indirect industrial process. This way they can explore both indoor and outdoor process of painting with reference to an architecture	translate this process for multiple interior and exterior designing.
Sem VI	<b>BFA/P-GEC 4</b> : 2 Credits	Introduce to new technique and approach to pictorial design. Also expose them to environment friendly, organic and recyclable materials like natural fibre making and expose them to an integrated process of narrative painting	Students learn to make self reflective artist books, techniques and aesthetics of binding together with the process of recycling as an environment friendly engagement

### **MFA / POST GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES:**

DURATION OF THE COURSE -2 YEARS – 4 SEMESTER

#### **I. Courses for Studio Practice Based Painting Specialization students:**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
SEM 1	PTG-SPL (MFA/ADV.DIP)- I :  18 Credits	Students are encouraged to focus on a self reflective process of engaging with process and making. It encourages students to explore an open ended process of engaging with different tools of visual art particular and visual culture in general and generate an individual perspective to the	Students experience an wider perspective of art practice beyond the binary of local and the global and generate an holistic understanding of visual art and culture towards a critical understanding of both individuality and collectivism in the process of making art



## OBJECTIVES AND OUTCOMES

		history of making and representation.	
Sem 2	PTG-SPL (MFA/ADV.DIP)-II : 18 Credits	Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post colonial society.	Students engage with an wider history of representation beyond their cultural specificity and develop a cosmopolitan approach to art and culture. Students develop a critical understanding of their individual process and making
Sem 3	PTG-SPL (MFA/ADV.DIP)-III : 18 Credits	Students are introduced to new media practices. Specific workshops are generated to site-specific art, video art and site-specific new media practices. Dialogue around live process based activity are introduced together with a conversation with archive.	Students engage with an wider history of representation beyond their cult Students develop a critical understanding of their individual process and making and develop a cosmopolitan approach to art and culture.
Sem 4	PTG-SPL (MFA/ADV.DIP)-IV : 18 Credits	Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post colonial society. Tools for	Students develop a process for critical research based practice and engage with the notions of sharing as an extension of practice. Different modes of exhibition making beyond display are explored. Students develop a critical understanding towards theorizing their own practice in context to the contemporary global art practice.

## OBJECTIVES AND OUTCOMES

		Research based practice through a self reflective engagement with theory and practice are introduced	
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### **MFA / POST GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES:**

DURATION OF THE COURSE -2 YEARS – 4 SEMESTER

#### **I. Courses for Mural Specialization students:**

Programme & Semester	Course Name and Credits	Objective	Expected Outcome
SEM 1	<b>MRL-(Mural)-I</b> : - :  18 Credits	Mural in Department of Painting is about introducing students to different traditions of outdoor and indoor process of directly representing on the wall. This course introduces students to interpret an architectural condition and design through the multiple material process directly with the wall. It introduces students to some very old old painted mural techniques	Students explores both the three dimensional and social space that is generated by an architectural phenomenon. They also learn the both the technical and conceptual method of engaging with the public space generated by an architecture.
Sem 2	<b>MRL-(Mural)-II</b> : 18 Credits	Through Mural Painting students encounter the notion of public space and public sphere and the complexity of engaging with an outdoor space. They also engage with some of the traditional techniques and methods and unfold the possible approach of those practice.	Introducing students to different kinds of public spaces and explore the process of engaging with these different public space both from a socio cultural perspective and technique and method of rendition specifically in relation to an out door condition

## OBJECTIVES AND OUTCOMES

Sem 3	<b>MRL-(Mural)-III</b> : 18 Credits	Public space has transformed with the changing context of urbanity specially through the change of industrial and technological innovations. This course introduces students to engage with more industrial techniques. Moreover it also introduces some of the age old manual traditions of terracotta and other low relief material innovation like brick dust and lime.	In this course students explore both interior and exterior based architectural condition and engages with both industrial and local methods of material use. It also enabled students to engage with both new materials and the traditional approach to image making.
Sem 4	<b>MRL(Mural)-IV</b> : 18 Credits	Research is an integral part of self reflection and a muralist has to engage both with the historical techniques but also with new notions of space. In the final end semester, they have to generate an independent project based in reference to a specific real architectural site and engage with it both, physically, materially and overall environment of the location. More over they have to complete a written research project as an extension of their practice.	The final semester is a research based experiment toward engaging with the social, political and cultural phenomenon of an architecture in particular and the public space in general. Students learn how materialize a project in reference to conceptualizing a work to a planning process and finally learn how to work in collaboration with other specialized practitioners that is an integral part of making of an architecture. They learn how to generate a collective participatory approach towards image making and sharing in public space.

### Overall Objective of the Discipline Specific Elective Courses:

1. To expose the student to related fields of image making associated to visual culture.

## OBJECTIVES AND OUTCOMES

2. To equip the students with new media tools and a critical approach towards a wholistic approach of art.
3. Students are encouraged to think freely in an integrated practice of painting and other disciplines towards a self reflective of contemporary practice, society and culture.

### **Cumulative Expected Outcome of the Discipline Specific Elective Courses:**

1. Expanded knowledge of visual culture.
2. Development of expanded relationship of painting with other disciplines.
3. Development of professional/practical skills in the field of art and equip them to engage with the different social and cultural conditions of the professional world of image making and sharing .

### **One year Course for Indian / Foreign Students:**

These courses primarily aimed at self-improvement and skill-enhancement, and thus they are adapted to suit the special skills and needs of selected candidates. Areas of study and courses are assigned on the basis of these factors by the Department.

Programme	Course Name and Credits	Objective	Expected Outcome
ANNUAL	OC-INDIAN / FOREIGN	Students are introduced the nuances of traditional and contemporary techniques and approach to Indian art	Basic understanding of India traditional and contemporary art and its ideas and method and material

### **Overall objective of 1 year course for Indian and Foreign students:**

1. To encourage non-professional study and understanding of Basic Idea of Painting.
2. To introduce the practical based art practice and encourage to visual arts from other subjects at a personal level.
3. To facilitate cross-disciplinary and trans-cultural dialogues.

### **Cumulative Expected Outcome of the 1 year course for Indian and Foreign students:**

1. Expanded social and intellectual interest in Indian and contemporary art.
2. Greater interest in the study of Painting.
3. Expansion of knowledge of Indian art amongst non-Indian professional artists and scholars.

**DEPARTMENT OF SCULPTURE, KALA BHAVANA, VISVA-BHARATI  
UNDER GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES (CBCS)**

The four years Undergraduate BFA programme at Kala Bhavana begins with a 1-year Foundation Course. In the foundation course, the students get introduced with all discipline of visual art. Foundation course is followed by three years of specialization in Sculpture.

**I. Sculpture component in the 1 year BFA Foundation programme**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
BFA Foundation Sem 1	BFA/S-F1 2 credits	1.Study form nature 2.Composition based on animal, human and nature.	Understanding of handling the clay and other mediums. Also study work to develop the ideas of observation and execution of the art works through study of anatomy and nature.	Enhances students to understand the nature of study and observation skills with their drawings and execute them on Sculpture to understand the volume and tactile experience and the sensitivity of the medium.
Sem 2	BFA/S-F2 2 credits	1.Assemblage and organization of basic geometric forms and shapes in 3D. 2. Armature and Structure making and its application.	Development and understanding of the relation between three dimensional form and space. Understanding of erecting a clay form by building structural support (armature).	Basic understanding of the process of making sculpture through structural form and creating physical and visual balance.

**II. BFA 3 year Specialization Programme in Sculpture Core Courses**

Sem 3	BFA/S-CC 1 6 credits	1. Head study-Portraiture 2. Study of natural object and its transformation into sculpture 3. Relief study	Study from real reference and reproduced source. Objects or Real life models are being studied with observation engaging themselves with drawings and execute in the form of sculpture.	To develop & understand the medium, and study skills through observation.
	BFA/S-CC 2 6 credits	1. Terracotta 2. Composition in clay with waste mould casting process	Exposure to the medium and Concept Development, Composition based on imagination/ references, understanding the terracotta making process to immerge and build artworks that represent their individual ideas.	Skill to build up hollow forms in clay and learning various clay bodies. Understanding the process and Learning the various methods of advanced technical skill of the molding and casting process.
Sem 4	BFA/S-CC 3 6 credits	1. Intaglio Sand casting 2. Life study- half size	Explore Sand casting as a process. Exploration of model study (real life study) for understanding human anatomy and execution of a real life study.	Developing skills to recreate human forms and understanding the rhythm of the human body in terms of expression.

	BFA/S-CC 4 6 credits	1. Techniques of Arc Welding 2. Composition with direct plaster of paris on armature	Introduction to new media and techniques of handling welding machine and understanding its purposes. Developing new ideas and concept, composition with direct materials.	Learning the various methods and mode of concept development. Learning the advanced technical skill of the welding and direct materials process
Sem 5	BFA/S-CC 5 6 credits	1. Composition with figural form	Exploration of Composition and mediums, Skill Development and concepts understanding.	Translation of human expression through compositions and gestural observation. Understanding simplification of forms.
	BFA/S-CC 6 6 credits	1. Portrait and Character study in clay. 2. Environmental/ Outdoor sculpture	Understanding of handling the clay works and other mediums. Also grows an understanding of different things from daily observations and inspiration form environment and surroundings, which gradually used in compositions.	To develop their skills and creative ideas & imagination. Visualising large scale outdoor sculptures in relation to surrounding architectural space.
	BFA/S-CC 7 6 credits	1. Wood carving 2. Composition with mixed material	Develop an understanding and explore tools and different media to create a work of art. And process of experimental incorporating their ideas and imagination.	Students will be introduced and encouraged to conduct experiments with technic and visual art language to develop their original style/ method of expression.
Sem 6	BFA/S-CC 8 6 credits	1. Assemblage with scrap metal and welding.	To develop and create new object of art with scrap materials, using their own concept and analyse the making process by exploring different medium.	Understanding different contemporary approach of sculpture making from the point of view of multiple perspective.
	BFA/S-CC 9 6 credits	1. Life study- full size 2. Concept development and relief sculpture.	An understanding of Relief study making, an Introduction to multiple approach of Study. Study from different models of representation.	Developing new ways/ideas/concept of approaching in Sculpture making and understanding different contemporary approach of image making from the point of view of multiple perspective
	BFA/S-CC 10 6 credits	1. Figural simplification and composition 2. Piece mould process 3. Stone Carving	Introduction to multiple approach to Study. Study of different composition with different mediums Understanding of the technique and process. Using of different tools and understanding in its application.	Students will be introduced and encouraged to challenge and experiments with technic and language to develop their original style/ method of expression.
Sem 7	BFA/S-CC 11 6 credits	1. Concept development and exploring unconventional material. 2. Terracotta with pinching process.	Projects based on the argumentative discussion in Class to concentrate on the ideas of their own imagination and concept.	Generate an understanding of contemporary art practice. Understanding the dialectics of mechanically reproduced images and self improvised interpretation

	BFA/S-CC 12 6 credits	1. Metal casting and patina.	Introduction to metal casting process and details technique	Original works using the foundry and metal casting methods.
Sem 8	BFA/S-CC 13 6 credits	1. Project work: extension and development of individual language and its execution.	Language to develop their own ideas and project execution. With representation on their concept and plan for execution of the sculpture	Understanding different contemporary approach of sculpture making from the point of view of multiple perspective.
	BFA/S-CC 14 6 credits	Discussion and supervision for finishing and presentation of art works for final submission.	Concept Development & contextualization of issue-based work, critical analysis of concepts, Development of Idea regarding framing an Exhibition/presentation/ visualization of the project.	The original body of works , development of projects, Exhibition designing

**The overall objective of the BFA Sculpture Specialization programme:**

1. The Department of Sculpture has established an appropriate environment for the research and innovative idea by actively involvement & developing favourable human resource, taking the initiative for creation and spreading the knowledge and establishing the methodology of pedagogical infrastructure.
2. To encourage individual thinking and initiative

**Cumulative Expected Outcome of the BFA Core Courses:**

1. Acquire knowledge of Sculpture as a medium of expression and the related technical aspects.
2. To develop the necessary sense of drawing, space, form and materials.
3. To be able to produce an original body of work.
4. To understand the different factors of Sculpture practice related to its history.
5. To be able to understand contemporary practice and be able to coup with the present situation of art practice.

**III. Discipline Specific Elective Courses for Sculpture Specialization Students:**

The students will have to choose three courses from a pool of courses offered and do a Project Work on a topic based on a topic from the pool of the courses that the student has not opted for as a taught course.

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
BFA-sem-7	BFA/S-DSE-I 6 Credits	1. Animation (Stop Motion Project)	Stop motion Animation using Charcoal Drawing / Clay etc.	Drawing and animation, producing stop-motion animation.
	BFA/S-DSE-II 6 Credits	2. Introduction in Installation	Introduction to installation art how to incorporate ideas from different materials and create a work of art Explore art practice as an interactive and particiaptory process of sharing in realtion tophysical space, location and materiality.	Understanding of the medium and materials and space interaction between the art works and suuoundings.

BFA-sem-8	BFA/S-DSE-III 6 Credits	1. Project -1 Collecting data and material for critical analysis of own work.	Engage with new media the performative process of technological representation.	Students learn and practice in collecting data for the project work they have plan tto execute them in private and public specific location and site.
	BFA/S-DSE-IV 6 Credits	1. Project -2 Developing Scrap Book with collected data and images.	Developing scrap book and process data collected images and execute their ideas and concept.	The original body of works , development of projects, Exhibition designing.

**Overall Objective of the Discipline Specific Elective Courses:**

1. To expose the students in the incorporation ideas from different field with of Sculpture.
2. To equip the students with new media tools and other technological, traditionally and contemporary.

**Cumulative Expected Outcome of the Discipline Specific Elective Courses:**

1. Expanded knowledge and Ideas in ways of approaching 3 dimensional work of art.
2. Development of professional/practical skills in the field of art.

**IV. Sculpture Skill Enhancement Courses (SEC) for BFA Students Specializing in Studio Practice  
(This is in addition to the 2 courses by all BFA students during the 1 year Foundation Course)**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	BFA/ S-SEC-1: 2 Credits	Study of natural object and its transformation into sculpture/ relief study.	Understanding of handling the clay works and other mediums. Also study work to develop the ideas of observation and execution of the art works through life study.	Generate a process based understanding of Practice
Sem IV	BFA/S-SEC-2: 2 Credits	Intaglio sand casting/ Clay composition.	Explore Sand casting as a process	Generate a process based understanding of Practice
Sem V	BHA/S-SEC-3: 2 Credits	Study and analysis of common utilitarian object/ furniture and its design development. Composition with figural form/ Piece mould & Casting in Plaster of Paris.	Introduction to multiple approach to Study. Study of diffent composition with different mediums. Understanding molding and casting technique and process.	To generate an understanding to multiple point of view to study as process of engagement with different process and making.



Sem VI	BFA/S-SEC-4: 2 Credits	Study analysis of common utilitarian object / furniture and building a prototype.	To generate an understanding of theory and practice through exploring material based knowledge.	Generate a process based understanding of Practice
Sem VII	BFA/S-SEC-5: 2 Credits	Composition with figural form.	Exploration of Composition and mediums, Skill Development and concepts understanding.	To generate an understanding to multiple point of view to study as process of engagement with different process and making.
Sem VIII	BFA/S-SEC-6:	Practical and technical process development.	Introduction to new media and techniques of handling welding machine and understanding its purposes. Developing new ideas and concept, composition with direct materials.	Learning the various methods and mode of concept development. Learning the advanced technical skill of the welding and direct materials process

**Cumulative Expected Outcome of the Skill Enhancement Courses for students of studio-based practice:**

1. To ensure that specialized art history students are also exposed to studio practice and develop skills to understand the artwork.
2. To give them a broad exposure to sculpture practice from ancient time to contemporary by practice-based work.
3. To help the students to discover their own artistic ability.

**IV. Sculpture Generic Elective Courses (GEC) This is the course content for students who will opt to do GEC in the Department of Sculpture from other Bhavanas; course content for students of the Department of Sculpture will depend upon the Bhavana that the student opts for Students Specializing in Studio Practice.**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	BFA/ S-GEC-1: 6 Credits	1. Terracotta 2. Relief study	Exposure to the medium and Concept Development, Composition based on imagination/ references, understanding the terracotta making process to immerse and build artworks that represent their individual ideas.	Understanding the process and Learning the various methods of advanced technical skill of the terracotta process and clay modelling.
Sem IV	BFA/S-GEC-2: 6 Credits	1. Head Study/Figurative Composition 2. Intaglio Sand Casting	Study from real reference and reproduced source. Objects or Real life models are being studied with observation engaging themselves with drawings and execute in the form of sculpture. Explore Sand casting as a process.	To develop & understand the medium, and study skills through observation. Generate a process based understanding of Practice

Sem V	BHA/S-GEC-3: 6 Credits	1. Sculpture in Plaster of paris. 2. Assemblage Sculpture.	To develop and create new object of art with different materials, using their own concept and analyse the making process by exploring different medium.	Understanding different contemporary approach of sculpture making from the point of view of multiple perspective.
Sem VI	BFA/S-GEC-4: 6 Credits	1. Welding with scrap metal. 2. Wire Sculpture 3. Carving (Stone / Wood Carving)	To develop and create new object of art with different materials, using their own concept and analyse the making process by exploring different medium.	Understanding different contemporary approach of sculpture making from the point of view of multiple perspective.

**V. Sculpture Ability Enhancement Compulsory Course (AECC)- English / Hindi / MIL/Communication)/ EVS**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem III	BFA/ S-AECC-1: 2 Credits	<b>EVS-Environmental Studies</b>		
Sem IV	BFA/ S-AECC-2: 2 Credits	<b>EVS-Environmental Studies</b>		

**MFA/ POST GRADUATE SYLLABUS, OBJECTIVES AND OUTCOMES:**

**DURATION OF THE COURSE -2 YEARS - 4 SEMESTER**

**TOTAL CREDITS: PRACTICAL 72 (1CREDIT =15 CONTACT HOURS)**

**THEORY: TOTAL CREDIT 24 (1 CREDIT = 2 CONTACT HOURS)**

**\*CREDITS OF THE PAPERS ARE NOT APPLICABLE FOR ADVANCE DIPLOMA**

**I. Common Courses for Studio Practice Based and Sculpture Specialization students:**

Programme & Semester	Course Name and Credits	Course Content	Objective	Expected Outcome
Sem 1	S/MFA 1 18 Credits	1. Exploring global trends and different medium and its application  2. Development of individual language and selection of material/s with reference to particular idea and concept	Students are encouraged to focus on a self reflective process of engaging with process and making. It encourages students to explore an open ended process of engaging with different tools of visual art particular and visual culture	Students experience an wider perspective of art practice beyond the binary of local and the global and generate an holistic understanding of visual art and culture towards a critical understanding of both individuality and collectivism in the process of making art

			in general and generate an individual perspective to the history of making and representation.	
Sem 2	S/MFA2 18 Credits	Form, material & space and its application in relation to the concept.	Concept Development, Composition based on imagination/ reference. Developing the relation between documentation, observation and conceptualization.	Project proposal & development , original body of work
Sem 3	S/MFA 3 18 Credits	1. Development of individual style and its justification. 2. Methods of presentation 3. Synopsis and Documentation for Dissertation	Students are encouraged to focus on a self reflective process of engaging with process and making. It encourages students to explore an open ended process of engaging with different tools of visual art particular and visual culture in general and generate an individual perspective to the history of making and representation.	Body of work based on the project proposed/ research and experimentation with the visual language and data collection for their Thesis.
Sem 4	S/MFA 4 18 Credits	1. Presentation of Project. 2. Presentation of Dissertation	Students are introduced to tools for Research based practice through a self reflective engagement with theory and practice are introduced	Students develop a process for critical research based practice and engage with the notions of sharing as an extension of practice. Students develop a critical understanding towards theorizing their own practice in context to the contemporary global art practice.

**One year Course for Indian/ Foreign Students:**

**These courses primarily aimed at self-improvement and skill-enhancement, and thus they are adapted to suit the special skills and needs of selected candidates. Areas of study and courses are assigned on the basis of these factors by the Department.**

Programme	Course Name and Credits	Course Content	Objective	Expected Outcome
Annual	OC- INDIAN/FOREIGN	1.Study Based Work 2.project Work 3.Journal	To develop projects works/ composition based on individual ideas and concept and may choose any medium of their choice.	Learning and developing new ideas with different mediums, experimenting with materials.

**Overall objective of 1 year course for Indian and Foreign students:**

1. To encourage non-professional study and understanding of Basic idea of Sculpture.
2. To enlarge the practical based art practice and encourage lateral entry to Sculpture from other subjects at a personal level.
3. To facilitate cross-disciplinary and trans-cultural dialogues.

**Cumulative Expected Outcome of the 1 year course for Indian and Foreign students:**

1. Expanded social and intellectual interest in art.
2. Greater interest in the study of Sculpture both within and outside India.
3. Expansion of knowledge of Indian art amongst non-Indian professional artists and scholars.