

NATIONAL EDUCATION POLICY-2020

**Common Minimum Syllabus for all
Uttarakhand State Universities and Colleges for
Four Years of Higher Education**

**PROPOSED STRUCTURE OF
FACULTY OF VISUAL ARTS
U.G. - Syllabus: Bachelor of Fine Arts (Print Making)**

2023

Curriculum Design Committee, Uttarakhand

Sr.No.	Name & Designation
1.	Prof. N.K. Joshi Vice-Chancellor , Kumaun University Nainital Chairman
2.	Prof. O.P.S. Negi Vice-Chancellor , Uttarakhand Open University Member
3.	Prof. P. P. Dhyan Vice-Chancellor , Sri Dev Suman Uttarakhand University Member
4.	Prof. N.S. Bhandari Vice-Chancellor, Soban Singh Jeena University Almora Member
5.	Prof. Surekha Dangwal Vice-Chancellor, Doon University, Dehradun Member
6.	Prof. M.S.M. Rawat Advisor, Rashtriya Uchchatar Shiksha Abhiyan, Uttarakhand Member
7.	Prof. K. D. Purohit Advisor, Rashtriya Uchchatar Shiksha Abhiyan, Uttarakhand Member

NATIONAL WORKSHOP ON NATIONAL EDUCATION POLICY 2020

CURRICULUM DESIGN FOR THE STATE OF UTTARAKHAND –II

Dated : 14, 15, 16 March 2023

Venue: Dr. S. Radha krishnan Hall, UGC-HRDC, Kumaun University, Nainital

Syllabus Committee

Date : Tuesday ,March 14,2023

Room ID : LLM(HALL5)

Faculty of Visual Arts

- **Subject : Master of Fine Art (Painting)**
- **Subject : Master of Fine Art (Applied Arts)**
- **Subject : Master of Fine Art (Graphic Art /Printmaking)**
- **Subject : Master of Fine Art (Sculpture)**

S.No.	Name	Designation
1.	Prof. M.S.Mawri	Dean and Head Faculty of Visual Arts and Department of Drawing & Painting D.S.B CAMPUS, KUMAUN UNIVERSITY,NAINITAL
2.	Dr. Rina Singh	ASSOCIATE PROFESSOR Department of Drawing & Painting D.S.B CAMPUS, KUMAUN UNIVERSITY,NAINITAL
3.	Ms. Ruchi Martolia	Guest Faculty Faculty of Visual Arts D.S.B. CAMPUS , KUMAUN UNIVERSITY, NAINITAL

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CURRICULUM DESIGN FOR THE STATE OF UTTARAKHAND –II

Dated : 14, 15, 16 March 2023

Venue: Dr. S. Radha krishnan Hall, UGC-HRDC, Kumaun University, Nainital

Subject : Master of Fine Art (Painting)

Subject : Master of Fine Art (Applied Arts

Subject : Master of Fine Art (Graphic Art /Printmaking)

Subject : Master of Fine Art (Sculpture)

WORKSHOP EXPERT COMMITTEE

S.NO	NAME AND DESIGNATION	UNIVERSITY AFFILIATION	MODE (ONLINE /OFFLINE)
1.	PROF. SHEKHAR CHANDRA JOSHI Head Of The Department(Painting)	Soban Singh Jeena University ,Almora	OFFLINE
2.	DR. RINA SINGH ASSOCIATE PROFESSOR	Kumaun University,Nainital	OFFLINE
3.	DR. PRITI GUPTA ASSISTANT PROFESSOR	Harshvidhyamandir P.G. College, Raisi (Haridwar)	OFFLINE
4.	DR.VINOD BHANDARI ASISTANT PROFESSOR	Government P.G. College(KOTDWAR) Sri Dev Suman University ,Tehri	ONLINE

Kumaun University, Nainital

M.F.A. (Painting) C.B.C.S. NEP Mode Syllabus

I Semester to IV Semester Session 2023-2024 and Onwards

Class	Paper	Name of Paper	Int.	Ext.	Total	Time	Credit
M.F.A. I Sem	Theory I	History of Indian Painting (Pre-historic to Pahari Painting)	25	75	100	3 Hours	4
	Theory II	Aesthetics of Indian Art	25	75	100	3 Hours	4
	Practical III (Core)	Creative Composition	25	75	100	9 Hours	6
	Practical IV (Elective)	Miniature Paintings Or Sculpture Or Graphic Art	25	75	100	9 Hours	6
M.F.A. II Sem	Theory I	History of European Painting (Prehistoric to Gothic	25	75	100	3 Hours	4
	Theory II	Western Art Aesthetics	25	75	100	3 Hours	4
	Practical III (core)	Advance Painting Skill	25	75	100	9 Hours	6
	Practical IV (Elective)	Abstract Painting Or Sculpture Or Graphic Art	25	75	100	9 Hours	6
M.F.A. III Sem	Theory I	History of European Paintings	25	75	100	3 Hours	4
	Theory II	Indian Modern & Contemporary Artist	25	75	100	3 Hours	4
	Practical III (Core)	Illustrative Paintings	25	75	100	9 Hours	6
	Practical IV (Elective)	Assemble and Installation Or Sculpture Or Graphic Art	25	75	100	9 Hours	6
M.F.A. IV Sem	Theory I	History of High Renaissance Painting	25	75	100	3 Hours	4
	Theory II	European Modern Paintings	25	75	100	3 Hours	4
	Practical III (Elective)	Exhibition			100	9 Hours	6
	Practical IV	Dissertation	25	75	100	9 Hours	6

Kumaun University, Nainital

Syllabus

M.F.A. Painting I (First) Semester CBCS Mode Course 2021-22 and onwards

S. No.	Theory Paper	Name of Paper	Course	Int.	Ext.	Total	Time	Credit
1	I	History of Indian Painting (Pre-historic to Pahari Painting)	Unit- I Pre-historic Rock Painting (Mirzapur, Bhimbetka, Panchmarhi, Raigarh, Almora) Art of Indus Valley (Harappa, Mohanjodaro, Lothal). Unit-II Buddhist Cave Painting- Ajanta, Ellora, Elephanta, Sigiria, Bagh, Sittanvasal. Unit-III Apbhransha style, Jain style, Pal style. Rajasthani(Rajput) Painting- Mewar style, Bundi style, Malwa style, Haroti style, Alwar style, Shekhawati style, Nagore style. Unit-IV Mughal Painting- Babar, Humayun, Akber, Jahangir, Shahjahan and Aurangzeb. Unit-V Pahari Style Guler, Kangra, Basoli, Chamba, Kullu, Mandi, Jammu, Sikkh and Kashmir.	25	75	100	2 Hours	4

Recommended Book

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6. The History of Indian Art – Sandhya Ketkar
7. A History of Fine Arts In India & The West- Edith Tomory

M.F.A. Painting I (First) Semester CBCS Mode Course 2021-22 and onwards

S. No.	Theory Paper	Name of Paper	Course	Int.	Ext.	Total	Time	Credit
2	II	Aesthetic Indian Art	Unit- I Origin of Art Aesthetics, Definition and Meaning. Unit-II Six Limbs of Paintings (Shadang). Unit-III Principle of Rasa- Sthaibhava, Vibhava, Anubhava, Sanchari bhava. Rasa Nishpatti – Abhinav Gupta, Bharat muni. Unit-IV Art and Society, Art And Religion, Art and Nature, Art and Symbol. Unit-V Art and Tradition, Art and Communication, Art and Education.	25	75	100	2 Hours	4

Recommended Book

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5. Art Beauty & Creativity: Indian & Western Aesthetic- Shyamla Gupta
6. Comparative Aesthetic Vol. I- Prof. Dr. Kanti Chandra Pandey

Note: Internal Assessment 25%In Theory Paper Based On The Following Criteria:

- A- One Handwritten Assignment:10%
- B- PPT (Power Point Presentation):10%
- C- Attendance: 5%

Marks for attendance will be given as under:-

- (1) 91% onwards: 5 marks
- (2) 81% to90%:4 marks
- (3) 71%to80%:3 marks 65% to 70%:2 marks
- (4) 60% to65%:1 marks

M.F.A. Painting I (First) Semester CBCS Mode Course 2021-22 and onwards

Practical Paper

S. No.	Paper	Name of paper	Course	Int.	Ext.	Total	Time	Credit
1	III	Creative Composition (Core)	Study of creative composition is the simply combining of the many tools we use as painters to tell our story, perception, thought and visualization. Tools such as geometrical shapes, pattern, symmetry, pattern, unity etc.	25	75	100	9 Hours	6
2	IV	Elective	<p>Miniature Painting:- Study of miniature painting will develop a patience into student which is help to create a intricate composition of painting. Old and new technique will help to gain knowledge for innovative idea.</p> <p>Or</p> <p>Sculpture:- Developing a sense of creating a more innovation composition on Clay, Terracotta, Cement and POP cast using and learning antique technique .</p> <p>Or</p> <p>Printmaking: To develop an understanding of printing method through the various texture, surface, inking style and technique; Collography, stencil, mono print, linocut, wood cut.</p>	25	75	100	9 Hours	6

Instruction for Practical are given below:

PAPER III PRACTICAL (CORE)-CREATIVE COMPOSITION: Study of creative composition is the simply combining of the many tools we use as painters to tell our story, perception, thought and visualization. Tools such as geometrical shapes, pattern, symmetry, pattern, unity etc.

- **No. of Sessional work:** 10 Size:3*4 ft.
- **Material:** canvas and colour (any medium).
- **Note:** Each sessional work topic, theme or subject of painting will be chosen by student.
- Sessional marks of practical will be given on the basis of showing minimum 10selective works.

PAPER IV PRACTICAL (ELECTIVE)-

A. MINIATURE PAINTING:

- Study of miniature painting will develop patience into student which is help to create a intricate composition of painting. Old and new technique will help to gain knowledge for innovative idea.
- **No. of Sessional work:** 10, Size: depends on student's composition on theme of painting.
- **Material:** canvas, colour and etc.
- **Note:** Each sessional work topic, theme or subject of painting will be chosen by student.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

OR

B. Sculpture:

- Developing a sense of creating a more innovative composition on Clay, Terracotta, Cement and POP cast using and learning antique technique.
 - Study in Terracotta: Animal and Birds study (No. of sessional work: 3)size:18*18 inches.
 - Study in POP cast: 3-D Potrait study,(No. of sessional work:3)
 - Study in Cement cast: still-life , landscape on 2-d tile(No. of sessional work:3)size:12*18 inches
- **Material:** CLAY, POP,CEMENT.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

OR

C. Printmaking:

- To develop an understanding of printing method through the various texture, surface, inking style and technique; collography, stencil, mono print, linocut, wood cut.
 - **Collography and stencil:** landscape on monochrome printing (no. of sessional work:4) size:12*12inches
 - **Lino cut:** bunch of different shapes of flower on three colour printing(no. of sessionalwork:3) size:12*12inches
 - **Wood cut:** study of monument on three colour printing (no. of sessional work:3) size:12*12 inches
- **Size:**1/2imperial sheet
- **Material:** lino, soft wood, paper, adhesive, card board and waste material.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

M.F.A. Painting II (Second) semester CBCS Mode Course 2021-22 and onwards

S. No.	Theory Paper	Name of Paper	Course	Int.	Ent.	Total	Time	Credit
1	I	History of European Art (Pre-historic to Gothic)	Unit-I Pre-historic Cave Painting. Unit-II Egypt Art, Mesopotamia Art, Unit-III Cretan Art, Greek Art, Unit-IV Etruscan Art, Roman Art, Christian Art. Unit- V Byzantine Art, Romansque Art.	25	75	100	2 Hours	4
2	II	Aesthetic of Western Art	Unit-I Origin of Art Aesthetics, Meaning and Definition, Thoughts of Art Aesthetician, Theory of Imitation – Plato, Aristotle. Unit-II Theory of German Realism Alexander Baumgarten, Whitehead, Kant, G.E. Lessing. Unit-III Theory of Intuition and Expression- Benedetto Croce, R G. Collingwood. Unit-IV Theory of Empathy – Vernon Lee. Theory of Symbolism- White Head Unit-V Theory of Wish fulfillment Schopenhauer, Sigmund Freud.	25	75	100	2 Hours	4

Recommended Book

1. History of Fine Art in India & West – Edith Tomory
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M.F.A. Painting II (Second) semester CBCS Mode Course 2021-22 and onwards
Practical

S. No.	Paper	Name of Paper	Course	Int.	Ext.	Total	Time	Credit
1	III	Advance Painting Skill (Core)	Advanced composition-individual or group composition based on specific subject suitable for execution in certain media particularly digital medium	25	75	100	9 Hours	6
2	IV	Elective	Abstract Painting: Brief introduction of abstract art will develop a sense of uses language of shape, form, colour and line to create a composition which may exist with a degree of independence from visual references in the world. Or Sculpture: Study of various media like stone, marble and etc and technique of carving and finishing, polishing. Carving of sandstone, marble etc. By direct and indirect method. Relief and round and pop casting and moulding. Or Printmaking: etching: preparation of zinc plate, plexiglass ground, stop-out varnish etc. Method of dry point.	25	75	100	9 Hours	6

Instruction for practical are given below:

PAPER III- PRACTICAL (CORE)-
ADVANCE PAINTING SKILL :

- Advanced composition-individual or group composition based on specific subject suitable for execution in certain media particularly digital medium.
- **Size:** 3*4 ft material: canvas and colour.
- **Note:** Each sessional work topic, theme or subject of painting will be chosen by student.

- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

PAPER-IV PRACTICAL (ELECTIVE)-

A. ABSTRACT PAINTING:

- Brief introduction of abstract art will develop a sense of uses language of shape, form, colour and line to create a composition which may exist with a degree of independence from visual references in the world.
- **Size:** 3*4ft material: canvas and colour.
- **Note:** Each sessional work topic, theme or subject of painting will be chosen by student.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

Or

B. SCULPTURE:

- Study of various media like stone, marble and etc and technique of carving and finishing, polishing. carving of sandstone, marble etc. by direct and indirect method. Relief and round and POP casting and moulding.
 - **Study in stone carving:** idol of animal ,bird ,torso and god, goddess(no. of sessional work:5)
 - **Study in pop casting and moulding:** idol casting (no. of sessional work:5)
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

Or

C. PRINTMAKING:

- **Etching:** preparation of zinc plate, plexiglass ground, stop–out varnish etc. Method of dry point.
 - **Study in zinc:** study of monuments (no. of sessional work:5)
 - **Study in Plexi Glass:** own composition(no. of sessional work:5)
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works

Note: Internal Assessment 25%In Theory Paper Based on The Following Criteria:

- B- One Handwritten Assignment:10%
- B- PPT (Power Point Presentation):10%
- C- Attendance: 5%

Marks for attendance will be given as under:-

1. 91% onwards: 5 marks
2. 81% to90%:4 marks
3. 71%to80%:3 marks 65% to 70%:2 marks
4. 60% to65%:1 marks

M.F.A. Painting III (Third) semester CBCS Mode Course 2022-23 and onwards

S. No.	Theory Paper	Name of Paper	Course	Int.	Ext.	Total	Time	Credit
1	I	History of European Painting	Unit- I Technique of Gothic (Tempera, Stained Glass Window painting) Unit-II Cimabue, Giotto, Andre arcena, Unit-III Fra Angelico, Duccio, Simone Martinl. Unit-IV International Gothic Artist- Masaccio Unit-V Paolo Uccello, Sandro Botticelli.	25	75	100	2 Hours	4
2	II	Indian Modern And Contempor ary Artist	Unit- I Raja Ravi Varma, Bengal School Artist- Abanindra nath Tagore, Rabindra nath Tagore, Gaganendra nath Tagore, Nand Lal Bose, Asit Kumar Haldar. Unit-II Amrita Shergil, K.K. Hebber, K.S. Kulkarni, Shailoj Mukherjee, N.S. Bendre, Abdur rahman Chughtai. Unit-III Progressive Artist Group- M. F. Husain, F. N. Suza, Sayed Haider Raza. Unit- IV Delhi Shilpi Chkra – B.C. Sanyal, Satish Gujral, Ram Kumar, Dhanraj Bhagat, Sankho Chaudhuri. Unit- V Contemporary Artist – K.G. Subramanian, K.C.S. Paniker, Krishna Khanna, J. Swaminathan, Tayeb Mehta, Bhupen Khakkar, Yamini Roy, Kshitindra nath Majumdar.	25	75	100	2 Hours	4

Recommended Book

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M.F.A. Painting III (Third) semester CBCS Mode Course 2022-23 and onwards
Practical

S. No.	Paper	Name of Paper	Course	Int.	Ext.	Total	Time	Credit
1	III	Illustrative Painting (Core)	Study of mythology of different religion and country. Study of mythology will help to Creating a mythological Character it can be animal, human and visualization of the story.	25	75	100	9 Hours	6
2	IV	Elective	Assemble And Installation: Brief introduction of assemble and installation art will develop a sense of assembling and installing in 3-D spaces of various material, art and design. Or Sculpture: Introduction of 3-D mosaic, wood sculpture and 3-D mettles casting. Or Printmaking: Serigraph Introduction of silk printing with various inking technique.	25	75	100	9 Hours	6

Instruction for practical are given below:

PAPER III PRACTICAL (CORE)-ILLUSTRATIVE PAINTING:

- Study of mythology of different religion and country. Study of mythology will help to Creating a mythological character, it can be animal, human and visualization of the story.
- **Size:** 3*4 ft
- **Material:** canvas and colour.
- **Note:** Each sessional work topic, theme or subject of painting will be chosen by student.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

PAPER IV PRACTICAL (ELECTIVE)-A.ASSEMBLE AND INSTALLATION:

- Brief introduction of assemble and installation art will develop a sense of assembling and installing in 3-D spaces of various material, art and design.
- **Size:** According to the student's composition.

- Material and waste material.
- Note: Each sessional work topic, theme or subject of painting will be chosen by student.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

OR

B.SCULPTURE:

- Introduction of 3-D mosaic, wood sculpture and 3-d mettles casting.
 - Study in 3-D mosaic: creative portraits (No. of sessional work:4)
 - Study in wood sculpture: animal and birds (No. of sessional work:3)
 - Study in 3-D casting: lost wax technique , grain, insects in plaster of Paris (No. of sessional work:3)
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works

OR

D. PRINTMAKING: Serigraphy

- Introduction of silk printing with various inking technique.
 - Study in paper: invitation cards, business card (no. of sessional work:4)
 - Study in cloth: Design printing , illustration (no. of sessional work:3)
 - Study in shirt: logo and brand name (no. of sessional work:3)
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works

Note: Internal Assessment 25% In Theory Paper Based On The Following Criteria:

- One Handwritten Assignment:10%
- PPT (Power Point Presentation):10%
- Attendance:5%

Marks for attendance will be given as under:-

- 91% onwards: 5 marks
- 81% to 90%: 4 marks
- 71% to 80%: 3 marks 65% to 70%: 2 marks
- 60% to 65%: 1 marks

M.F.A. Painting IV (Fourth) semester CBCS Mode Course 2022-23 and onwards

S. No.	Theory Paper	Name of Paper	Course	Int.	Ext.	Total	Time	Credit
1	I	History of High Renaissance Painting	Unit- I High Renaissance Painting – Leonardo Da Vinci, Michel Angelo, Raphael. Unit-II Mannerism Painting – Vanecian School- Andrea Montegna, Giovanni Bellini, Antonio Messina, Giorgione, Titian, Paolo veronese, Tintoretto. Unit-III Baroque Painting - Technique of Art. Rococo Painting- Technique of Art. Unit-IV German Renaissance Painting – Michael Pacher, Martin Schongauer, Albert Durer, Grunewald, Lucas Cranach. Unit- V Flemish Painting – Jan yan Eyuk, Roger van Der Weyden.	25	75	100	2 Hours	4
2	II	European Modern Painting	Unit-I Classicism, Romanticism, Realism, Neo Classicism. Unit-II Impressionism, New Impressionism, Post Impressionism. Unit-III Favism, Cubism Expressionism, Dadaism. Unit-IV Surrealism Art, Futurism, Abstract Art, Unit –V Pop and Op Art, Neo-Expressionism	25	75	100	2 Hours	4

Recommended Book

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5. History of Fine Art in India & West – Edith Tomory

M.F.A. Painting IV (Forth) semester CBCS Mode Course 2022-23 and onwards**Practical**

S. No.	Paper	Name of Paper		Int.	Ext.	Total	Time	Credit
1	III	Elective	Advance Painting Skill: Digital And Mix Media: Study of Digital painting and mix media is an emerging art form in which traditional painting techniques (oil, water and etc) are applied using digital tools by means of a computer, a graphic tablets and stylus ,and software . Or Sculpture: fiber casting: old and new technique. Or Printmaking: Etching: preparation of zinc plate, ground, stop –out varnish etc. Method of dry point, aquatint, sugar aquatint	25	75	100	9 Hours	6
2	IV	Dissertation	Pre-historic Art, Civilized Art, Vedic Art, Buddhist Art, Deccan Art, Indian Traditional and miniature Art, Folk Art and Craft (Metal, Wood And Stone), Concept of Modern and Contemporary Art Creation.	25	75	100	9 Hours	6

Instruction for practical are given below:

Paper Iii Practical (Elective)-A. Advance painting Skill: Digital and Mix Media:

- Study of Digital painting and mix media is an emerging art form in which traditional painting techniques (oil, water and etc) are applied using digital tools by means of a computer, a graphic tablets and stylus, and software.
- Size:3*4 ft
- Material: canvas and any medium.
- Note: Each sessional work topic, theme or subject of painting will be chosen by student.
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works.

OR

B. Sculpture:

- Fiber casting: old and new technique.
 - Composition of student's choice will be under direction of teacher. (no. of sessional work:10)
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works

OR

C. Printmaking:

- Etching: preparation of zinc plate, ground, stop –out varnish etc. Method of dry point, aquatint, sugar aquatint.
 - Dry point (no. of sessional work:5)
 - Aquatint and sugar aquatint (no. of sessional work:5)
- Sessional marks of practical will be given on the basis of showing minimum 10 selective works

PAPER IV PRACTICAL- DISSERTATION:

Pre-historic Art, Civilized Art, Vedic Art, Buddhist Art, Deccan Art, Indian Traditional and miniature Art, Folk Art and Craft (Metal, Wood And Stone), Concept of Modern and Contemporary Art Creation.

Note:- Students have to Submit 3 copy's of Dissertation.

Note:- Internal Assessment 25%In Theory Paper Based On The Following Criteria:

- One Handwritten Assignment:10%
- PPT (Power Point Presentation):10%
- Attendance:5%

Marks for attendance will be given as under:-

- 91% onwards: 5 marks
- 81% to90%:4 marks
- 71%to80%:3 marks
- 65% to 70%:2 marks
- 60% to65%:1 marks