

NAGALAND UNIVERSITY

LUMAMI : NAGALAND



FOUR YEARS UNDERGRADUATE PROGRAMME (FYUGP)

SYLLABUS OF UNDERGRADUATE PROGRAMME FOR BACHELOR OF FINE ARTS (BFA) (PAINTING)

1. PROGRAMME

The undergraduate degree programme is of 4-year duration, with multiple exit points with appropriate certifications, that is, UG Certificate after completing 1 year (2nd semesters) provided the student secures an additional 4 credits in training/internship/apprenticeship; a UG Diploma after 2 years (4 semesters) of study provided the student secures an additional 4 credits in training/internship/apprenticeship; a Bachelor's Degree after a 3-year (6 semesters) of study, and UG Degree with Honours / UG Degree with Honours with research degree after 4 years (8 semesters) of study.

2. CERTIFICATION CRITERIA (Multiple Exit Options)

UG Certificate (Programme Code: FNA-111)-Students exiting the programme after securing 40 credits will be awarded a UG Certificate in the relevant discipline/subject (i.e. Certificate in Fine Arts) provided they secure 4 credits in work-based vocational courses offered during the summer term or internship/apprenticeship in addition to 6 credits from skill-based courses earned during the first and second semester.

UG Diploma (Programme Code: FNA-211)-Students exiting the programme after securing 60 credits will be awarded a UG Diploma in the relevant discipline/subject (i.e. Diploma in the Fine Arts). Out of 60 credits, students will have to secure 4 credits in skill-based vocational courses offered during the first-year or second-year summer term.

UG Degree (Programme Code : FNA-311)-Students who wish to undergo a three-year UG programme will be awarded a UG Degree in the Major discipline after successful completion of three years, securing 140 credits.

FYUGP Honours (Programme Code: FNA-411)- A four-year UG Honours Degree in the major discipline will be awarded to those who complete a four-year degree programme with 160 credits.

FYUGP Honours with Research (Programme Code: FNA-511)- A four-year UG Degree in Honours with Research will be awarded to those students who complete a four-year degree programme with 160 credits, including 12 credits from a research project/dissertation in the major discipline.

OTHER KEY CRITERIA

1) Selection of Minor Course: Students of Fine Arts with a major course in painting shall opt for

the theory course (i.e. Art History& Aesthetics) as the minor course offered by the department. In the future, students of Fine Arts with a major course in Art History& Aesthetics (theory-based disciplines) shall opt for the practical-based course (i.e. Painting.) as the minor course offered by the department.

- 2) Selection of Multidisciplinary Course: Students in Fine Arts must select a multidisciplinary course from the basket of multidisciplinary courses provided by other departments/programmes. However, students of Fine Arts are not allowed to select multidisciplinary courses offered by the Fine Arts programme/department
- 3) Selection of Compulsory Value-Added Course: Students in Fine Arts must select a compulsory value-added course from the basket of value-based courses provided in the common structure.
- 4) Selection of Ability Enhancement Course: Students in Fine Arts must select a compulsory value-added course from the basket of value-based courses provided in the common structure.
- 5) Research at UG Programme: Students who secure 75% marks and above in the first six semesters can undertake research at the undergraduate level/in the fourth year, as per NEP- 2020.
- 6) For Honours Students in Fine Arts not undertaking research project/dissertation work will have to do 3 courses (departmental elective Course) of 12 credits instead of a research project/dissertation.
- 7) Exit and Re-Entry: Exit and re-entry options in the degree programme in Fine Arts will be allowed in the 2nd semester (first year) and 4th semester (second year) to those students who have been awarded UG Certificate and UG Diploma, respectively. **However, these students will be allowed to re-enter the degree programme within 3 years after their exit and will have to complete the degree programme within the stipulated maximum period of seven years.**

PROGRAMME EVALUATION

The Evaluation /Assessment process will be two-fold; Internal Assessment (40%) and End Semester Examination (60 %) as per Nagaland University norm. Internal assessment for theory or practical-oriented (Studio-based) courses will broadly consist of continuous evaluation through Display/Submission with oral questions, presentation, viva-voce, assignments, worksheets, creative work, class tests, etc.

		(Painting-V)	4											
Total Credit (Second Year)			24		8		3				3		2	40
Exit option with Undergraduate Diploma in Fine Arts on completion of courses of 80 credits Skill Based Course during ½ Year Summer Terms (FNA-EI-211)														

5.5	5	PNT-CC-301 (Painting-VI)	4	FNA-MC-302	4							FNA-IN-303	2	20
		PNT-CC-304 (Painting-VII)	6	(Introduction to Modern Art Historical Trends-I)								Internship		
		PNT-CC-305 (Painting-VIII)	4											
	6	PNT-CC-306 (Painting-IX)	4	FNA-MC-307	4									20
		PNT-CC-308 (Painting-X)	4	(Introduction to Modern Art Historical Trends-II)										
		PNT-CC-309 (Painting-XI)	8											
	Total Credit (Third Year)		30		8								2	40

Exit option with Three Years Bachelor's Degree in Fine Arts on completion of courses of 120 credits (FNA-EI-311)														
	7	PNT-CC-401 (Painting-XII)	4	FNA-MC-402 (Late Modern and Contemporary Art-I)	4									20
		PNT-CC-403 (Painting-XIII)	4	FNA-RC-404										
		PNT-CC-405 (Painting-XIV)	4	(Research Methodology)										
		PNT-DE-406 (Painting-XV)												

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	8	PNT-CC-409 (Painting-XVI)	4	FNA-MC-408 (A Brief History of Indigenous Art Forms)	4									20
		PNT-CC-410 (Painting-XVII)	4	OR										
		PNT-DE-414 (Painting-XVIII)	4	FNA-RC-411 (Research Publication Ethics)										
		PNT-DE-412 (Painting-XIX)	4											

Award of Four-Year Bachelor's Degree (Honours) in Fine Arts on completion of courses 160 Credits (FNA-EI-411)

	8	PNT-CC-514 (Painting-XVI)	4	FNA-MC-515 (A Brief History of Indigenous Art Forms)	4									20
		FNA-RP-516 (Research Project)	12	OR FNA-RC-517 (Research Publication Ethics)										

			16		4									20
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Award of Four-Year Bachelor's Degree (Honours with Research) in Fine Arts on completion of courses of 160 Credits (FNA-EI-511)

Summer Internship: 8 Weeks Summer Internship should be completed by students who opt for UG Certificate programme.

Abbreviations: VAC-Value Added Course; MDC-Multi-Disciplinary Course; AECC-Ability Enhancement Compulsory Course; SEC-Skill Enhancement Course

SEMESTER WISE CREDIT STRUCTURE FOR UNDERGRADUATE PROGRAMME IN FINE ARTS

SEMESTER 1								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credit	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
FNA-CC-101	Foundational concept in visual arts-I	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-102	Introduction to the History of Visual Arts	100	40	60	100	4 : 0 : 0	4	60
FNA-MD-103	Introduction to Painting - I	100	40	60	100	0 : 0 : 3	3	90
AECC-1	(English/Hindi/Naga languages)	100	40	60	100	-	4	-
FNA-SEC-104	Integrated project – I	100	40	60	100	0 : 0 : 3	3	90
VAC - 1	Environmental Science I	100	40	60	100	-	2	-
Total credit							20	

**AECC-1 and VAC-1 will be as prescribed by Nagaland University
L=Lecture, T=Tutorial, P=Practical*

SEMESTER II(UG Certificate)

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credit	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
FNA-CC-105	Foundational concept in visual arts-II	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-106	A Brief History of Pre-Modern Art-I	100	40	60	100	4 : 0 : 0	4	60
FNA-MD-107	Introduction to Painting - II	100	40	60	100	0 : 0: 3	3	90
AECC-2	(ENGLISH/ HINDI/ NAGA LANGUAGES)	100	40	60	100	-	4	-
FNA-SEC-108	INTEGRATED PROJECT – II	100	40	60	100	0 : 0 : 3	3	90
VAC - II	Environmental Science- II	100	40	60	100	-	2	-
Total credit							20	
*AECC-II and VAC-II will be as prescribed by the Nagaland University L=Lecture, T=Tutorial, P=Practical								

SEMESTER III

MAJOR: Painting								
Paper code	Title	Maximum Marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal Marks	End Sem Marks	Total Marks	L : T : P		
PNT-CC-201	Painting-I	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-205	Painting-II	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-202	A Brief History of Pre-Modern Art-II	100	40	60	100	4 : 0 : 0	4	60
FNA-MD-203	Introduction to Painting - III	100	40	60	100	0 : 0 : 3	3	90
FNA-SEC-204	Community Based Work	100	40	60	100	0 : 0 : 3	3	90
VAC-III	Work Ethics	50	20	30	50	-	2	-
Total credits							20	

* VAC-III will be as prescribed by the Nagaland University
 L=Lecture, T=Tutorial, P=Practical

SEMESTER IV

MAJOR: Painting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	End Sem Marks	Total marks	L : T : P		
PNT-CC-206	Painting-III	100	40	60	100	0 : 0 : 8	8	240
PNT-CC-208	Painting-IV	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-209	Painting-V	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-207	A Brief History of Early-Modern Art	100	40	60	100	4 : 0 : 0	4	60
Total credits							20	

SEMESTER V

MAJOR: Painting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-CC-301	Painting-VI	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-304	Painting-VII	100	40	60	100	0 : 0 : 6	6	160
PNT-CC-305	Painting-VIII	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-302	Introduction to Modern Art Historical Trends-I	100	40	60	100	4 : 0 : 0	4	60
FNA-IN-303	Internship	100	40	60	100	0 : 0 : 2	2	60
Total credits							20	

SEMESTER VI

MAJOR: Painting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-CC-306	Painting-IX	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-308	Painting-X	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-309	Painting-XI	100	40	60	100	0 : 0 : 4	8	240
FNA-MC-307	Introduction to Modern Art Historical Trends-II	100	40	60	100	4 : 0 : 0	4	60
Total credits							20	

SEMESTER VII

MAJOR: Painting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credit	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-CC-401	Painting-XII	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-402	Painting-XIII	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-403	Painting-XIV	100	40	60	100	0 : 0 : 4	4	140
FNA-RC-404	Painting-XV	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-405	*Minor Course-7 (Late Modern and Contemporary Art-I)	100	40	60	100	4: 0 : 0	4	60
PNT-DE-406	*Minor Course-8 (Research Methodology)							
Total credits							20	

SEMESTER VIII (UG-Degree with Honours)

MAJOR: Painting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-CC-409	Painting-XVI	100	40	60	100	0 : 0 : 4	4	140
FNA-MC-410	Painting-XVII	100	40	60	100	0 : 0 : 4	4	140
FNA-RC-414	Painting-XVIII	100	40	60	100	0 : 0 : 4	4	140
MOC-RC-412	Painting-XIX	100	40	60	100	0 : 0 : 4	4	140
PNT-CC-408	*Minor Course-10 (A Brief History of Indigenous Art Forms)	100	40	60	100	4 : 0 : 0	4	60
PNT-DE-411	*Minor Course-11 (Research Publication Ethics)							
Total credits							40	

SEMESTER VIII (UG-Degree with Honours and Research)

MAJOR: Panting

Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
PNT-CC-514	Painting-XVI	100	40	60	100	0 : 0 : 4	4	120
FNA-MC-515	*Minor Course-10 (A Brief History of Indigenous Art Forms)	100	40	60	100	4 : 0 : 0	4	60
FNA-RP-517	*Minor Course-11 (Research Publication Ethics)							
FNA-RP-516	Research Project						12	360
Total credits							20	

*The students shall opt for at least one minor course mandatorily from the minor courses offered by the department .

LIST OF (MC) MINOR COURCES OFFERED BY THE DEPARTMENT OF FINE ARTS

Paper code	Title	Maximum	Maximum marks	Credit distribution	Total	Contact
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LIST OF (MDC) MULTI DISCIPLINARY COURSES OFFERED BY THE DEPARTMENT OF FINE ARTS								
Paper code	Title	Maximum marks	Maximum marks			Credit distribution	Total credits	Contact Hours
			Internal marks	External marks	Total marks	L : T : P		
FNA-MD-103	Multidisciplinary Course-1	100	40	60	100	0 : 0 : 3	3	90
FNA-MD-107	Multidisciplinary Course-2	100	40	60	100	0: 0 : 3	3	90
FNA-MD-203	Multidisciplinary Course-3	100	40	60	100	0 : 0 : 3	3	90
Total credits							9	

SEMESTER-I

Semester-I

Major Course-I

Course Title	FOUNDATIONAL CONCEPT IN VISUAL ARTS-I
Course Code	FNA-CC-101
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e.40+ 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To enhance/ to help students to understand their immediate surroundings and observe more closely. They learn to articulate the use of lines, colours, shapes and forms of different given images around them.

LO2: Learning various lines, strokes, hatching, shapes, texture, etc

Course Outcomes

CO1: Understanding of colours and pigment and develop their observation power/quality, reacting to different materials available around us.

CO2: Connecting with individual perception and interpretation with representation

Sr. No	Contents	Contact Hours
UNIT-I	Drawing as an extension of seeing: a) Enhancing eye- hand coordination b) Image making through recall, observation and imagination.	19
UNIT-II	Introduction to visual elements and its application: a) Introduction to different tools b) Exploration of visual elements – line, shape, form, space, light and shade, texture and tones. c) Object & environment drawing- natural and manmade.	17
UNIT-III	Introduction to intangible aspects of drawing and painting.	17
UNIT-IV	Enhancing and expanding the skill of drawing and painting for expression and communication:	17

Suggested Readings/Artists:

- 1) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 2) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 3) Design Representation- [Gabriela Goldschmidt](#) , [William L. Porter](#), 15 Jan 2004
- 4) The Design of Everyday Things- [Don Norman](#), 5 Nov 2013

- 5) Unflattening- [Nick Sousanis](#), 28 Apr 2015
- 6) Design Basics (Mindtap Course List)-[Stephen Pentak](#), [David Lauer](#), 1 Oct 2014
- 7) Bose, N. *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 8) Artists: Nandalal Bose, Jogen Chaudhry, Ramkinkar Baij, Rembrandt, Rodin, Vincent Van Gogh, Leonardo da Vinci, etc.

1stSemester

Minor Course-1

Course Title	INTRODUCTION TO THE HISTORY OF VISUAL ARTS
Course Code	FNA-MC-102
Credit (L: T: P)	4: 0: 0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: A general understanding for the chronological development of the discipline of Visual Arts from pre-historic to the historical era along with the basic perception about different disciplines within the same.

LO2: Introduction to the earliest available arts and artifacts from the earliest civilization across the globe, such as Indus Valley Civilization, Egyptian, Greek, Roman and Chinese along with the outlines from pre-historic artifacts found in the eastern Himalayan foothills.

Course Outcomes

CO1: Understanding of chronological development of the visual arts from pre-historic to the modern era

CO2: Introduction to different terminologies pertaining to Visual Arts

CO3: Understanding the art historical genesis from non-western and western early civilizations

CO4: Providing a sense of the development of pre-historic artifacts from the north-eastern region of India.

CO5: Understanding the art historical stylistic development from non-western and western early such as the Indus Valley, Egyptian, Greek, Roman, and Chinese.

Unit No.	Content	Contact Hours
1	A Sense of Art Historical Timeline	12
	Introduction to Ways of Seeing and understanding the nomenclature of various Visual arts disciplines (social relevance of Visual Art)	
2	Pre-Historic arts	12
	Introduction to pre-historic arts of the world and Northeast India	
3	Art of Early Civilizations	12
	Indus valley Civilization, Egyptian Civilization, Greek and Roman art, Chinese Civilization, etc.	
4	Meaning of Art and its Purpose. study of different art forms	12
5	Fundamentals of Art. Forms , contents, textures, lines, colours etc.	12

Suggested Readings/Artists:

- 1) Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art through the Ages: A Concise History*, Thomson Wadsworth, New York, 4006.
- 2) Berger, John. *Ways of Seeing*, Penguin UK, London, 4008.
- 3) Nandalal Bose, *Vision and Creation*, translated by K. G. Subramanyan. Visva-Bharati, Kolkata, 1999
- 4) Hazarika, Manjil. *Prehistory and Archaeology of Northeast India: Multidisciplinary Investigation in an Archaeological Terra Incognita*, Oxford University Press, Delhi, 4017.
- 5) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor, *History of Art*, 1991.
- 6) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 4005.
- 7) Singh, Upinder. *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century*, Pearson Education India, 4009.
- 8) Gernet, Jacques. *A History of Chinese Civilization*. Cambridge University Press, 1996.
- 9) Lee, Sherman E. *A History of Far Eastern Art*. NB, 1964.
- 10) Read, Herbert. *Art Now*. Fabere and Faber Limited. London, England. (1960).

1stSemester Multidisciplinary Course-1

Course Title	INTRODUCTION TO PAINTING -I
Course Code	FNA-MD-103
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Studying paintings of various notable painters and basic applications of various tools, techniques and material

Course Outcomes

CO1: Developing a sense of pictorial language from the past traditions and ability to create image from the above experience.

CO2: Understanding the historical and contemporary contexts of painting techniques and materials.

CO3: Analyze and reflect on the technical understandings of their own personal work and the works of others to improve technical skills and conceptual understanding.

Content	Contact Hours
Arrangement of different objects (Geometrical and organic objects) from composition point of view.	15
Study of various types of forms, textures and light effects in different on-living objects using line drawing with light and shade effects according to fundamentals and principles.	15
Study and improvising with methods & materials	15

Suggested Readings/Artists

- 1) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 2) Painting Still Lifes Step by Step- [Mary McLean](#) 26 Mar 2004
- 3) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 4) Oogie Art's Step-By-Step- Guide to Painting Still Life Objects in Acrylic- [Wook Choi](#) 1 Dec 2015
- 5) *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 6) Artists: Leonardo da Vince, Raphael, Nandalal Bose, Raja Ravi Varma, Ramkinkar Baij, Rembrandt, Rodin, Vincent Van Gogh, etc.

1stSemester

Skill Enhancement Course-1

Course Title	INTEGRATED PROJECT – I
Course Code	FNA-SEC-104
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning and understanding the material culture of the arts & crafts tradition of Nagaland or neighboring states.

LO2: Learning the theory related to Art and Crafts.

Course Outcomes

CO1: Understanding indigenous materials and aesthetic value of local craft tradition and implement them in their own practice

CO2: Understanding the use of local material culture.

CO3: Understanding and acquiring the skill of traditional Arts and Crafts.

CO4: Understanding the theory related to Art and the history of material culture of local art and crafts tradition.

CO5: Understanding the utilitarian purposes of local arts and crafts tradition and extend them to contemporary art practices.

Content	Contact Hours
Traditional Arts & Crafts with Bamboo/Cane/Textile/Wood/Leather/Etc.	40
Submit Portfolio of session work	20
Attend Art Exhibitions	15
Attend workshops and Industrial visit	15

Suggested Readings/Artists:

- 1) Wettstein, Marion. *Naga Textiles: Design, Technique, Meaning and Effect of a Local Craft Tradition in Northeast India*, 4014
- 2) Chakravarti, Shyamalkanti. *Wood and Metal Effigies of Nagaland*, 4002.
- 3) Elwin, Verrier. *The Art of the North-East Frontier of India*, 1959.
- 4) Chaudhuri, Sarit K. *People's Art of Northeast India History, Identity and Emerging Realities*, 4022.
- 5) Das A. K. *Basketry (Everyday Art of North East India)*, 4016.

SEMESTER – II (UG Certificate)

2ndSemester Major Course-2

Course Title	FOUNDATIONAL CONCEPT IN VISUAL ARTS - II
Course Code	FNA-CC-105
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To do exercises with space, form, structure, proportion and light & shade in the context of changing character of nature in different times of the day

LO2: Explore the organizational possibilities of Nature in multiple mediums

LO3: Learning to draw 3 dimensional and two-dimensional spaces.

Course Outcomes

CO1: Understanding of colours and paint the underline of the different physical quality of image sources available in the surrounding environment.

CO2: Observing life around and try to execute in different mediums and materials.

CO3: Understanding the relationship of perspective, line, space and form .

CO4: Application of pattern/form/texture/motives/shape/colours from nature.

Content	Contact Hours
a) Introduction to colour application based on colour theory (Pigment theory)	35
b) Introduction to various colour media Dry color media – colour pencils, pens, crayons, oil pastels, dry pastels, Wet colour media- water colours, poster colours, photo colour inks etc.	
Introduction to principles of composition, as an extension of basics from ‘elements of design’	35
a. Real objects as visual elements and its relationship (Composition) / proportion / scale / ratio.	
b. Exploration of visual elements – line, shape, form, space, light and shade, texture and tones in real arrangements.	
c. c) Visual composition as interpreting non tangible feel or emotion	

Suggested Readings/Artists:

- 1) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 2) Color A Course in Mastering the Art of Mixing Colors- [Betty Edwards](#), 23 Sep 2004
- 3) The Secret Lives of Color- [Kassia St Clair](#), 24 Oct 2017
- 4) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 5) Bose, N. *Vision and Creation* (Ed. Amlan Dutta), VisvaBharati, 1999
- 6) Artists: Nandalal Bose, Jogen Chaudhry, Ramkinkar Baij, Rembrandt, Rodin, Vincent Van Gogh, Leonardo da Vinci, etc.

2ndSemester

Skill Enhancement Course-2

Course Title	INTEGRATED PROJECT – II
Course Code	FNA-SE-108
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning and understanding the material culture of the arts & crafts tradition of Nagaland or neighboring states.

LO2: Learning the theory related to Art and Crafts.

Course Outcomes

CO1: Understanding indigenous materials and aesthetic value of local craft tradition and implement them in their own practice

CO2: Understanding the use of local material culture.

CO3: Understanding and acquiring the skill of traditional arts and crafts.

CO4: Understanding the theory related to Art and Crafts and the history of material culture of local art and crafts tradition.

CO5: Understanding the utilitarian purposes of local arts and crafts tradition and extend them to contemporary art practices.

Content	Contact Hours
Traditional Arts & Crafts with Bamboo/Cane/Textile/Wood/Leather/etc.	40
Submit Portfolio of session work	20
Attend Art Exhibitions	15
Attend workshops and Industrial visit (local artisans ,Naga wood carving , handloom industry)	15

Suggested Readings/Artists:

- 6) Wettstein, Marion. *Naga Textiles: Design, Technique, Meaning and Effect of a Local Craft Tradition in Northeast India*, 4014
- 7) Chakravarti, Shyamalkanti. *Wood and Metal Effigies of Nagaland*, 4002.
- 8) Elwin, Verrier. *The Art of the North-East Frontier of India*, 1959.
- 9) Chaudhuri, Sarit K. *People's Art of Northeast India History, Identity and Emerging Realities*, 4022.
- 10) Das A. K. *Basketry (Everyday Art of North East India)*, 4016.

2ndSemester Minor Course-2

Course Title	A BRIEF HISTORY OF PRE-MODERN ART-I
Course Code	FNA-MC-106
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: Basic introduction to the arts of Mauryan, Sunga, Satavahana, Kushana, Gupta & post-Gupta Sculpture, Ajanta and Bagh Murals along with art forms from Northeastern India.

LO2: Introductory understanding to Early Christian, Byzantine art, Gothic art, Renaissance painting and following periods of Baroque, Rococo and Neoclassicism

Course Outcomes

CO1: Understanding stylistic developments, narratives and iconography

CO2: Analysis of historical development of art activities through ages.

CO3: Develop an understanding of the artistic techniques and themes present in the murals of Ajanta and Bagh

Unit No.	Content	Contact Hours
1	Early Indian Art	15
	Maurya, Sunga, Satavahana, Kushan, Gupta, Ajanta and Bagh Murals	
2	Western Art	15
	<ul style="list-style-type: none"> • Early Christian and Byzantine Art • Gothic Art • Renaissance, Mannerism, Baroque, Rococo and Neoclassicism 	
3	Art of the Indus Valley Civilization.	15
	Toys, Seals, Sculptures, pottery etc.	
4	South Indian Sculptures	15
	Stone and Bronze sculptures of Pallavas, Cholas, and Hoysalas	

Suggested Readings/Artists:

- 1) Singh, Upinder. *A History of Ancient and Early Medieval India: From the Stone Age to the 12th century*. Pearson Education India, 4009.
- 2) Huntington, Susan L., and John C. Huntington. *The Art of Ancient India: Buddhist, Hindu, Jain*. MotilalBanarsidass, 4014.
- 3) Mitter, Partha. *Indian Art*. (Oxford History of Art), Oxford University Press, 4001.
- 4) Spink, Walter. *Ajanta: History and Development*. Brill, 4018.
- 5) Tömöry, Edith. *A History of Fine Arts in India and the West*. Bombay: Orient Longman, 1982.
- 6) Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*. Thomson Wadsworth, 4006.
- 7) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor. *History of Art*, 1991.
- 8) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 4005.
- 9) Hauser Arnold. *The Social History of Art: Renaissance, Mannerism, Baroque*. Routledge, 1990.
- 10) Hauser, Arnold. Jonathan Harris. *The Social History of Art: Rococo, Classicism and Romanticism*, Vol. 3. Routledge, 1999.
- 11) *Hourly History, Indus Valley Civilization: A History from Beginning to End, Independently Published (14 May 4019)*.

2ndSemester

Multidisciplinary Course-2

Course Title	INTRODUCTION TO PAINTING-II
Course Code	FNA-MD-107
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning paintings of various traditions and develop a contextual approach to method, material and interpretation in the process of image making and create painting based on the same.

Course Outcomes

CO1: Understanding various traditions of painting and develop an eclectic approach towards process and interpretation .

CO2: Understanding relief/mural traditions and ability to create relief/mural from the same.

CO3: Understanding various approaches of image-making through various traditions of painting.

CO4: Learning basic understanding of art appreciation at a foundational level.

Content	Contact Hours
Composition exercises based on studies of objects and groups on space, on studies of Local Scenes.	15
Compositional analysis of paintings exercises in the use of colour and textural values.	15
Use of different forms in different shapes and sizes to be more sensitive about your environment	15

Suggested Readings/Artists:

- 1) Berger, J. *Ways of Seeing*, Penguin Books, U.K, 1972
- 2) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 3) A Contemporary Guide To Figure Drawing, Painting, And Composition By Zeller, Robert
- 4) Basic Human Anatomy: An Essential Visual Guide for Artists Hardcover– October 18, 2016 by [Roberto Osti](#)

SEMESTER-III

3rd Semester

Major Course-3 (PAINTING)

Course Title	PAINTING-I
Course Code	PNT-CC-201
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Study life portrait and full Human Figure in detail with specific focus on Character, Colour, scale, proportion, and interpretation etc.

LO2: Understanding of expression, gesture, movements and spatial relationships .

Course Outcomes

CO1: Learning of different approaches to representation realism, naturalism and expression etc.

CO2: This course deals with the fundamentals of the portrait- making processes which involve visual approach and then organizing the same for the intended purpose.

CO3: Learning to represent Body from direct observation

CO4: Anatomical study of the skull which is a sensible part of portrait drawing.

CO5: Learn composition on various surfaces leading to creative expression.

Content	Contact Hours
Study of Human Body and Portrait	140
Head Study: Begin with a flattened ball for the basic head shape. Start with simplified planes, then render the head and its features.	
Composition Study leading to Creative Expressions	
Adult Head Proportions, Construction of the different types of eyes, ears & nose with expressions.	

Suggested Readings/Artists:

1. Andrew Loomis - Drawing the Head and Hands
2. Nandalal Bose, Benod Bihari, Ramkinkar Baij, Jogen Chaudhry, Renaissance artists, Baroque artists, Romanticism artists, Impressionism artists, Post-Impressionism artists, etc.

3rdSemester
Major Course-4 (PAINTING)

Course Title	PAINTING-II
Course Code	PNT-CC-205
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to multiple approaches to Study. Study from real references of living and non living objects.

LO2: Engaging with the different tools of representation like composition, process and interpretation

LO3: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Basic understanding of transforming the objects/life from ecology in varied surfaces .

CO2: To generate an of understanding to multiple points of view as process of engagement. CO3: Understanding the representation of form and space from diverse material and surface relationship in relation to space and object.

CO4: Learn to interpret everyday experience of nature and lifestyle as a visual image .

CO5: Explore different methods of composition to interpret the complex relationship of multiple elements in nature .

Content	Contact Hours
Study from Nature-I	40
Composition exercises based on studies of objects and groups, on space, on studies of Local Scenes.	
Compositional analysis of paintings exercises in the use of colour and textural values. Use of different forms in different shapes and sizes to be more sensitive about your environment	50
Outdoor : Selection of spot, picture frame observation and study of variations in nature, additions and elimination, simplification, eye levels and perspective, balance and rhythms for use in composition	50

Suggested Readings/Artists:

1. LuiXiaogang, SudhirPatwardhan, Nandalal Bose, Benod Bihari, RamkinkarBaij, Renaissance artists, Baroque artists, Impressionism, Post-Impressionism, etc
2. Colour Therapy 2016 by Chhavi Gupta
3. Drawing & Painting: Materials and Techniques for Contemporary Artists 1 February 2015 by Kate Wilson and Simon S. Laurie
4. The Complete Book of Drawing and Painting Hardcover – May 2, 2006 by Mike Chaplin
5. Abstract Nature: Painting the natural world with acrylics, watercolour and oil Waltraud Nawratil

3rd Semester

Minor Course-3

Course Title	A BRIEF HISTORY OF PRE-MODERN ART-II
Course Code	FNA-MC-202
Credit (L:T:P)	4: 0: 0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: Learn Basic introduction to the manuscript painting traditions of Eastern and Western India followed by the history of miniature painting traditions of Mughal, Rajasthani, Pahari schools and Northeast India

LO2: Introduction to the Chinese painting tradition, particularly focusing on the landscape paintings from Song, Yuan and Ming periods.

Course Outcomes

CO1: Understanding the pre-modern art practices from India, including northeast

CO2: Learn the inherent dynamics of the non-western (mostly Chinese) painting and print-making traditions and their unique treatment of varied subjects from landscape to narratives.

CO3: Learn to appreciate the different sources and roots of multiple traditions in Indian and Asian arts.

CO4: Learning to incorporate narrative and conceptual elements into their compositions and storytelling that convey deeper meanings and engage viewers on multiple levels.

Unit No.	Content	Contact Hours
1	Indian Art: Illuminated Manuscript Traditions	15
	<ul style="list-style-type: none"> Manuscript Traditions of Pala &Jaina, Mughal, Rajasthani/ Rajput, Pahari painting Pre-Modern Painting Traditions from Northeast India 	
2	Non-Western Art: (Introduction to Chinese Landscape Painting & prints)	15
	<ul style="list-style-type: none"> Chinese Tang, Song and Yuan dynasty 	
3	Miniature Paintings Mughal, Deccan and Pahari	15
4	Revival and Modernism Bengal school, and study of important artists	15

Suggested Readings/Artists:

- 1) Chakraborty Anjan, *Indian Miniature Painting*, 1996.
- 2) Goswamy, B. N., *Pahari Masters*, Niyogi Books, 2009.
- 3) Goswamy, B. N., *The Spirit of Indian Painting*, Thames and Hudson, 2016.
- 4) Goswamy, B. N., *Nainsukh of Guler: A Great Indian Painter From a Small hill- State*, Niyogi Books, 2011.
- 5) Rogers, J. M. *Mughal Miniatures*, Thames & Hudson, 1993.
- 6) Chakaraverty, A. *Indian Miniature Painting*, Lustre, 2008.
- 7) Mitter, Partha. *Indian Art*. (Oxford History of Art), Oxford University Press, 2001.
- 8) Goswamy, B. N. *The Spirit of Indian Painting: Close Encounters with 100 Great Works 1100-1900*. Penguin UK, 2014.
- 9) Goswamy, B.N. *The Word is Sacred, Sacred is the Word: The Indian Manuscript Tradition*, 2008.
- 10) Goswamy, B. N. *Pahari Masters: Court Painters of Northern India*. ArtibusAsiae Publishers; Museum Rietberg, 1992.
- 11) Brown, Percy. *Indian Painting under the Mughals, AD 1550 to AD 1750*. Clarendon Press, 1924.
- 12) Dallapiccola Anna L, *Indian Painting: The Lesser-Known Traditions*, 2011.
- 13) Das Gupta, Rajatananda. *Eastern Indian Manuscript Painting*. D. B. Taraporevala Sons, 1972.
- 14) Lee, Sherman E. *A History of Far Eastern Art*. (No Title), 1964.
- 15) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 2005.
- 16) Banerjee, P. *The Blue God*. Secretary. Lalit Kala Akademi, New Delhi. (Jan.1981).

3rdSemester

Multidisciplinary Course-3

Course Title	INTRODUCTION TO PAINTING-III
Course Code	FNA-MD-203
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning paintings of Modern/Contemporary art practice.

LO2: Study of contemporary models of representation. Introduction to contemporary art, process and materiality. Study as a multilayered process of engagement with environment.

LO3: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Understanding modern/contemporary painting and ability to create painting in the same manner.

CO2: Explore eclecticism as process of reconciliation of multiple traditions and individual identity towards a self-improvised interpretation .

Content	Contact Hours
Creative Painting and study Modern/Contemporary art & artists	15
Study key art movements: Impressionism, Expressionism, Cubism, Abstract Expressionism, Pop Art, Minimalism, and Conceptual Art.	15
Practice painting using reproduced references (photos, artworks, etc.) and your own interpretations. Develop your own personal visual language that blends realism, abstraction, and conceptual framing. Focus on identity, memory, space, emotion, or other themes that relate to your life and society.	15

Suggested Readings/Artists:

Artists: David Hockney, Kara Walker, Faith Ringgold, AtulDodiya, Anju Dodiya, Jogen Chaudhry, Arpita Singh, NaliniMalani, AnselmKeifer, SudhirPatwardhan, LuiXiaogang, Xu Bing, Zhang Huan, Zhang Xiaogang, Elizabeth Peyton, Neo Rauch, Gerhard Richter, Chris Ofili, Peter Doig, Jenny Saville, etc.

3rdSemester

Skill Enhancement Course-3

Course Title	COMMUNITY BASED WORK
Course Code	FNA-SEC-204
Credit (L: T: P)	0: 0: 3
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learn collective approaches/attitudes and work in community space. Explore Participation as a tool of collective engagement to generate a community-based art practice .

LO2: Exploring the aesthetics of shared authorship of making and sharing.

Course Outcomes

CO1: Building social engagement and community-based work.

CO2: Explore process-based art through collective approach towards a performative and participatory method of sharing.

CO3: Learn the ethics of engaging with community in building dialogue and relationship

. CO4: Learn the ethics of working in a group and collaboration.

CO5: Learn the tools to participate in the everyday activity of a community life.

Content	Contact Hours
Community Based Art	90
Enhancing the skill to work in collective process as an individual and as a group.	
Engage with neighboring communities or explore art practice as a collective engagement with different social and cultural practices to evoke an interdependent exploration of nature and local environment.	

- 1) Dockx, N. and Gielen, P. *Commonism: A New Aesthetics of the Real*, Valiz, 4018
- 2) Bourriard, N. *Relational Aesthetics*, 1998
- 3) Artists/Collective/Group: Nepal Picture Library, Abounaddara Collective, Asian Art Archive, Ektara Collective, Wendy Ewald

SEMESTER – IV (UG Diploma)

4thSemester

Major Course-5 (PAINTING)

Course Title	PAINTING-III
Course Code	PNT-CC-206
Credit (L: T: P)	0: 0: 8
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Study the process of preparation of ground and technique of paintings of indigenous practices to produce individual art work.

LO2: Understand the relationship of image making and local landscape or environment. LO3: Explore tools of everyday life as methods of making art.

LO4: Study the traditional painting like Miniature/Manuscript to produce individual art work

LO5: Study from real reference and reproduced source.

Course Outcomes

CO1: Understanding of traditional painting to learn technique, medium, etc. and improvising towards individual interpretation

CO2: Learn the relationship of oral traditions and its relationship to image and elements in traditional painting.

CO3: Learn the method of representation of image in different traditions of indigenous paintings and its contemporary interpretations of different tools used to create indigenous paintings.

CO4: To generate and understanding of multiple point of views of study as process of engagement with real reference and traditional practice.

Content	Contact Hours
Study from Reference-I	240
<ul style="list-style-type: none">• Study of Miniature/Monumental Painting• Warli-inspired wall art in Assam & Nagaland• Traditional storytelling through symbols.• Community life depicted through minimalistic lines and natural colors.• Tribal mural art (Ao, Angami, Zeliang, etc.)• Use of natural pigments and wood or stone surfaces.• Visual storytelling of folk tales, agriculture, or festivals.	

Suggested Readings/Artists:

- 1) Singh Uikey, D. *Where has the Tiger Gone?*, Tara Books, India, 4018
- 2) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 3) Subramanyan, K. G. *The Living Tradition*, Seagull Books, Calcutta, 1987
- 4) Kaiser, T *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 4012
- 5) Sinha, S. & Panda C. *Kalighat Paintings*, V & A Publishing, 4012
- 6) Wettstein, M. *Naga Textiles: Design Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 4014
- 7) Elwin, V. *The Art of North-East Frontier of India*, North-east Frontier Agency, 1959
- 8) Goswamy, B. N. *Pahari Masters*, Niyogi Books, 4009
- 9) Goswamy, B. N. *The Sprit of Indian Painting*, Thames and Hudson, 4016
- 10) “Warli Painting: The Art and Craft of an Indian Tribe” R. K. Mehta

4thSemester

Major Course-6 (PAINTING)

Course Title	PAINTING-IV
Course Code	PNT-CC-208
Credit (L: T: P)	0: 0: 4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Narrate their own culture/ethnicity/existence with reference to traditional technique/style/medium/ composition of Scroll Painting.

LO2: Study different models of horizontal/vertical mode of representation inspired from Asian Models of scroll Painting and drawing.

LO3: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Understanding the traditional painting and improvising with the technique of ground and colour preparation and different application technique.

CO2: Understanding multiple point of view of study as process of engagement with different methods of silk and paper scrolls.

CO3: Understanding the narrative tradition of image making from the point of view of multiple perspectives in context of contemporary life.

CO4: Explore the different composition methods of horizontal and vertical formats of scroll paintings.

CO5: Ability to interpret time and space with reference to scroll painting.

Content	Contact Hours
Narrative Composition with reference to Scroll Painting. (Indian/Western/South East Asian)	140
Study of different life study by using different styles of painting technique.	
Exploration of various possibilities of expression.	
Analysis and study of Great master's works.	

Suggested Readings/Artists:

- 1) Lee, S. E. *History of Far Eastern Art*, Pearson, 4002
- 2) Kaiser, T *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 4012
- 3) Jain, J. *Other Masters: Five Contemporary Folk and Tribal Artists of India*, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd., New Delhi, India, 1998
- 4) Jain, J. *Tradition and Expression in Mithila Painting*, Grantha Corporation, 1999
- 5) Jain, J. *Kalighat Painting: Images from a Changing World*, Grantha Corporation, 1999

4thSemester
Major Course-7 (PAINTING)

Course Title	PAINTING-V
Course Code	PNT-CC-209
Credit	04
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Understanding linear perspective, multiple perspectives, Birds eye view from monochrome and multi-colour perception

LO2: Learn architecture drawing and composition.

LO3: Explore Collage as a process of synthesis and assimilation

LO4: Self-reflective exploration of real and reproduced reference as personal interpretation of reality and tradition.

Course Outcomes

CO1: Basic understanding of objects/life in relation to the various environmental issues and ecology.

CO2: To generate an understanding to multiple point of view to study as process of engagement with real reference and traditional practice.

CO3: Understanding the representation of form, space from diverse material, colour and surface relationship.

CO4: Explore methods of recycling as a tool for collage with different found materials.

CO5: Understanding the coherence between different materials and surfaces in building image.

Content	Contact Hours
Studies of landscape, hillscape, townscape, public place etc. Analysis of objects – Studies of environment. Transformation of the objects into variety of simple and complex planes, tones and organization. Drawing and different medium of colour will be used in the study. Painting Composition based on immediate environment/space.	140

Suggested Readings/Artists:

Artists: Nandalal Bose, Benod Bihari Mukherjee, K.G. Subramanyam, Jogen Chaudhry, David Hockney, Post-Impressionism artists, Jaishree Chakraborty, Bhupen Khakkar, Sudhir Patwardhan, Arpita Singh, Jagannath Panda, etc.

4th Semester Minor Course-4

Course Title	A Brief History of Early-Modern Art
Course Code	FNA-MC-207
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.

LO2: Interrogating different categories of representation of art from an art historical perspective

Course Outcomes

CO1: Understanding the historical context and development of the Company School of Painting in colonial India.

CO2: Tracing the origins and evolution of *Kalighat Pata* paintings in 19th-century Bengal along with the distinctive characteristics and iconography.

CO3: Looking at Raja Ravi Varma's works and approaches in the light of the modernist tendency.

CO4: Understanding the cultural and philosophical underpinnings of Romanticism and Realism as artistic movements. highlighting the differing approaches to subject matter and style.

CO5: Learning the inherent dynamics of the non-western (mostly Japanese) painting and printing making traditions and their unique treatment of varied subjects from Muromachi and Momoyama, and Edo periods of Ukiyo-e woodblock prints.

Unit No.	Content	Contact Hours
1	Indian Art (Introduction to the Early Modern Indian Art)	15
	<ul style="list-style-type: none">• Company School of Painting,• Kalighat <i>patas</i>• Raja Ravi Varma	

	<ul style="list-style-type: none"> • Romanticism • Realism 	
2	Non-Western Art: (Introduction to Japanese painting & prints)	15
3	Miniature Paintings Mughal, Deccan and Pahari	15
4	Revival and Modernism Bengal school, and study of important artists	15

Suggested Readings/Artists:

- 1) Adam, Leonard. *Primitive Art*, Penguin, 1949.
- 2) Boas, Franz. *Primitive Art*, 1955.
- 3) R. Ferris, William. *Afro-American Folk Art and Crafts*, 4009.
- 4) Kaeppler, Adrienne L. *The Pacific Arts of Polynesia and Micronesia* (Oxford History of Art), 4008.
- 5) Girard-Geslanl, Maud, Marijke J. Klokke, Albert Le Bonheur, Donald M. Stadtner. *Art of Southeast Asia*, 1998.
- 6) Fischer, Joseph, Thomas Cooper. *The Folk Art of Bali: The Narrative Tradition*, 1998
- 7) SantraTarapada. *Folk Arts of West Bengal and the Artist Community*, 4011.
- 8) Kaiser Thomas. *Painted Songs: Continuity and Change in an Indian Folk Art*, 4012.
- 9) Jain, Jyotindra. *Other Masters. Five Contemporary Folk and Tribal Artists of India*, 1998.
- 10) Sharma, Shiv Kumar. *The Indian Painted Scroll*. Kala Prakashan, 1993.
- 11) Beach, Milo Cleveland, *Early Mughal painting*, Harvard University Press, 1987,
- 12) *Painting for the Mughal Emperor (The Art of the Book 1560-1660)* by Susan Stronge
- 13) *Fiction in Mughal Miniature Painting* by Prof. P. C. Jain and Dr. Daljeet
- 14) *Painting the Mughal Experience* by Som Prakash Verma, 4005
- 15) *Wall Paintings of The Western Himalayas*, by Mira Seth. Publications Division. 1976. 13. Garhwal Paintings, by Mukandi Lal. Publications Division. 1982.

SEMESTER – V

5thSemester
Major Course-8 (PAINTING)

Course Title	PAINTING-VI
Course Code	PNT-CC-301
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning the practice and process of Contemporary Artist

LO2: Study of contemporary models of representation. Introduction to post 1950s art-practice, process and materiality.

LO3: Composition as a multilayered process of engagement with different images sources as a reference.

Course Outcomes

CO1: Understanding of medium, process and practice by contemporary artists.

CO2: Understanding the dialectics of mechanically reproduced images and self-improvised interpretation, like Synthetic Cubism, Dada Collage, Pop Art etc.

CO3: Explore eclecticism as process of reconciliation of multiple traditions and individual identity.

CO4: Understanding the diversity of contemporary art practices.

CO5: Generating an Interdisciplinary approach of research and engagement with environment

Content	Contact Hours
Studying the work of contemporary artists.	140
Analyzing contemporary art movements, such as: Street art Digital art Installation art Performance art	
Exploring themes relevant to contemporary art, such as: Globalization Sustainability Identity politics Technology and society	

Suggested Readings/Artists:

David Hockney, Kara Walker, Faith Ringgold, AtulDodiya, Anju Dodiya, Jogen Chaudhry, Arpita Singh, NaliniMalani, AnslemKeifer, SudhirPatwardhan, LuiXiaogang, Xu Bing, Zhang Huan, Zhang Xiaogang, Elizabeth Peyton, Neo Rauch, Gerhard Richter, Chris Ofili, Peter Doig, Jenny Saville etc.

5thSemester

Major Course-9 (PAINTING)

Course Title	PAINTING-VII
Course Code	PNT-CC-304
Credit (L:T; P)	0:0:6
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To create artwork taking reference of various visual culture and art forms by learn the techniques, medium and process and make personal interpretation.

LO2: Narrate their own culture/ethnic/existence with reference to the indigenous painting

LO3: Learning various formats of design application of visual culture.

LO4: Learning compositional/structural approaches of making of everyday objects (functional or decorative) to make pictorial representation

LO5: Learning various approach to space and construction (textile, architectural form, ornaments, fencing, tools, etc.)

Course Outcomes

CO1: Understanding and applying the techniques, medium and process to develop artwork by personal interpretation.

CO2: Understanding principles & elements of different approaches towards visual construction.

CO3: Understanding varied material application to learn technique, composition, medium, etc. and improvising towards individual interpretation.

CO4: To generate an understanding of multiple ways of making of image (weaving, dyeing, batik, knitting, stitching etc.)

CO5: Understanding and improvising with the use of traditional tools in making image and ability to interpret everyday knowledge of indigenous/local traditions into contemporary art practice.

Content	Contact Hours
Study of visual cultural Traditions in the context of North-East India or other ethnic traditions/culture. Tribal Motifs & Textile Patterns Naga, Mizo, Khasi, Manipuri, and other tribal designs Geometric patterns, symbolic color use, warrior emblems, and nature-inspired motifs Weaving (Loin loom of Nagaland, Thangkul shawls) Wood carving, tattoo designs, and facial markings	160

Suggested Readings/Artists:

- 1) The Cultural Heritage of Nagaland, T. Ao & R. Longkumer
- 2) The Art of the Nagas: Hill Peoples of Northeast India ,Verrier Elwin
- 3) Harrod, T. *Craft (Whitechapel: Documents of Contemporary Art)*, MIT Press, 4018
- 4) Venkatesan, S. *CRAFT MATTERS: Artisans, Development and the Indian Nation*, Orient Black Swan, 4009
- 5) Weltge, S. W. *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993
- 6) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 7) Wettstein, M *Naga Textiles: Design, Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 4014

5thSemester Major Course-10 (PAINTING)

Course Title	PAINTING-VIII
Course Code	PNT-CC-305
Credit (L:T:P)	0:0:6
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to various mediums to create multi-layered composition with reference to colored paper, photograph, digital image and other found material towards individual interpretation
LO2: Understand the relationship of multiple materials in image making
Explore the juxtaposition of diverse application of mediums

Course Outcomes

CO1: Understanding the possibilities of mix-media as medium for creating art work.
CO2: Engage with the environment from a multisensory way
CO3: Explore an integrated understanding of space and image multiple ways of representation
CO4: Explore various application of conventional and advanced techniques of medium and material
CO5: Developing self-reflective interpretation of Contemporary Art into one's own practice.

Content	Contact Hours
<p>Mix-Media Composition</p> <p>Experiment with collage and multiple mediums/materials</p> <p>Acrylic, oil, or watercolor paint can be used as a base or incorporated into the composition.</p> <p>Paper, fabric, or other materials can be cut, torn, or layered to add texture and interest.</p> <p>Natural or man-made objects, such as leaves, twigs, or fabric scraps, can be incorporated into the composition.</p>	160

Suggested Readings/Artists:

Artists: JayaschreeChakarvarty, Anselm Kiefer, AtulDodiya, N. S. Harsa, AnslemKeifer, David Hokney, Pop and Dadaism artists, Pablo Picasso, ShaziaSikandar, AbdulayeKonate, Mark Bradford, William Kentridge, Ibrahim Mahama, etc.

Minor Course-5

Course Title	INTRODUCTION TO MODERN ART HISTORICAL TRENDS-I
Course Code	FNA-MC-302
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture
Evaluation	Assignment/Written

Learning Objectives

LO1: To provide a sense of western modernist art movements from Romanticism to the history of Multimedia of western origin focusing on major artists.

LO2: Basic introduction to the genesis of modern Indian art starting from pre-independence era, focusing on the developments in Bengal, Madras along with Raja Ravi Varma in Kerala and Baroda. The practices of various individual artists from these schools will be emphasized upon citing examples.

LO3: To provide a sense of the work and contribution of the women artists in Indian modernist art movements.

Course Outcomes

CO1: Understanding the genesis of art and the engagement of wider audiences with the same with the flux of commonalities through mostly economy and global politics.

CO2: Analyze the key characteristics and techniques of 19th century Impressionist painting, including the use of light, color, and brushwork.

CO3: Providing an understanding of styles, idioms, ideologies of various modern art movements and the major artists across the world including India.

CO4: The Role of women artists in the modern Indian art movements.

CO5: Understanding multiple 'modernities' from a global art perspective.

Unit No.	Content	Contact Hours
1	Pre-World War and Post War Art in America, Europe and Asia <ul style="list-style-type: none">• Impressionism and Post-Impressionism, Fauvism and Expressionism• History of Photography and Advertisement	15
2	Modern India and Democratization of Art <ul style="list-style-type: none">• The Madras School• Bengal School (Abanindranath Tagore, Gaganendranath Tagore, Jamini Roy) and Deviprasad Roy Choudhury• Modernist Women Artists- Amrita Sher-Gil, Sunayani Devi and GauriBhanja	15
3	Classical Art Greece and Rome	15
4	Modern Period Realism, Impressionism, Art Noubo, Munch, Fauvism, Cubism	15

Suggested Readings/Artists:

- 1) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor. *History of Art*, NB, 1991.
- 2) Honour, Hugh, and John Fleming. *A World History of Art*. Laurence King Publishing, 4005.
- 3) Gombrich, E. H. *The Story of Art*, Vol. 12, Phaidon, 1995.
- 4) Newhall, Beaumont. *The History of Photography: From 1839 to the Present*, Museum of Modern Art, 1984
- 5) Marien, Mary Warner, *Photography: A Cultural History*, Laurence King Publishing, 4002.
- 6) Barthes, R., *From Camera Lucida*, RHUK, 1993.
- 7) Subramanyan, K. G. *The Living Tradition Perspectives on Modern Indian Art*, Seagull Books, 1987.
- 8) Sinha Gayatri, *Indian Art an Overview*, Rupa Publishers, 4003
- 9) Nevil, Pran. *Marvels of Indian Painting: Rise and Demise of Company School*, Nevile Books, 4007.
- 10) Jain, Jyotindra, *Kalighat Painting: Images from a Changing World*, 1999.
- 11) Parimoo, Ratan. *Art of Three Tagores: From Revival to Modernity*, Kumar Gallery, 4011.
- 12) Mitter, Partha. *Art and Nationalism in Colonial India, 1850–1922: Occidental Orientations*, Cambridge University Press, 1995.
- 13) Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-47*, Reaktion Books, 4007.
- 14) Dalmia, Yashodhara. *Amrita Sher-Gil: A Life*, Penguin Books, 4013.
- 15) Herbert Read, *A Concise History of Modern Painting*, London: Thames and Hudson
- 16) Ernst Gombrich, *The Image and the eye: Further Studies in the psychology of pictorial representation*

5thSemester Internship-I

Course Title	INTERNSHIP
Course Code	FNA-IN-303
Credit (L:T:P)	0:0:2
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Display/written

Learning Objectives

- LO1: Introduction to various material culture, life, situation and practices in a collaborative way.
LO2: Develop communication, interpersonal and other critical skill to further develop art eco-system in the region.
LO3: To learn how to build trust with the collaborator.
LO4: To give possibilities for experiential learning.
LO5: Learning from artists, craftsmen, weavers, storytellers, folk-singers, farmers, environmentalists and practitioners relevant to the discipline.

Course Outcome

- CO1: Learning from experts (contemporary/traditional)
CO2: Understanding the material cultures, techniques, tools, relevant skills as well as the philosophies behind the various practices that the interns will engage with.
CO3: Inculcating experiential learning
CO4: Generating employability and entrepreneurship
CO5: Understanding the possibilities of developing art eco-system in the region.

Content	Contact Hours
Internship-I	60
Internship with diverse practitioners of excellence (individual/collective/industrial/government)	

Suggested Readings/Artists:

- 1) Harrod, T. *Craft (Whitechapel: Documents of Contemporary Art)*, MIT Press, 4018
- 2) Venkatesan, S. *CRAFT MATTERS: Artisans, Development and the Indian Nation*, Orient Black Swan, 4009
- 3) Weltge, S. W. *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993

SEMESTER – VI (UG Degree)

6thSemester

Major Course-11 (PAINTING)

Course Title	PAINTING-IX
Course Code	PNT-CC-306
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Explore the individual idea, subject, and interpretation to contextualize figure in painting composition and developing artistic idiom

LO2: Engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture

LO3: Study as a multilayered process of engagement with environment. Generating an Interdisciplinary approach of research and engagement with environment

Course Outcomes

CO1: Understanding of subjectivity in terms of body, space, activity, environment etc.

CO2: Exploring various mediums, materials and application possibility

CO3: Exploring individual artistic expression, compositional aspects like body and space relationship towards a pictorial representation

CO4: Inquiring representation of body from a historical perspective

CO5: Process as an individual investigation of multiple traditions of painting

Content	Contact Hours
Representative of Body and Space Relationship	140

Suggested Readings/Artists:

- 1) Subramanyan, K. G. *The Magic of Making*, Seagull Books, Calcutta, 4007
- 2) Artists: BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Gulam Mohamed Sheikh, Faith Ringgold Yue Minjun, NyomanMasriadi, Lucian Freud, Luc Tuymans, Marlene Dumas, William Kentridge, Jean-Michael Basquiat etc.

6thSemester

Major Course-12 (PAINTING)

Course Title	PAINTING-X
Course Code	PNT-CC-308
Credit	04
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Explore with various medium (photography/video/installation/soundscape/etc.) to create artwork through interpretation of multi-layered reality.

LO2: Explore the possibilities of various medium and its embedded meaning

LO3: Explore and exercise with digital media as an empowering tool to tell own narrative.

Course Outcomes

CO1: To understand and create artwork in digital or physical form with body/material/space/etc.

CO2: Understanding the possibilities of various medium.

CO3: Transforming drawing into animation

CO4: Learning techniques of photo montage as moving image

CO5: Learning to use different audio/visual tools such as photography/video/installation/soundscape/etc. as an integrated form of expression.

Content	Contact Hours
Mix-Media Composition	140
Experiment with multiple mediums and materials like photograph, video, stop motion animation, sound, various mediums.	

Suggested Readings/Artists:

- 1) McLuhan M. *The Medium is the Massage*, Gingko Press, U.K., 4001
- 2) Kasfir, S.L. *Contemporary African Art*, Thames & Hudson, 4000
- 3) Sontag, S. *On Photography*, Picador, USA, 4001
- 4) Barthes, R. *Camera Lucida*, RHUK; New Ed edition, 1993
- 5) Rush, M. *New Media in Art*, Thames & Hudson, 4005
- 6) Artists: Nam June Paik, William Kentridge, David Hockney, Hans Haack, ApichatpongWeerasethakul, Thao Nguyen Phan, Daido Moriyama, Stephen Gill, Forensic Architecture, Wang Bing, Bill Viola, Rashid Rana, SohrabHura, Michal Rovner, RaqsMedia Collective, NaliniMalani, RanbirKaleka, JitishKallat, Shilpa Gupta, Camp, B.V. Suresh etc.

6thSemester

Major Course-13 (PAINTING)

Course Title	PAINTING-XI
Course Code	PNT-CC-309
Credit (L:T:P)	0:0:8
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Introduction to painted/ mixed media /assemblage mural like direct painting in indoor/outdoor spaces
- LO2: Mosaic murals with tiles/terracotta and other found materials for outdoor spaces
- LO3: Learning the relationship between art and architectural spaces.
- LO4: Graffiti as temporary public wall murals.

Course Outcomes

- CO1: Understanding and ability to create site specific wall mural.
- CO2: Ability to create murals with various mediums.
- CO3: Ability to create integrated spaces of art with the architecture
- CO4: Ability to design murals according to the requirement of different interiors in public or private spaces
- CO5: Understanding role of mural as an integrated aesthetic experience.

Content	Contact Hours
Introduce the creative painting, Course of Study: composition exercises based on studies of objects and groups on space, on studies of Local Scenes. Use it in making a mural composition	240
Use of different forms in different shapes and sizes being more sensitive about your environment. Mosaic, terracotta, assemblage and other materials etc, Direct methods, Designs, Materials and Techniques.	

Suggested Readings/Artists:

Artists: Nandalal Bose, Benod Bihari Mukherjee, K G Subramanyan, Somnath Hore, Himmat shah, Diego Rivera, Howard Hodhkins David Alfaro Siqueiros, Jose' Clemente Orozco, etc. and traditional murals such as Ajanta, Kerala mural, Rajasthani frescos, Tibetan Tangka mural painting, etc.

6thSemester

Minor Course-6

Course Title	INTRODUCTIO TO MODERN ART HISTORICAL TRENDS-II
Course Code	FNA-MC-307
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture
Evaluation	assignment/written

Learning Objectives

LO1: Study of modern art in the European countries and America focusing on the major art movements (Cubism to Minimal art) and major artists from those movements.

LO2: Introduction to the art practices in Calcutta, Bombay, and Madras forming specific art movements in the post-independent India focusing on the important groups.

LO3: To provide an understanding of the layers of regional modernism and varied art practices in reference to north-eastern states of India.

Course Outcomes

CO1: Understanding the parallel developments of society, polity and economy and art from late 19th to the 40th Century around the Europe, America and India.

CO2: Examine the major movements in modern Western art, including Cubism, Futurism, Constructivism, Dadaism, Surrealism, Abstract Expressionism, Art Nouveau, Kinetic art, and Pop art, exploring their origins, characteristics, and impacts

CO3: Developing a nuanced understanding of what modernism means in the Indian context, contrasting it with Western modernism.

CO4: Studying the concept of contextual modernism and its articulation through the art practices at Santiniketan, focusing on the contributions of Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij, and Binodebehari Mukherjee.

CO5: Examining the development of modern art practices in Northeast India, identifying regional characteristics and contributions to the broader narrative of Indian modernism.

Unit No.	Content	Contact Hours
1	Modern Western art: Development of Capitalism and Conceptual art <ul style="list-style-type: none"> Cubism, Futurism, Constructivism, Dadaism and Surrealism 	15
2	What Was Modernism in Indian Art (Pre and Post-Independence and Public) <ul style="list-style-type: none"> Contextual Modernism and Art Practices in Santiniketan: Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij and Binodebehari Mukherjee Bombay Progressives and Calcutta Progressive, Choramandal Artists' Village, Delhi Silpi Chakra, Baroda School Regional Modernism (Modern Art Practices in Northeast India) 	15

3	Introduction to Chinese and Japanese Art. (1) Confucianism, Buddhist art, landscape, Ming Dynasty, Calligraphic art, (2) Ceramics, Buddhist art, Kamakura period, Scroll & print works	15
4	Introduction to Art of Cambodia. Important monuments and art forms	15

Suggested Readings/Artists:

- 1) Janson, Horst Woldemar, Anthony F. Janson, and Max Marmor, *History of Art*, H.N. Abrams, 1986.
- 2) Honour, Hugh, and John Fleming. *A World History of Art*, Laurence King Publishing, 4005.
- 3) Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*, Thomson Wadsworth, 4006.
- 4) Read, Herbert. *World of Art Series Concise History of Modern Painting*, Thames and Hudson, 1985.
- 5) Mitter, Partha. *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-47*. Reaktion Books, 4007.
- 6) Sinha Gayatri, *Indian Art an Overview*, Rupa Publishers, 4003.
- 7) Guha-Thakurta, Tapati. *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850–1940*. Part of Cambridge South Asian Studies, 4007.
- 8) Kapur, Geeta. *When was Modernism: Essays on Contemporary Cultural Practice in India*, Tulika Books, 4000.
- 9) Subramanyan, K.G. *The Magic of Making - Essays on Art and Culture*, Seagull Books, 4007.
- 10) Subramanyan, K.G. *Chitrakar: The Artist Benodebehari Mukherjee*, Seagull Books, 4006.
- 11) Mitter, Partha, Parul Dave Mukherjee and Rakhee Balaran. *40th Century Indian Art: Modern, Post-Independence, Contemporary*, Thames and Hudson, London, 4022.

SEMESTER – VII

7thSemester

Major Course-14 (PAINTING)

Course Title	PAINTING-XII
Course Code	PNT-CC-401
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Learning to make individual/group project to create painting/mural/installation etc. art considering local environment, materials and ecology.

LO2: Explore Site as a context and content

LO3: Develop methods of site-based research leading to practice

LO4: Learning the process of creating installations through individual/group project considering local environment, material, space and ecology.

LO5: Emphasizing space making as Scenography (a conversation among visual art, space design, architecture etc.).

LO6: Learning to use different sensory modalities to make interactive spaces

Course Outcomes

CO1: Ability to understand the site-specific work in context or responding to local environment, ecology and space making through interactive practice and, collective engagement.

CO2: Developing research methods to engage with sites and interpret material and form in relation to a site-specific dialogue.

CO3: Understanding the environment through use of multiple sensory modalities and applying them to practice.

CO4: Integrating space, image, and architecture as a holistic experience in the discipline of Visual Arts and understanding the role of light and moving image in space design.

CO5: Scenography as an integrated language of visual art in designing different kinds of public events and spaces.

Content	Contact Hours
Site Specific Project/ Installation Project/Scenography Project	140

Suggested Readings/Artists:

- 1) Juliane, Rebentish *Aesthetics of Installation Art*, Sternberg Press, 4012
- 2) Anne, Petersen Ring. *Installation Art between Image and Stage*, Museum Tusculanum Press, 4015
- 3) Artists: Ilya and Emilia Kabakov, Allan Kaprow, William Kentridge, Olafur Eliasson, Cornelia Parker, Abeer Seikaly, Kader Attia, Francis Alÿs, Robert Smithson, Abeer Seikaly, Kader Attia, Andy Goldsworthy, Parermoon Puppet Theatre, Liu Xiaodong, d'strict, Jim Denevan, etc.

7thSemester
Major Course-15 (PAINTING)

Course Title	PAINTING-XIII
Course Code	PNT-CC-403
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Learning and exploring the concept of bookmaking as an independent artwork.
- LO2: Exploring the various material cultures (natural/industrial) in the process of book making.
- LO3: Using the documentary approach as creative expression
- LO4: Engaging with various sites and knowledge systems
- LO5: Exploring indigenous worldview through book making processes.

Course Outcomes

- CO1: Understanding the concept of book making through one's own lens, experiences and cultural background.
- CO2: Documenting and engaging with indigenous worldview through book making.
- CO3: Understanding various aspects of documentary approaches through book making.
- CO4: Making books using locally available natural fiber.
- CO5: Using recycled materials (industrial) as an interpretation of a book art

Content	Contract Hours
Book Art Project	140

Suggested Readings/Artists:

William Kentridge, Anselm Kiefer, Debra Frances, Amar Kanwar, AnupamChakravorty, Jackie Perry etc.

7thSemester
Major Course-16 (PAINTING)

Course Title	PAINTING-XIV
Course Code	PNT-CC-405
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Explore the individual idea, interpretation and contextualize in response to contemporary art practice.

LO2: Understanding the process for developing artistic idiom.

LO3: Exploring different methods of composition as a tool of representation

Course Outcomes

CO1: Understanding of materials and possibility towards individual artistic expression.

CO2: Develop individual artistic ideas of representation

CO3: Historicizing body as a content in contemporary art

CO4: Image making as a self-reflective method of individual interpretation

CO5: Investigate different methods of image making and applications with critical approach towards contemporary visual language

Content	Contact Hours
Painting Composition: Figurative/Non-figurative	140

Suggested Readings/Artists:

- 1) Subramanyan, K. G. *The Living Tradition*, Seagull Books, Calcutta, 1987
- 2) Artists like BhupenKhakkar, SudhiePatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Gulam Mohamed Sheikh, Faith Ringgold Yue Minjun, NyomanMasriadi, etc.

7thSemester

Major Course Elective -17 (PAINTING)

Course Title	PAINTING-XV
Course Code	PNT-DE-406
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Creating body of work through one's own lens, experiences and cultural background.

CO4: Understanding the positionality of art practitioner through theory and practice within contemporary art practice.

CO5: Engaging the students with contemporary social, cultural, and political issues through their art practice, making their work relevant to current discourses of Visual Arts.

Content	Contact Hours
Method and Material	140
Project leading to theory and practice complementing each other within contemporary art practice	

Suggested Readings/Artists:

- 1) Juliane, Rebentish *Aesthetics of Installation Art*, Sternberg Press, 4012
- 2) Anne, Petersen Ring. *Installation Art between Image and Stage*, Museum Tusculanum Press, 4015
- 3) Artists: Ilya and Emilia Kabakov, Allan Kaprow, William Kentridge, Olafur Eliasson, Cornelia Parker, Abeer Seikaly, Kader Attia, Francis Alÿs, Robert Smithson, Abeer Seikaly, Kader Attia, Andy Goldsworthy, Parermoon Puppet Theatre, Liu Xiaodong, d'strict, Jim Denevan, etc.

7th Semester

Minor Course-7

Course Title	Late Modern and Contemporary Art-I
Course Code	FNA-MC-402
Credit (L:T:P)	4: 0: 0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Comprehending the characteristics, historical context, and major artists of Abstract Expressionism, Art Nouveau, Kinetic Art, Pop Art, and Conceptual Art and analyze the impact of these movements on the development of early modern and contemporary art.

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape.

CO4: Understanding the genesis of contemporary art, including its socio-political background and cultural theories, in both global and Indian contexts.

CO5: Gaining insights into the structure and dynamics of the contemporary art market, including galleries, art festivals, and the role of art institutions.

Unit No.	Content	Contact Hours
1	Western Art After 1950s	15
	Abstract Expressionism, Art Nouveau, Kinetic art and Pop art, Conceptual Art	
2	Contemporary Art Scenario of World and India: Theories and Practices	15

	<ul style="list-style-type: none"> • Contemporary Art, Its Genesis and Socio-Political Background and Cultural Theories: World and India • Collective/ Community Art • Interdisciplinary Art • Ecological Art Practice • Feminist Art and Gender/ Queer Aesthetics • Performance Art • Public and Street Art • Multimedia Art/ New Media Art and Aesthetics • Art Market/ Galleries/ Art Festivals/ Art Agencies 	
3	Major concern of 18th Century Aesthetics. Study of different terms, Kant, Schillers, Hegel, Croce, Collingwood etc.	15
4	Aesthetics of Nagaland Religious arrangements, costume, dress, aesthetic values in different cultural practices including ceremonial banquet, description of women etc	15

Suggested Readings/Artists:

- 1) Smith, Terry. *What Is Contemporary Art*, University of Chicago Press, Chicago, 4009
- 2) Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords*, Abbeville Press Inc., U.S., 1945.
- 3) Desai, Vishakha. *Asian Art History in the Twenty-first century*, Yale University Press, New Delhi, 4008.
- 4) B. Althuser. *Biennials and Beyond: Exhibitions that Made Art History: 1962-4002*, London, United Kingdom, Phaidon Press, 4013.
- 5) Dexter, Emma. *Volume of Vitamin D and Vitamin P*, Phaidon Pres, New York, 4005.
- 6) Morton, Timothy. *All Art is Ecological*, Penguin Classics, 4021.
- 7) Stallabrass, Julian. *Contemporary Art: A Very Short Introduction*, Oxford University Press, Oxford, 4040
- 8) Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practices in India*, Tulika Books New Delhi, 4000.
- 9) Dalmia, Yashodhara. *Contemporary Indian Art: Other Realities*, Marg Publications, Mumbai 4002.
- 10) Jhaveri, Amrita. *101: A Guide to 101 Modern and Contemporary Indian Artists*, University of Michigan, Michigan, 4005.
- 11) Sheikh, Gulammohammed. *Contemporary Art in Baroda*, Tulika, New Delhi, 4003.
- 12) Dehejia, Vidya and Daryl Yauner Harnisch. *Representing the Body: Gender Issues in Indian Art*, Kali for women in association with the Book Review Literary Trust, New Delhi, 1997.
- 13) Mitter, Partha, Parul Dave Mukherjee and Rakhee Balaran. *40th Century Indian Art: Modern, Post-Independence, Contemporary*, Thames and Hudson, London, 4022.
- 14) **Art Fairs, Artists and Collectives-** Documenta, Biennales, *ChobiMela*, Asian Art Archive, Indian Art Fair, Rangarupa Collective, Kaali Collective (Bangladesh), Thama Collective (Burmese), Papermoon Collective (Indonesia), Nepal Picture Library, Raqs Media Collective etc.

Minor Course-8

Course Title	RESEARCH METHODOLOGY
Course Code	FNA-RC-404
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture

Learning Objectives:

LO1: To apply contemporary critical theories to analyze and interpret artworks, recognizing the influence of various theoretical frameworks on art historical research.

LO2: To Master various research methodologies including subjectivity, objectivity, review of literature, citations, data collection, and both qualitative and quantitative research approaches.

Course Outcomes:

CO1: Tracing the historical development of literary criticism from its origins to contemporary approaches

CO2: Understanding art historical methodologies through the lens of the critical frameworks, identifying underlying structures, patterns, and meanings.

CO3: Developing an understanding to be able to apply theories and methodologies from Marginality Studies to the interpretation of literary texts, uncovering marginalized voices and perspectives

CO4: Understanding ethnographic and Oral History methods and their application in conducting research on literary texts, authors, visuals and cultural contexts

CO5: Understanding the basics of empirical and scientific methods of research and research design.

Unit No.	Content	Contact Hours
1	Introduction to Art Historical Methods and Contemporary Critical Theory	12
	<ul style="list-style-type: none">• Introduction to Formalism, Iconographic research, Semiotics, Structuralism and Post-structuralism• Marginality Studies (Gender, Race, Anthropocene, Feminist Waves and Intersectional Feminism, Post-Colonialism, Subalternity)	
2	Approaches in Art Historical Research	12
	<ul style="list-style-type: none">• Subjectivity, Objectivity, Review of Literature, Citations, Data Collection, Qualitative, Quantitative Research• Ethnographic and Oral History	

	<p>Methods (Questionnaire, Interviews, Documentation, Analysis, Interpretation)</p> <ul style="list-style-type: none"> Research Design (Hypothesis, Synopsis, Research Question/Problem/Gap, Objectives, Writing of the Dissertation) 	12
3	Research: Introduction, definition, meaning, purpose, importance, motivation of research.	12
4	Types of Research: Theoretical research, Analytical research, Pure research, Applied research, Action research	12
5	Research methods and Data collection	12

Suggested Readings/Artists

- 1) Berger, John. *Ways of Seeing*. Penguin UK, 4008.
- 2) Fernie, Eric C. *Art history and its Methods: A Critical Anthology*, 1995.
- 3) Vasari, Giorgio. *The Lives of the Artists*. OUP Oxford, 1998.
- 4) Gilles Deleuze and Felix Guattari, "Language: Major and Minor". *The Deleuze Reader*. Ed. Constantin V. Boundas. New York: University of Columbia Press. 1993.
- 5) HomiBhabha, "Editor's Introduction: Minority Maneuvres and Unsettled Negotiations." *Critical Inquiry* 23.3 (Spring 1997) pp. 431-459.
- 6) Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *In Imperialism*. Routledge, 4023. 171-219.
- 7) Ambedkar, B.R. "Annihilation of Caste" and "Reply to Mahatma." *The Essential Writings of B.R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford University Press, 4002. pp. 263-319.
- 8) Thompson Paul & Joanna Bornat. *The Voice of the Past: Oral History* (Oxford Oral History Series), 4017.
- 9) C.R. Kothari, *Research Methodology*, New age international publisher,
- 10) Deepak Chawla & Neena Sondhi, , *Research Methodology Concept and cases*. 2nd edition.

**SEMESTER – VIII UG DEGREE
(HONOURS WITHOUT RESEARCH)**

8thSemester
Major Course-18 (PAINTING)

Course Title	PAINTING-XVI
Course Code	PNT-CC-409
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.
LO2: To engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.
CO2: Critical reflection on different social and cultural contexts.
CO3: Exploring art practice as an individual interpretation of tradition, history, gender, identity and culture
CO4: Exploring representation as a research based self-reflective process
CO5: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.

Content	Contact Hours
Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)	140

Suggested Readings/Artists:

- 1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
- 2) artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc.

8thSemester

Major Course-19 (PAINTING)

Course Title	PAINTING-XVII
Course Code	PNT-CC-410
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.

LO2: To explore different process of application of material as a tool for painting.

Course Outcomes

LO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.

LO2: Learning to engage in an analytical way with different tools and process of image making

LO3: Ability to engage with painting as a process-based practice

LO4: Ability to create painting making through one's own perspective, experiences and cultural background.

LO5: Understanding different approach and application of material as a process of image making.

Content	Contact Hours
Composition based on possibilities and improvisation with material towards individual expression	140

Suggested Readings/Artists:

1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc.

8thSemester
Major Course(Elective)-40 (PAINTING)

Course Title	PAINTING-XVIII
Course Code	PNT-DE-414
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

- LO1: Emphasis on drawing in multiple frames leading to a dialogue with three-dimensional space.
LO2: To draw as a tool of mapping the space and multiple narratives.
LO3: To learn use of drawing as a tool of research leading to a process of learning and unlearning.

Course Outcomes

- CO1: Understating the process of drawing in multiple frames leading to a dialogue with three-dimensional space
CO2: Understanding drawing as a tool of navigation leading to research.
CO3: Ability to encounter/dialogue with the location through drawing
CO4: Ability to create a drawing-based composition with individual artistic idiom and to understand and appreciate contemporary art practice.
CO5: Understanding drawing as a self-reflective process.

Content	Contact Hours
Dawning based composition with multiple frames leading to a dialogue with three-dimensional space/display	140

Suggested Readings/Artists:

William Kentridge, Nikhil Chopra, Rebecca Horn, Do Ho Suh etc.

8thSemester
Major Course(Elective)-21 (Painting)

Course Title	PAINTING-XIX
Course Code	PNT-DE-412
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation
Contract Hours	140

Learning Objectives

LO1: Introduction to Conceptual art, Contemporary art practices of the world

LO2: To develop the ability to situate their own artistic practices, interests, and perspectives within the broader context of contemporary art discourse, fostering a sense of critical awareness and reflexivity

LO3: To provide students with a comprehensive understanding of the diverse artistic practices, cultural dynamics, and socio-political contexts shaping contemporary art in India and the Northeast region

Course Outcomes

CO1: Identifying and contextualizing diverse artistic practices and movements from various regions and cultures, illustrating an awareness of the interconnectedness and diversity within the global contemporary art landscape

CO2: Cultivating a deeper awareness of the interconnectedness between art, culture, and society, and recognize the transformative potential of contemporary art as a catalyst for dialogue, reflection, and social change within local and global contexts.

CO3: Ability to create body of work through one's own lens, experiences and cultural background. CO4: Understanding the positionality of art practice through theory and practice complementing each other within contemporary art practice.

CO5: Engaging the students with contemporary social, cultural, and political issues through their art practice, making their work relevant to current discourses of Visual Arts.

Content	Contact Hours
Project leading to theory and practice complimenting each other within contemporary art practice.	140

Suggested Readings/Artists:

Yue Minjun, NyomanMasriadi, Gulam Mohamed Sheikh, Faith Ringgold, Francis Alÿs, GidreeBawle, Robert Smithson, Andy Goldsworthy, Gram Art Project, Parermoon Puppet Theatre, Liu Xiaodong etc.

Minor Course-10

Course Title	A BRIEF HISTORY OF INDIGENOUS ART FORMS
Course Code	FNA-MC-408
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture

Learning Objectives:

LO1: To provide a sense of the questions/understanding over indigeneity and the art practices by the various ethnic groups across the world.

LO2: To interrogate different categories of representation of art from an art historical perspective.

Course Outcomes:

CO1: Understanding the marginalized art forms across the globe and their space in the domain of Visual Arts along with the knowledge around its production and purpose.

CO2: Developing sensibility and understanding of appreciating art forms from the lesser-known traditions

CO3: Understanding the questions, politics and cultural aspects of representation of various indigenous art forms

CO4: Exploring the process of making, mediums, materials and its aesthetics norms of different local practices

CO5: Exploring the utilitarian aspect as the core aesthetics of art objects of indigenous practices

CO6: Understand the historical, cultural, and social context of Naga art and its role in tribal identity.

CO7: Identify and describe various traditional Naga art forms, including stone engraving, wood carving, textile weaving, and ceremonial crafts.

CO8: Analyze the symbolic meaning of motifs, patterns, and materials used in Naga tribal art.

CO9: Evaluate the transformation of traditional Naga art into contemporary expressions and its relevance in modern society.

Unit No.	Content	Contact Hours
1	Indigeneity and Art (Forms, Materials, Performances)	15
	<ul style="list-style-type: none"> African-American Southeast Asian Indian (Madhubani Painting, Bengal Patachitra, Gond art, Pithora and Warli) Indigenous Art forms from Northeast India 	
2	Introduction to Naga Art <ul style="list-style-type: none"> Overview of Naga tribes and their cultural identity The role of art in Naga society 	15
3	Traditional Naga Crafts <ul style="list-style-type: none"> Wood carving, basketry, and textile weaving Significance of patterns and motifs 	15

4	Stone Engraving and Sculpture <ul style="list-style-type: none"> • Traditional techniques of stone carving • Use of granite and its symbolism in Naga culture • Profiles of prominent Naga stone artists 	15
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Suggested Readings/Artists:

- 1) Singh Shyam, **V. K. and** Anand, S, *Finding My Way*, Juggernaut, India, 4016
- 2) Singh Uikey, D, *Where has the Tiger Gone?* Tara Books, India, 4018
- 3) Subramanyan, K. G., *The Magic of Making*, Seagull Books, Calcutta, 4007
- 4) Subramanyan, K. G., *The Living Tradition*, Seagull Books, Calcutta, 1987
- 5) Kaiser, T, *Painted Songs: Continuity and Change in an Indian Folk Art*, Arnoldsche, 4012
- 6) Jain, J, *Other Masters: Five Contemporary Folk and Tribal Artists of India*, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd., New Delhi, 1998
- 7) Jain, J., *Tradition and Expression in Mithila Painting*, Grantha Corporation, 1999,
- 8) Jain, J., *Kalighat Painting: Images from a Changing World*, Grantha Corporation, 1999
- 9) Sinha, S. & Panda C. *Kalighat Paintings*, V & A Publishing, 4012
- 10) Wettstein, M, *Naga Textiles: Design Technique, Meaning and Effect of Local Craft Tradition in Northeast India*, Arnoldsche, 4014
- 11) Elwin, V, *The Art of North-East Frontier of India*, North-east Frontier Agency, 1959
- 12) Artists: Abanindranath Tagore, Nandalal Bose, Gulam Sheikh, Nilima Sheikh, NS Harsha, Surender Nair, Rekha Rodwattiya, Bhupen Khakkar, Shahzia Sikander, Singh Twins, Jangarh Singh Shyam and other artists

Minor Course-11

Course Title	RESEARCH AND PUBLICATION ETHICS
Course Code	FNA-RC-411
Credit (L:T:P)	4:0:0
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Lecture

Learning Objectives:

LO1: To learn to develop a deeper understanding of philosophical theories and ethical frameworks relevant to academic research, publication, and professional conduct.

LO2: Learning to develop practical skills in conducting field visits to relevant sites

Course Outcomes:

CO1: Understanding to apply ethical reasoning to navigate complex moral dilemmas and ethical challenges in various contexts, including research, publication, and everyday life.

CO2: Understanding the principles of ethical research practices and analyze the importance of informed consent, confidentiality, and the protection of vulnerable populations in research.

CO3: Identifying the implications of selective reporting and data misrepresentation on scientific progress and understanding the principles of intellectual honesty and research integrity.

CO4: Acquiring proficiency in using relevant software tools for academic and professional purposes, such as reference management software, data analysis tools, or presentation software.

CO5: Understanding to develop competence in selecting and applying appropriate software tools to enhance productivity, collaboration, and the dissemination of research findings in academic and professional contexts.

Unit No.	Content	Contact Hours
1	Research and Ethics (Theory) <ul style="list-style-type: none">• Introduction to moral philosophy, nature of moral judgements	10
2	Scientific Conduct <ul style="list-style-type: none">• Ethics with respect to research• Selective reporting and misrepresentation of data, intellectual honesty and research integrity• Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)	10

3	Publication Ethics <ul style="list-style-type: none"> • Publication ethics: definition, introduction and importance, violation of publication ethics • Publication misconduct: definition, concept, problems that lead to unethical behaviour and types, identification of publication misconduct, complaints and appeal 	10
4	Research Applications (Practice) <ul style="list-style-type: none"> • Open access publications and initiatives • SHERPA/RoMEO online resource to check publisher copyright & self-archiving policies • Journal finder/journal suggestion tools viz. JANE, Elsevier Journal Finder, Springer Journal Suggester, etc. • Use of plagiarisms of software like Turnitin, URKUND and other open sources of software tools 	40
5	Databases and Research Metrics <ul style="list-style-type: none"> • Indexing databases • Citation databases: Web of Science, Scopus, Research Metrics 	10

Suggested Readings/Artists:

- 1) MacIntyre, Alasdair, *A Short History of Ethics*. London, 1967.
- 2) P. Chaddah, *Ethics in Competitive Research: Do Not Get Scooped; Do Not Get Plagiarized*, ISBN: 978- 9387460865, 4018.
- 3) Comstock, Gary. "Research Ethics: A Philosophical Guide to the Responsible Conduct of Research," Cambridge University Press, 4012.
- 4) Vom Lehn, Dirk, and Christian Heath. "Social Interaction in Museums and Galleries: A Note on Video-based Field Studies." *Video research in the Learning Sciences*. Routledge, 4014. 287-301.
- 5) Foster, Andrea L. "Plagiarism-detection Tool Creates Legal Quandary." *Chronicle of Higher Education* 48, no. 36, 4002, A37-38.

**SEMESTER – VIII UG DEGREE
(HONOURS WITH RESEARCH)**

8thSemester
Major Course-18 (PAINTING)

Course Title	PAINTING-XVI
Course Code	PNT-CC-514
Credit (L:T:P)	0:0:4
Total Marks	100 (i.e. 40 + 60)
Nature of Course	Practicum
Evaluation	Submission/Display and Viva-Voce/Presentation

Learning Objectives

LO1: To be able to self-express the individual idea and developing individual idiom in visual arts.
LO2: To engage with the different concepts and methods of contemporary art practice in relation to tradition, history, gender, identity and culture

Course Outcomes

CO1: Ability to create a body of art works with individual artistic idiom and to understand and appreciate contemporary art practice.
CO2: Critical reflection on different social and cultural contexts.
CO3: Exploring art practice as an individual interpretation of tradition, history, gender, identity and culture
CO4: Exploring representation as a research based self-reflective process
CO5: Developing an analytical and critical approach to contemporary life and its multilayered phenomenon.

Content	Contact Hours
Painting Composition	140
Extension of Individual interpretation (Figurative/Non-figurative/Mix-media)	

Suggested Readings/Artists:

- 1) The Living Tradition: Perspectives on Modern Indian Art, K.G. Subramanyan
- 2) artists like BhupenKhakkar, SudhirPatwardhan, Arpita Singh, AtulDodiya, Anju Dodiya, NilimaSeikh, Liu Xiaodong etc

8thSemester

Dissertation/Research Project

Course Title	Research Project
Course Code	FNA-RP-516
Credit (L:T:P)	0:0:12
Total Marks	100 (i.e. 40 + 60)
Evaluation	Practicum*

Learning Objectives

LO1: Students will be encouraged to prompt a critical point of view of contemporary visual art practice.

LO2: Students will be introduced to the different aesthetic and historical perspectives of representation by drawing on theories including feminist and decolonizing approaches that contribute to the design and practice of adopting art-based methods and tools.

Course Outcomes

CO1: Developing tools and scientific methods for practice-based research through a self-reflective engagement with their practice.

CO2: Producing a written text with minimum 60000 words and visuals based on documentation and field works on the area selected in the previous semester

CO3: Emphasizing on empirical data, personal understanding and presentation of a critical and theoretical analysis on the subject.

CO4: Creating a digital documentation and making a relevant comprehensive bibliographic index.

CO5: Writing meaningful publication, formulating curatorial project, exhibiting, building digital archive etc.

Content	Contact Hours
Practice Based Research on Field Work and Documentation	360

*The assessment will take place on the basis of the dissertation and viva-voce related to the dissertation/Research project.

Suggested Readings/Artists

- 1) Berger, John. *Ways of Seeing*. Penguin UK, 4008.
- 2) Fernie, Eric C. *Art history and its Methods: A Critical Anthology*, 1995.
- 3) Vasari, Giorgio. *The Lives of the Artists*. OUP Oxford, 1998.
- 4) Gilles Deleuze and Felix Guattari, "Language: Major and Minor". *The Deleuze Reader*. Ed. Constantin V. Boundas. New York: University of Columbia Press. 1993.
- 5) HomiBhabha, "Editor's Introduction: Minority Maneuvers and Unsettled Negotiations." *Critical Inquiry* 23.3 (Spring 1997) pp. 431-459.
- 6) Spivak, GayatriChakravorty. "Can the Subaltern Speak?" *InImperialism*. Routledge, 4023. 171-219.
- 7) Ambedkar, B.R. "Annihilation of Caste" and "Reply to Mahatma." *The Essential Writings of B.R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford University Press, 4002. pp. 263-319.
- 8) Thompson Paul & Joanna Bornat. *The Voice of the Past: Oral History* (Oxford Oral History Series), 4017.

