SNDT Women's University
Master of Visual Arts (Portraiture) Syllabus

Programme Degree	**Master of Visual Arts (MVA)**
Parenthesis if any (Specialization)	**(Portraiture)**
Preamble	Master of Visual Art (MVA) programme designed to deal with specializing in Creative Painting, Portraiture, and Mural. The MVA programme, aligned with the National Education Policy (NEP), focuses on multidimensional skill development in visual art. It offers a range of features, including a comprehensive knowledge of ancient to contemporary art. By emphasizing a practice-based research approach, the programme encourages students to explore new possibilities in visual art while establishing a strong foundation. At the heart of the programme is the student, who is empowered to choose and create unique combinations of professions within the field of visual art. This flexibility allows individuals to nurture their innate aptitudes while developing specialized skills that ensure long-term employability. Additionally, the programme provides access to local, national, and international pathways, opening doors to a world of opportunities.
Programme Outcomes (POs)	After completing this Programme, Learner will be able to - • Acquire the skills necessary to become a freelance artist • Cultivate expertise in Creative Painting, Portraiture, and Mural with relative branches • Acquire a comprehensive knowledge of contemporary visual art. • Be able to develop their own unique forms of expression and style across conventional and unconventional medium. • Possess the ability to work as an art curator and art consultant. • Demonstrate proficiency as craft designers. • Cultivate a strong interest in both practice-based research and theoretical research within the realms of Visual Art, Art History and Aesthetics
Eligibility Criteria for Programme	1. Candidates who have successfully cleared the BVA/BFA NEP Degree (3rd Year - Level 5.5) will be admitted to the First Year MVA (Level 6.0). 2. Candidates who have successfully cleared the BVA/BFA OLD Degree (4th Year) will be admitted to the First Year MVA (Level 6.0). 3. Candidates who have successfully cleared the GD Art+ BFA/BVA Bridge Course will be admitted to the First Year MVA (Level 6.0). 4. Candidates who have successfully cleared the MA-Art and Painting (Old Programme) will be admitted

	to the First Year MVA (Level 6.0).
	5. Candidates who have successfully cleared <u>any NEP Degree</u> (3rd Year Level 5.5) with <u>30 credits of Visual arts</u> will be admitted to the First Year MVA (Level 6.0).
	6. Candidates who have successfully cleared the <u>BVA/BFA NEP Degree with Honors/ with Research</u> (4th Year- Level 6.0)/ <u>PG Diploma of MVA</u> (Level 6.0) will be admitted to the Second Year MVA (Level 6.5).
Intake	15 Per Year 5 to 7 per specialization in second year (Level 6.5)

Admission Process:

Students will appear for an interview and presentation of their portfolio for admission. For the entrance, 50 marks will be alloted to the interview, while the remaining 50 marks will be based on their bachelor's marks

Digital Portfolio:

At the end of semester students will submit a digital portfolio encompassing all assignments. Within this portfolio, they are required to furnish a conceptual note/process for each artwork, accompanied by an image of the respective artwork. This practice will serve as a valuable resource for comprehending the creative process by forthcoming student cohorts, as well as for documentation purposes.

Internal Assessment:

Ongoing evaluation will be conducted via internal assessment. Students will complate assignments through projects, discussions, seminars, report writing, presentations, etc., in the case of theoretical courses.

As for practical courses, assignments will be evaluated through a continuous assessment process.

External Assessment:

A university exam shall serve as the external assessment for theory courses. While a practical exam will not be conducted, students will participate in a viva and presentation before external jury at the end of each semester. During this jury session, they will present their artworks and provide an accompanying presentation on their work. Esteemed professional artists from the field will be invited as external jurors by the department. The jury will evaluate the coursework using the provided rubric and prescribed format. Feedback and recommendations from the external jury will be shared with the students in accordance with the prescribed format. (See Annexure 3)

MVA Year I Level 6.0
Identical same with BVA 4th -Year with Honors

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester I					
117121	**Creative Painting I (P)**	Major (Core)	4	100	50	50 (Pract)
117122	**Portraiture I (P)**	Major (Core)	4	100	50	50 (Pract)
117123	**Mural- I (P)**	Major (Core)	4	100	50	50 (Pract)
117114	**Philosophy of Indian Art (T)**	Major (Core)	2	50	50	00
167121	**I) Creative Crafts (P)** or	Open Elective Courses	4	100	50	50 (Pract)
167122	**II) Landscape Painting (P)**					
137111	**Research Methodology (T)**	Minor Stream (RM)	4	100	50	50
			22	**550**	**300**	**250**
	Semester II					
217121	**Creative Painting II (P)**	Major (Core)	4	100	50	50 (Pract)
217122	**Portraiture II (P)**	Major (Core)	4	100	50	50 (Pract)
127123	**Mural- II (P)**	Major (Core)	4	100	50	50 (Pract)
127114	**Philosophy of Western Art (T)**	Major (Core)	2	50	00	50
267111	**I) Art Curatorial Practice and Art Economy (T)** or	Open Elective Courses	4	100	50	50
267112	**II) Folk, Tribal Art and Crafts of India (T)**					
247141	**Internship**	OJT	4	100	50	50
			22	**550**	**250**	**300**

Exit option with PG Diploma in Visual Arts (Painting) *after First-Year PG Degree (44 credit)*

Master of Visual Arts (Portraiture)

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester III					
317321	**Preparatory Artwork I:** (Specialization-Portraiture) **(P)**	Major (Core)	4	100	50	50 (Pract)
317322	**Conventional Media Artwork I:** (Specialization-Portraiture) **(P)**	Major (Core)	4	100	50	50 (Pract)
317323	**Unconventional Media Artwork I:** (Specialization-Portraiture) **(P)**	Major (Core)	4	100	50	50 (Pract)
317334	**Field Work- Survey**	Major (Core)	2	50	00	50
327311	**History of Western Art** (Specialization theory-Portraiture) **(T)**	Major (Elective)	4	100	50	50
357331	**Conceptual Progression and Data Collection- (T)**	RP	4	100	50	50
			22	**550**	**250**	**300**
	Semester IV					
417321	**Preparatory Artwork II:** (Specialization-Portraiture) **(P)**	Major (Core)	4	100	50	50 (Pract)
417322	**Conventional Media Artwork II:** (Specialization-Portraiture) **(P)**	Major (Core)	4	100	50	50 (Pract)
417323	**Unconventional Media Artwork II:** (Specialization-Portraiture) **(P)**	Major (Core)	4	100	50	50 (Pract)
427311	**History of Indian Art-** (Specialization theory - Portraiture) **(T)**	Major (Elective)	4	100	50	50
457331	**Research Project-Report Writing (T)**	RP	6	150	100	50
			22	**550**	**300**	**250**

Course Syllabus

Semester I

1.1   Major (Core)

Course Title	Creative Painting I (P)
Course Code	**117121**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Gain the ability to explore diverse sources and techniques to foster creativity in painting. • Analyse the characteristics and attributes associated with different painting styles. • Illustrate various art forms through hands-on experience. • Learn to proficiently work with different mediums and adapt to different spaces for artistic endeavours. • Discover personal preferences and develop a sense of comfort in their unique expression of creativity.
Module 1 (Credit 1) Figurative- based Creative Painting	
Learning Outcomes	After learning the module, learners will be able to • Develop a personal approach to create figurative-based paintings through in-depth study and practical application. • Master the skill of effectively conveying emotions within the realm of creative painting, utilizing figurative elements.
Content Outline	• Stylization in Figurative Painting in context of expression and theme • Techniques and Rendering • Core Approach in Figurative Art
Module 2 (Credit 1) Landscape- based Creative Painting	
Learning Outcomes	After learning the module, learners will be able to • Apply various techniques specific to landscape painting, including capturing natural elements, creating texture, and depicting light and shadow. • Translate their unique perspective and emotional response to landscapes onto canvas, resulting in personalized and evocative artwork.
Content Outline	• Introduction to Landscape-based Creative Painting • Composition and Perspective • Exploring Color and Mood
Module 3 (Credit 1) Still Life- based Creative Painting	
Learning Outcomes	After learning the module, learners will be able to • Create compelling still life paintings by effectively arranging and composing objects, considering lighting, perspective, and visual balance. • Gain proficiency in capturing the intricate details, textures, and qualities of objects in still life paintings, while expressing personal creativity and artistic interpretation.

Content Outline	• Introduction to Still life-based Creative Painting • Composition, Texture, and Color Scheme • Exploring points of view
Module 4 (Credit 1) Non-Representational Creative Painting	
Learning Outcomes	After learning the module, learners will be able to • Develop the ability to create non-representational paintings that explore abstract concepts and emotions, using a variety of techniques, materials, and colour palettes. • Gain a comprehensive knowledge of the principles and theories underlying non-representational art, enabling learners to express their unique artistic vision and communicate visually without relying on recognizable objects or figures
Content Outline	• Introduction to Non-Representational Painting • Detorsion and Simplicity • Geometrical Abstraction • Instrument-Driven Abstraction • Cultural Approaches to Abstraction

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 paintings with sizes ranging from 2X3 ft to 4X3 ft, amounting to approximately 36 sq ft. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:
Dews, P. (2003). *Creative Composition and Design*.
	North Light Books
Gombrich, E.h.(2013). *Little History Of The World*.
	Yale University Press
Ian, R. (2007). *Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.* North Light Books
Laure, D. & Pentak, S. (2015). *Design Basi*.
	Cengage Brain.Com
Mago, P. (2001). *Contemporary Art In India; A Perspective*
	National Book Trust
Vaughan, W. (2007). *Encyclopedia of World Artists*.
	Grange Books Ltd

1.2 Major (Core)

Course Title	Portraiture I (P)
Course Code	117122
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Apply fundamental techniques of portraiture to effectively capture the likeness and character of individuals. • Demonstrate proficiency in composition and lighting, enhancing the visual impact in portraits. • Utilize various mediums confidently to create realistic and expressive portraits. • Analyze and evaluate portraits, while also emulating the techniques of old master portrait artists. • Demonstrate skills in portraiture, preparing learners for further studies or professional opportunities in the field.

Module 1 (Credit 1) Lighting

Learning Outcomes	After learning the module, learners will be able to • Skillfully utilize both complex and simple lighting techniques based on the composition of the portrait painting. • Effectively use different lighting techniques to match the mood and expression of portrait paintings.
Content Outline	• Types of lighting- Front Lighting, Side Lighting, brush lighting, silhouette, Natural light, Artificial light. • Combination of multiple lighting • Indirect lighting

Module 2 (Credit 1) Skin Colour

Learning Outcomes	After learning the module, learners will be able to • Demonstrate of diverse skin tones in portraiture. • Create lifelike and nuanced skin tones by employing color application techniques and blending.
Content Outline	• Types of Indian Skin tone • Group Portrait

Module 3 (Credit 1) Self Portrait

Learning Outcomes	After learning the module, learners will be able to • Master the creation of accurate and expressive self-portraits. • Utilize diverse artistic techniques and mediums to capture personal identity and introspection, resulting in impactful self-portraits.
Content Outline	• Introduction to Self-Portraiture • Facial Proportions and Features • Various artistic techniques and mediums applicable to self-portraits. • Self-Representation and Symbolism

Module 4 (Credit 1) Copy of Old Master's Portrait

Learning Outcomes	After learning the module, learners will be able to • Create copies of Old Master's portraits while analyzing and emulating their techniques. • Analyze the aesthetic nuances of Old Master's portraits.
Content Outline	• The techniques employed by Old Masters in their portraits. • The process of replicating the composition, color scheme, and brushwork of the chosen artwork. • Revisiting the hands-on experience of copying Old Master portraits.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 portraits in different mediums with sizes ranging from 2X3 ft to 4X3 ft, totaling approximately 30 sq ft. These assignments will undergo internal assessment and carry a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note or study note for each artwork as part of the assessment process.

Bibliography:

Andrew, L. (2011). *Drawing Head and Hand.*
    Titian books.
Bert, D. (2013). *Key to Drawing*.
    Fw media.
Kamath, V. (2016). *Sketching and Drawing*.
    Jyotsana Prakashan.
Kulkarni, A. (2008). *Sketching and Drawing*.
    Jyotsana Prakashan.
Tupe, S. (2008). *Sketching and Drawing*.
    Jyotsana Prakashan.
Moleshwarv T. (2015). *Head Study: Simplifying the Human Head*.
    Jyotsana Prakashan.
Vaze, P. (1999). *How to draw Human Figure.*
    Jyotsana Prakashan
Zarins, U. and Kenzdrats, S. (1777). *Anatomy:Understanding the Human Figure.*
    Exonicus LLC

1.3   Major (Core)

Course Title	Mural I (P)
Course Code	117123
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Apply appropriate techniques and materials for creating murals. • Develop a cohesive artistic style that complements the chosen materials. • Implement principles of composition specific to the realm of murals. • Estimate expenses accurately based on the chosen techniques and materials. • Visualize and integrate murals effectively within architectural spaces.

Module 1 (Credit 1) Coiled Method Mural

Learning Outcomes	After learning the module, learners will be able to • Recreate Kutchi Murals with contemporary relevance. • Explore a variety of coiled method murals using different materials and techniques.
Content Outline	• Kutchi mural • M seal and Resin clay • Cone line

Module 2 (Credit 1) Wall painting Mural

Learning Outcomes	After learning the module, learners will be able to • Demonstrate in mastering various techniques of wall painting. • Experiment with traditional and contemporary techniques of wall painting
Content Outline	• Fresco/ Tempera/ Kaavi technique • Spray gun technique • Acrylic/ Oil colour/ Enamel paints

Module 3 (Credit 1) Siporex (AAC block) Mural

Learning Outcomes	After learning the module, learners will be able to • Demonstrate in mastering various carving techniques. • Demonstrate the carving techniques of Siporex.
Content Outline	• Carving Techniques of Siporex Blocks • Scope and Limits of Siporex as a Medium • Styles and Adaptation of Art Forms

Module 4 (Credit 1) Mosaic Mural

Learning Outcomes	After learning the module, learners will be able to • Create a mosaic mural by applying fundamental techniques of tile cutting, adhesive application, and grouting. • Demonstrate an application of design principles and color coordination in the creation of a visually appealing mosaic mural.
Content Outline	• Materials and Tools for Mosaic Murals • Design and Planning of Mosaic Murals • Techniques for Creating Mosaic Murals

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 mural maquettes with sizes ranging from 1X1 ft to 2X3 ft, amounting to approximately 12 sq ft. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

Bibliography:
Garcia, M. (2018). *Walls of Change: The Global Street Art Movement.*
    Thames & Hudson
Schacter, K. (2019). *Mural Masters: A New Generation*.
    Gingko Press
Seno, Y. (2014). *Outdoor Gallery: New York City.* Gingko Press
    Smith, J. (2020). *The Evolution of Urban Art: Modern Murals in the 21st Century*.
    Artistic Impressions Publishing Publication
---------- (1988). *Contemporary Art (Issue on Mural/ Pottery).*
    Lalit Kala Academi

1.4   Major (Core)

Course Title	Philosophy of Indian Art
Course Code	117114
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Analyse key concepts and theories of Indian aesthetics, gaining knowledge of its philosophical foundations. • Evaluate and appreciate artistic expressions through the lens of Indian aesthetics, developing a keen sense of aesthetic judgment. • Apply Indian aesthetic principles to various art forms, enhancing the ability to appreciate and create art. • Recognize the cultural and historical context of Indian aesthetics, analyse its impact on artistic traditions. • Engage in discussions on Indian aesthetics, contributing to conversations about art and beauty.
Module 1 (Credit 1) Indian Texts on Visual arts	
Learning Outcomes	After learning the module, learners will be able to • Analyze the fundamental concepts of Indian aesthetics in visual art. • Classify the historical development of Indian aesthetics in visual art.
Content Outline	• Medieval Shilpa texts in India • Chitrasutra & Vishnudharmottar • Shadanga and Abanindranath Tagore • The Talmana- Iconometry • Indian Philosophy and its relation to art
Module 2 (Credit 1) Theory of Rasa and Its Later Exponents	
Learning Outcomes	After learning the module, learners will be able to • Classify the evolutionary trajectory of Indian aesthetics in drama and literature. • Proficiently establish meaningful connections between the Indian aesthetic concepts found in drama and literature, and their counterparts in visual art.
Content Outline	• The Rasa theory of Bharata • Navarasa • Rasa-vighna • Abhinavagupta's Abhinavanbharti • Alankar and Dhvani vichar

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, resulting in a total of 5 internally assessed assignments, carrying a weightage of 50 marks.
External Assessment: There will be no external assessment for this course.

Bibliography:

Kramrisch, S. (2013). *Indian Sculpture*.
    Motilal Banarsidass.

Mishra, V. (2008). *Foundations of Indian aesthetics*.
Shubhi Publications

Rao, H. (1977). *Comparative Aesthetics, Eastern and Western*.
The University of Michigan

---------- (----) *Cultural Leaders of India (series) 'Aestheticians' & 'Philosophers'.*
Ministry of Information & Broadcasting. Govt. of India)

पाटणकर, रा. (1990). *सौंदर्य-मीमांसा.*
साहित्य अकादेमी

पाध्ये, प्र. (2002) *सौंदर्यानुभव.*
मौज प्रकाशन गृह

घोंगे, प. (2011). *लालित्यदर्शन- पूर्व.*
विजय प्रकाशन

देशपांडे, ग. (2013). *भारतीय साहित्यशास्त्र.*
पॉप्युलर प्रकाशन

1.5   Open Elective Courses (Elective I)

Course Title	Creative Crafts (P)
Course Code	127121
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Create creative craft products for both utility and decoration purposes. • Foster entrepreneurship skills. • Enhance the ability to study and appreciate traditional art and crafts from a stylistic perspective. • Cultivate a creative mindset and approach. • Cultivate a sense of excellence in terms of aesthetic appeal.

Module 1 (Credit 1) Use of printing technology

Learning Outcomes	After learning the module, learners will be able to • Use printing technology to create innovative products. • Apply aesthetic appeal effectively for both utility and decorative purposes in various crafts products.
Content Outline	• Digital printing- Flex, Vinyl, Eco solvent printing on different media • Screen Printing • Block printing

Module 2 (Credit 1) Use of mould and copies

Learning Outcomes	After learning the module, learners will be able to • Use the mould and casting technique to create innovative products. • Effectively apply aesthetic appeal for both utility and apply decorative purposes in various craft products.
Content Outline	• Ceramic: Sleep casting, Baking and Glazes • Terracotta: Mould casting, Baking and Glazes • Cement: Mould casting • Fiber glass: Mould casting • Glass: casting

Module 3 (Credit 1) Etching

Learning Outcomes	After learning the module, learners will be able to • Use the etching technique to create innovative products. • Effectively apply aesthetic appeal for both utility and • decorative purposes in various craft products.
Content Outline	• Leaser burning: on wood, leather, glass • Metal etching: acid etching • Sand etching: glass etching

Module 4 (Credit 1) Various processes

Learning Outcomes	After learning the module, learners will be able to • Use various technique to create innovative products. • Effectively apply aesthetic appeal for both utility and decorative purposes in various craft products.

Content Outline	• Enamel • Embroidery • Stitching • Weaving

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Students will create 2 artistic products for utility and decoration purposes. Utilizing their knowledge and experience of various materials and processes (techniques), students can choose from the following materials and processes. They are also free to experiment with other materials:
Photo frame: Leaser burning, metal etching, sand etching
Print: Digital print, Screen printing,
Greeting cards: Digital print, Screen printing,
Designer Jewelry: Ceramic, Terracotta
Name plate: Ceramic, Terracotta, Cement, Leaser burning, metal etching, sand etching
Small sculpture/ Decorative item/ Novelties: Ceramic, Terracotta, Cement, Fiber glass
Tapestry: Weaving, Batik, Tie and Dye etc.
Pottery: Ceramic, Terracotta, Cement, Fiber glass
Furniture: Leaser burning, metal etching, sand etching
Or any other Creative Craft products

Internal Assessment: Students will complete assignments based on the module, producing a total of 2 creative craft products These assignments will be internally assessed, carrying a weightage of 50 marks.
External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

Bibliography:
Dallapiccola, A.L (1999). *South Indian Paintings-A Catalogue of the British Museum Collection*. British Museum
Dhamija, R. (1971). *Image India Heritage of Indian Art and Craft*. Vikas Publication
Dhanija, J. (2002). *Indian Folk Arts and Crafts*. National Book Trust.
Elwin, V. (1985). *Folk Paintings of India*. International Cultural Center
London, C. (2004). *The Arts of Kutch*. Marg Publications.
Krishna, N. (2004). *Arts and Crafts of Tamil Nadu*. Mapin Publishing.
Mahawar, N. (2011). *Bastar Bronzes- Tribal Religion and Art*. Abhinav Publication
Mirza, V. and Malya V. (1998). *Handloom and Handicrafts of Gujarath.* Mapin Publishing.
Mode, A. and Chandra, S. (1985). *Indian Folk Art*. D.B. Taraporevala Sons & Co. Pvt. Ltd.
Rajan, A. and Rajan, M. (2007). *Crafts of India- Handmade in India*. Council of Handicrafts Development Corporation

Shah, S. (1996). *Tribal Arts and Crafts of Madhya Pradesh*.
    Mapin Publishing.
Sen P. (1994). *Crafts of West Bengal*.
    Mapin Publishing.

1.5   Open Elective Courses (Elective II)

Course Title	Landscape Painting (P)
Course Code	**127122**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Apply techniques for painting landscapes, capturing the beauty of nature. • Create visually pleasing landscape paintings using colour and composition principles. • Experiment with different textures and brushstrokes, adding depth and expression to landscape artworks. • Compare and appreciate famous landscape painters, analysing their impact on the art form. • Illustrate independently plan and create unique landscape paintings, expressing personal creativity and style.
Module 1 (Credit 1) Country Side Landscapes Painting	
Learning Outcomes	After learning the module, learners will be able to • Apply fundamental techniques of countryside landscape painting, effectively capturing the serene beauty of rural scenes. • Employ colour and composition principles specific to countryside landscapes, creating visually appealing artworks that convey a sense of tranquility and harmony
Content Outline	• Techniques and Tools for Countryside Landscapes Painting • Composition and Perspective in Countryside Landscapes Painting • Expressing Mood and Atmosphere in Countryside Landscapes Painting
Module 2 (Credit 1) Cloudscapes Painting	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate techniques that capture the beauty and movement of clouds. • Use colours and brushwork specific to cloudscapes to create artworks that convey a sense of wonder and serenity inspired by the sky
Content Outline	• Techniques and Tools for Cloudscapes Painting • Composition and Perspective in Cloudscapes Painting • Expressing Mood and Atmosphere in Cloudscapes Painting
Module 3 (Credit 1) Cityscape Painting	
Learning Outcomes	After learning the module, learners will be able to • Apply fundamental techniques of Cityscape painting, effectively capturing the serene beauty of urban scenes. • Employ colour and composition principles specific to Cityscape landscapes, creating visually appealing artworks that convey a sense of tranquility and harmony

Content Outline	• Techniques and Tools for Cityscape Painting • Composition and Perspective in Cityscape Painting • Expressing Mood and Atmosphere in Cityscape Painting
Module 4 (Credit 1) Weather scape painting	
Learning Outcomes	After learning the module, learners will be able to • Apply techniques for painting weather-scapes, effectively capturing the dynamic and atmospheric elements of different weather conditions in artworks. • Utilize colour palettes and brushwork specific to weather-scapes, creating visually immersive paintings that evoke the mood and essence of various weather phenomena
Content Outline	• Techniques for Painting Different Weather Conditions • Color and Composition in Weather Scape Painting • Expressing Emotion and Atmosphere in Weather Scape Painting

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on the module, producing a total of 8 Landscapes in various medium. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

Bibliography:
Hondell, Albert & Louise, Anita. (2000). *Painting the Landscape in Pastel.* Amazon.in, Watson-Guptill.
Keith, Feriwick. (2020). *The Fundamental of Watercolor Landscape painting for all season.* Arcturus Publication.
Mulick, Milind. (2016). *Expressions in Water colour*. Jyotsna Publication.
Mulick, Milind. (2021). *Water Landscape Step by Step.* Jyotsna Publication.
Mulick, Pratap. (2006). *Sketching.* Jyotsana Prakashan.
Paranjape, Ravi. (2008). *Sketching and Drawing: A personal view.* Jyotsana Prakashan.
Rege, Nina. (2008). *Indian Master Painter: P. A. Dhond*. Nehru Centre Art Gallery.
Rege, Nina. (2020) *Indian Master Painter: Govind M. Solegaonkar.* Nehru Centre Art Gallery.
Shelar, Sanjay. (2008). *Sketching and Drawing: A personal view*. Jyotsna Publication.
Taylor, Richard S. (2021). *Water color Landscape: The Complete guide to painting landscape.* Batsford Publication
Terry, Harisson. (2011). *Painting Acrylic Landscape the easy way: Brush with Acrylic.* Search Press Ltd.

1.6   Minor Stream

Course Title	Research Methodology
Course Code	137111
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Classify various areas and methods of research. • Conduct a comprehensive review of related literature. • Identify appropriate research topics. • Comprehend the structure and components of a research proposal and bibliography. • Recognize the significance of practice-based research within the field.

Module 1 (Credit 1) Concept of Research

Learning Outcomes	After learning the module, learners will be able to • Demonstrate a comprehensive knowledge of the fundamental concepts and principles of research. • Apply research methodologies and techniques effectively in various academic and professional settings
Content Outline	• Definition of research • Types of research in Visual arts- Quantitative, Qualitative, Pure, Applied, Evaluation, Action • Areas of research- Art history, Aesthetics, Education, Interdisciplinary • Types of Data in Visual arts Research- Primary, Secondary, Tertiary Sources, practice base data

Module 2 (Credit 1) Terminologies in research

Learning Outcomes	After learning the module, learners will be able to • Prepare the format of research proposal • Apply various terms in Research appropriately.
Content Outline	• Review of literature • Research Question • Format of research proposal & thesis- i) Index ii) Research objective iii) Scope and limitations iv) Hypothesis v) Foot notes & Citation (References) vi) Bibliography • Methods of Research- i) Descriptive ii) Analytical iii) Comparative iv) Historical v) Experimental/Empirical

Module 3 (Credit 1) Art form centric and Artist centric Research

Learning Outcomes	After learning the module, learners will be able to • Establish connections between different artworks and art forms. • Identify and explore sources of inspiration for artworks.

Content Outline	• Art form origin and evolution. • Integration of diverse art forms. • Art form degradation analysis. • Development of artists' creative process and artwork. • Contemporary relevance of artists' work.

Module 4 (Credit 1) Art Practice based Research

Learning Outcomes	After learning the module, learners will be able to • Conduct research using art practice as a methodology. • Analyse the creative process from a research perspective.
Content Outline	• Creative process as research in art. • Art material and technique-based research. • Experimental research in visual arts. • Artwork as primary data. • Interpretation and utilization of research findings in art practice

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks.

External Assessment: There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

Bibliography:

Joshi and Chandra, S. (2023). *Visual Arts and Research Methodology.*
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     वरदा प्रकाशन.

बर्वे, प्र. (1988). *कोरा कॅनव्हास.*

     मौज प्रकाशन.

2.1 Major (Core)

Course Title	Creative Painting II (P)
Course Code	217121
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Gain the ability to explore diverse sources and techniques to foster creativity in painting. • Analyse the characteristics and attributes associated with different painting styles. • Illustrate various art forms through hands-on experience. • Learn to proficiently work with different mediums and adapt to different spaces for artistic endeavours. • Discover personal preferences and develop a sense of comfort in their unique expression of creativity.
Module 1 (Credit 1) Inspiration from Art Forms for Creative Painting	
Learning Outcomes	After learning the module, learners will be able to • Incorporate diverse art forms, such as folk paintings, origami, and traditional crafts, to enrich their creative painting process. • Showcase their ability to draw inspiration from various art forms through fusion, amalgamation, and combination techniques.
Content Outline	• Exploring Inspiration from Different Art Forms • Incorporating Visual Devices from Various Art Forms • Exploring ways to integrate and fuse elements from different art forms into creative painting
Module 2 (Credit 1) Inspiration from Drama or Dance for Creative Painting	
Learning Outcomes	After learning the module, learners will be able to • Apply techniques from drama and dance to enhance their creative painting process, incorporating movement, gesture, and storytelling elements. • Demonstrate the ability to draw inspiration from drama or dance, translating expressive qualities and narratives into their paintings, resulting in visually compelling artworks
Content Outline	• Incorporating the Study of Dance and Drama in the Creative Process • Exploring the potential for cross-disciplinary inspiration and collaboration between dance, drama, and painting. • Developing Visual and Conceptual application of Drama and Dance • Experimentation and Application
Module 3 (Credit 1) Inspiration from Music or Poetry for Creative Painting	

Learning Outcomes	After learning the module, learners will be able to • Apply techniques from music and poetry to enrich their creative painting process, integrating elements such as rhythm, tempo, and emotional resonance. • Demonstrate the ability to draw inspiration from music or poetry, effectively capturing the essence and evoking the mood of the auditory art forms through their visual paintings.
Content Outline	• Incorporating the Study of Music and Poetry in the Creative Process • Exploring the potential for cross-disciplinary inspiration and collaboration between music, poetry, and painting. • Developing Visual and Conceptual application of Music and Poetry • Experimentation and Application:
Module 4 (Credit 1) Unconventional Media	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate in creative art forms such as installation, video installation, and non-canvas art. • Explore and use unconventional materials and techniques to express their ideas and concepts in painting.
Content Outline	• Introduction to Non-canvas art • Installation • Conceptual Art • Unconventional materials and techniques • Experimentation and Application

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 3 paintings with sizes ranging from 2 ft x 3 ft to 4 ft x 3 ft, totaling approximately 24 sq ft, along with 1 unconventional media artwork. These assignments will be internally assessed, with a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:

Dews, P. (2003). *Creative Composition and Design*.
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Gombrich, E.(2013). *Little History Of The World.*
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Laure, D. & Pentak, S. (2015). *Design Basi*.
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Mago, P. (2001). *Contemporary Art In India; A Perspective*.
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Vaughan, W. (2007). *Encyclopedia of World Artists*.
     Grange Books Ltd

2.2   Major (Core)

Course Title	Portraiture II (P)
Course Code	217122
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Apply fundamental techniques of portraiture to effectively capture the likeness and character of individuals. • Demonstrate proficiency in composition and lighting, enhancing the visual impact in portraits. • Utilize various mediums confidently to create realistic and expressive portraits. • Analyze and evaluate portraits, while also emulating the techniques of old master portrait artists. • Demonstrate skills in portraiture, preparing learners for further studies or professional opportunities in the field.

Module 1 (Credit 1) Group Portraiture

Learning Outcomes	After learning the module, learners will be able to • Acquire proficiency in representing a variety of skin tones in group portraiture. • Apply complementary postures of models to enhance the composition of a portrait.
Content Outline	• Composition and Arrangement of Group Portraits • Capturing Diverse Skin Tones in Group Portraiture • Posing and Postures in Group Portraiture • Lighting Techniques for Group Portraits

Module 2 (Credit 1) Commission work Portrait

Learning Outcomes	After learning the module, learners will be able to • Master the skills to create personalized and captivating commissioned portraits that capture the essence of the subjects. • Enhance their ability to utilize available references and imaginatively incorporate artistic details that go beyond the limitations of the reference material.
Content Outline	• Scale in Portrait Creation • Photo Editing Software in Portrait Creation • Studying the Character of Portraiture

Module 3 (Credit 1) Compositional Portrait

Learning Outcomes	After learning the module, learners will be able to • Create portrait paintings using advanced compositional techniques. • Demonstrate different ways to arrange elements in their paintings to convey the desired mood and message.
Content Outline	• Elements of Composition • Advanced Composition Techniques • Expressive Composition and Mood

Module 4 (Credit 1) Stylistic or Creative Portrait

Learning Outcomes	After learning the module, learners will be able to • Create their own unique and visually striking portraits using creative techniques and styles. • Explore different artistic approaches to produce expressive and original portrait paintings.
Content Outline	• Exploring Stylistic Elements in Portrait Painting • Innovative Approaches in Portrait Painting • Developing Personal Expression in Portrait Painting • Experimentation with costume and draperies

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 portraits in different mediums with sizes ranging from 2X3 ft to 4X3 ft, totaling approximately 30 sq ft. These assignments will undergo internal assessment and carry a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note or study note for each artwork as part of the assessment process.

Bibliography:

Andrew, L. (2011). *Drawing Head and Hand.*
      Titian books.
Bert, D. (2013). *Key to Drawing*.
      Fw media.
Kamath, V. (2016). *Sketching and Drawing*.
      Jyotsana Prakashan.
Kulkarni, A. (2008). *Sketching and Drawing*.
      Jyotsana Prakashan.
Tupe, S. (2008). *Sketching and Drawing*.
      Jyotsana Prakashan.
Tushar, M. (2015). *Head Study: Simplifying the Human Head*.
      Jyotsana Prakashan.
Vaze, P. (1999). *How to draw Human Figure.*
      Jyotsana Prakashan
Zarins, U. and Kenzdrats, S. (1777). *Anatomy:Understanding the Human Figure.*
      Exonicus LLC

2.3 Major (Core)

Course Title	Mural II (P)
Course Code	217123
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Apply appropriate techniques and materials for creating murals. • Develop a cohesive artistic style that complements the chosen materials. • Implement principles of composition specific to the realm of murals. • Estimate expenses accurately based on the chosen techniques and materials. • Visualize and integrate murals effectively within architectural spaces.

Module 1 (Credit 1) Terracotta Mural

Learning Outcomes	After learning the module, learners will be able to • Create intricate and visually captivating terracotta murals. • Demonstrate in mastering various techniques of Terracotta Mural.
Content Outline	• Terracotta as a Medium • Designing Terracotta Murals • Execution and Finishing of Terracotta Murals

Module 2 (Credit 1) Metal Sheet Mural

Learning Outcomes	After learning the module, learners will be able to • Demonstrate in mastering various techniques of Metal Sheet Mural. • Compare traditional and contemporary techniques of Metal Sheet Mural.
Content Outline	• Metal repousse technique • Metal sheet embossing • Metal Enamel/ etching

Module 3 (Credit 1) Clay relief and Mould

Learning Outcomes	After learning the module, learners will be able to • Demonstrate in mastering clay relief work. • Experiments with the Mould techniques.
Content Outline	• Types of relief work- Bass relief, medium relief, High relief • Types of mould- waste mould, rubber mould, section mould, cover mould

Module 4 (Credit 1) Fiberglass casting/ Papier-mache casting

Learning Outcomes	After learning the module, learners will be able to
	• Experiments with casting technique of fiberglass and Papier mache • Demonstrate in mastering various casting techniques for murals.
Content Outline	• Casting technique of fiberglass • Casting technique of Papier mache • Colouring Mural

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 mural maquettes with sizes ranging from 1X1 ft to 2X3 ft, amounting to approximately 12 sq ft. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note or process note for each artwork as part of the assessment process.

Bibliography:

Garcia, M. (2018). *Walls of Change: The Global Street Art Movement.*
    Thames & Hudson
Schacter, K. (2019). *Mural Masters: A New Generation*.
    Gingko Press
Seno, Y. (2014). *Outdoor Gallery: New York City.* Gingko Press
    Smith, J. (2020). *The Evolution of Urban Art: Modern Murals in the 21st Century*.
    Artistic Impressions Publishing Publication
---------- (1988). *Contemporary Art (Issue on Mural/ Pottery).*
    Lalit Kala Academi

2.4   Major (Core)

Course Title	Philosophy of Western Art
Course Code	217114
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Analyse the key concepts and theories of Western philosophy of art, including Plato's notion of mimesis and Aristotle's concept of catharsis. • Analyse and evaluate the aesthetic principles and ideas of influential thinkers such as Horace, Longinus, and Croce. • Examine the impact of Renaissance aesthetics on art and culture, and identify key characteristics of this period. • Explore the theories of prominent figures like Sigmund Freud and Susanne Langer, and their contributions to the knowledge of art and its emotional expression. • Critically analyse and compare various theoretical frameworks such as formalism, feminist aesthetics, structuralism, post-structuralism, deconstruction, Marxist theories, and post-modern theories in relation to art and its interpretation.
Module 1 (Credit 1) Classical Foundations of Western Art	
Learning Outcomes	After learning the module, learners will be able to • Analyse the significance of Plato's concept of mimesis and Aristotle's theory of catharsis in Western philosophy of art. • Critically evaluate the impact and relevance of classical foundations on contemporary artistic practices and theories
Content Outline	• Plato and Mimesis • Aristotle- Catharsis • Horace & Longinus • Renaissance Aesthetics
Module 2 (Credit 1) Modern Aesthetics of Western Art	
Learning Outcomes	After learning the module, learners will be able to • Analyze and interpret the key ideas and theories of modern aesthetics, including formalism, intuition as expression, and psychoanalysis, and their influence on Western art. • Critically examine and evaluate the contributions of prominent figures such as Roger Fry, Susanne Langer, and Sigmund Freud to the knowledge of art and its aesthetic experience in the modern era.
Content Outline	• A.G. Baumgarten- Aesthetica • Absolute Idealism and Kant • Croce And the Theory of Intuition as Expression • Sigmund Freud And Psychoanalysis • Formalism – Roger Fry • Susanne Langer- Feeling and Form • Feminist Aesthetics • Structuralism • Post Structuralism • Deconstruction • Marxist Theories

	• Post Modern Theories

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Internal Assessment: Students will accomplish assignments corresponding to each module, culminating in a total of 5 internally assessed assignments as integral components of Comprehensive Continuous Evaluation.
Top of Form

External Assessment: There will be written university exam, carrying a weightage of 50 marks for this course as external assessment.

References

Langar, S. (1954). *Art and Aesthetics in a New Key.*
    The New American Library
Rao, H. (1977). *Comparative Aesthetics, Eastern and Western*.
    The University of Michigan
Roger F. (1920). *Vision & Design.*
    Penguin Book
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    University of California Press
इंदूरकर, वि. (2012). *पाश्चात्य सौंदर्यशास्त्र.*
    विजय प्रकाशन
पाटणकर, रा. (1990). *सौंदर्य-मीमांसा.*
     साहित्य अकादेमी
पाध्ये, प्र. (2002) *सौंदर्यानुभव.*
    मौज प्रकाशन गृह
घोंगे, पराग (2011). *लालित्यदर्शन- पश्चिम.*
    विजय प्रकाशन

2.5 Open Elective Courses (Elective I)

Course Title	Art Curatorial Practice and Art Economy
Course Code	**227111**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Demonstrate how art exhibitions are planned and presented, and how artworks are managed in collections. • Explore the relationship between art and money, and learn about the factors that influence the value and sale of artworks. • Apply practical skills in curating art, including selecting artists and organizing exhibitions. • Aware the ethical and legal considerations in the art world, such as authenticating artworks and respecting copyrights. • Analyze the impact of art exhibitions and the art market on society, and discover ways to make art more inclusive and accessible
Module 1 (Credit 1) Concept of Art Curation	
Learning Outcomes	After learning the module, learners will be able to • Illustrate the plan and design art exhibitions, considering themes and ways to engage the audience effectively. • Apply the importance of ethical considerations in curating art, and evaluate the impact of curated experiences on people and culture.
Content Outline	• Ancient concept, • Modern Galleries and Museums • Documentation and Research- Artists and Art Forms, Peripheral Disciplines, Inquiry, New Media • Curator as Meta Artist- Concept, Research, Spaces and art, Display. Performance, Curatorial Note
Module 2 (Credit 1) Art promotion and Funding agencies	
Learning Outcomes	After learning the module, learners will be able to • Identify and utilize various strategies for promoting art, including marketing techniques, digital platforms, and community outreach, to increase visibility and engagement with audiences. • Explain the role of funding agencies in supporting and sustaining the arts, and develop the skills to navigate grant applications and funding opportunities for artistic projects.
Content Outline	• Art promotion- Print media and criticism, Electronics Media, IT • Government policies and NGO- Lalit Kala Akademi, Funding agencies, Scholarships and Fellowships
Module 3 (Credit 1) Art Economy	

Learning Outcomes	After learning the module, learners will be able to • Analyze the dynamics of the art market and its impact on artists, collectors, and institutions, gaining insight into pricing, trends, and market forces. • Explain the financial aspects of the art world, including art valuation, buying and selling strategies, and the economic factors influencing art production and consumption
Content Outline	• Concept of economy • Art and Economy • Art as Commodity • Government Policy of Art • Art in Public spaces- Ancient and Modern

Module 4 (Credit 1) Art Business platforms

Learning Outcomes	After learning the module, learners will be able to • Use online platforms and galleries to showcase and sell artworks effectively • Demonstrate the skills in managing and promoting art businesses, including pricing, marketing, and building relationships with clients.
Content Outline	• Art Galleries, Museums, • Auctions, • Agents, Art Consultancy • Biennale, Art fairs, Major Exhibitions, • Commission works, • Artist guild, • Public Specs,

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks.
Assignments-
Review of Curatorial Show
Visit and Report Writing on Museum visit, Art Fair, Biennale
Review of Art website etc.
External Assessment: There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

Bibliography:

Berger, J. (1972). *Ways of Seeing.*
      Penguin Classics
Beryl G. and Sarah C. (2010). *Rethinking Curating.*
      MIT Press
Brett M. (2021). *Curatorial Intervention: History and Current Practices*.
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Celina J. (2015). *The Artist as Curator.*
      Intellect Books
Coomaraswamy, A. (2020) *The Indian Crafts-man.*
      Alpha Edition
Jerry S. (2020). *How to be an artist*.
      Riverhead Books
Kramrisch, S. (2016). *Artist, Patron, and Public in India.*

Cambridge University Press

Thaplyal, K. (1996). *Guilds in Ancient India.*
    New Age International Private Limited

2.5   Open Elective Courses (Elective II)

Course Title	Folk, Tribal Art and Crafts of India
Course Code	227112
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Classify the diverse traditional art forms in Indian folklore and their social significance. • Identify the use of regional materials and their role in designing various art forms. • Enhance their ability to analyze and study the stylistic aspects of visual art. • Cultivate a strong sense of aesthetic appeal and excellence in their artistic endeavours. • Foster an awareness and appreciation of cultural traditions through the exploration of folk and tribal art.
Module 1 (Credit 1) Traditional Costumes	
Learning Outcomes	After learning the module, learners will be able to • Illustrate the cultural aspects of costumes in traditional India • Demonstrate the design and aesthetic aspects of traditional costumes.
Content Outline	• Kalamkari • Gujarat Embroidery • Kutchi Quilt • Chamba Rumal • Punjab Phulkari • Naga Textile
Module 2 (Credit 1) Accessories	
Learning Outcomes	After learning the module, learners will be able to • Illustrate the cultural aspects of Accessories in traditional India • Demonstrate the design and aesthetic aspects of traditional Accessories.
Content Outline	• Minakari • Sunzi Embroidery • Katwa Applique • Tatoo • Combs, Pouches, Basketry • Heena
Module 3 (Credit 1) Ritual Objects	
Learning Outcomes	After learning the module, learners will be able to • Explain the cultural aspects of Ritual Objects in traditional India • Explore the design and aesthetic aspects of Ritual Objects.
Content Outline	• Tribal Wood Carvings, MP. • Tribal Stone Pillar, MP. • Dhokra Casting • Iron Crafts, Bastar • Amulets

	• Ghanshore Figure, Rajasthan
Module 4 (Credit 1) Folk Paintings	
Learning Outcomes	After learning the module, learners will be able to • Explain the cultural aspects of Folk Paintings in traditional India • Explore the design and aesthetic aspects of Folk Paintings.
Content Outline	• Garoda, Gujarath • Chitrakathi, Maharshtra • Chaitra Gouri Pata Maharshtra • Kawad, Rajasthan • Pichwai- Rajasthan • Pabuji and Devnaraynki Phad- Rajasthan • Palm leaf, Orissa • Kalighat Paintings • Thangka Paintings • Kula Purana- Telangana • Jadu Patawa- Bihar • Pata Chitra- Puri and Raghurajpur • Pata Chitra- West Bengal

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks.
Assignments-
Project on Designs
Museum visit and report writing
Group discussion/ Presentations, and any other
External Assessment: There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

Bibliography:

Dhanija, J. (2011). *Indian Folk Arts and Crafts.*
    National Book Trust
Dhamija, R. (1971). *Image India Heritage of Indian Art and Craft*.
    Vikas Publication
London, C. (2000). *The Arts of Kutch.*
    Marg Publications
Mode, A. and Chandra, S. (1985). *Indian Folk Art*.
    D.B. Taraporevala Sons & Co. Pvt. Ltd)
Rajan, A. and Rajan, M. (2009). *Crafts of India- Handmade in India.*
    Council of Handicrafts Development Corporation
Sen P. (1996). Crafts of West Bengal.
    Mapin Publishing
Shah, S. (1996). *Tribal Arts and Crafts of Madhya Pradesh.*
    Mapin Publishing
Verrier, E. (1951). *The Tribal Art of Middle India.*
    Oxford University Press
गारे, गो. (2005). *आदिवासी कला.*
    श्रीविद्या प्रकाशन

2.6 OJT (On Job Training)

Course Title	Internship
Course Code	247141
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Identify self-interest area • Develop time management skills and effectively prioritize tasks in a professional setting. • Adapt to new environments and demonstrate flexibility in handling diverse work environments. • Acquire knowledge of new materials and apply them effectively in practical scenarios. • Enhance leadership qualities and exhibit effective decision-making and problem-solving skills. • Improve communication skills and effectively convey ideas and information in a professional setting

Internship is a practical learning experience for visual art students outside of the traditional classroom setting. It allows students to apply their knowledge and skills to real-world projects and assignments. They may explore different fields, campuses, organizations, or institutes to meet their learning objectives. During the internship, students will interact with experienced professionals in the field of fine art and follow their established rules and work structure. Building a good rapport with these professionals can be challenging but necessary. The duration of the internship is 120 hours. They might or might not get paid.

Places of Internship:

- Artist studio
- Freelance artist
- Art directors
- Interior decorators/ Architects
- Traditional, folk artists/ craftsman
- Fabric painting, Textile designing
- Pottery studio, Mural studio Sculpture studio
- Photographers, Illustrators
- Art education institutes
- Conservator-restorer
- Govt Agencies/ Institutes/ Colleges
- Art Galleries/ Museums
- Documentation/ Art documentary making
- Digital marketing/ Digital artist
- Art curator
- and any other concerned/allied/relevant establishment

Annexure 1
Evaluation Report of Internship

Annexure 2
Rubric for Internship Evaluation Scheme

MVA Year II Level 6.5
Specialization- Portraiture

Course Syllabus
Semester III

3.1   Major (Core)

Course Title	**Preparatory Artwork I (Specialization- Portraiture)**
Course Code	**317321**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Utilize research tools in the artistic process. • Translate their studies into creative works. • Generate ideas in various forms. • Invent new media and processes.
Module 1 (Credit 1) Documentation and Reference Sketching	
Learning Outcomes	After learning the module, learners will be able to • Classify and organize references effectively. • Establish connections between references and the creative process. • Utilize research tools proficiently within the creative process.
Content Outline	• Sketching for study • Photography for study • Reference collection- Textual, Images • Documentation in various forms- Video, Sound.
Module 2 (Credit 1) Preparatory Sketching for Canvas/Paper Work	
Learning Outcomes	After learning the module, learners will be able to • Translate their studies into creative work. • Visualize concepts in art form. • Demonstrate proficiency in preparatory sketching.
Content Outline	• Preparatory sketches in various media: Pencil, Pen, Ink, Watercolor, Pastels, etc.
Module 3 (Credit 1) Exploration of Variety	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate a variety of themes. • Generate ideas in various forms. • Design options in terms of aesthetic scenes
Content Outline	• Compositional variety • Variety in terms of pictorial form • Variety in terms of scale
Module 4 (Credit 1) Preparatory Exploration for Unconventional Media	
Learning Outcomes	After learning the module, learners will be able to • Invent new media and processes. • Construct ideas using unconventional media. • Explore new aesthetic ways to express themselves.
Content Outline	• Paint and pigment • Surface • Process • Traditional and unconventional media • Print • Installation • Exploration beyond canvas etc.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Internal Assessment: Students will generate numerous experiments and sketches as outlined in the modules. They will have the freedom to experiment with various media, processes, and techniques. Throughout the course, students will undertake a minimum of five exploratory assignments. These assignments will undergo internal assessment and will account for 50 marks.
External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:
Andrew, L. (2011). *Drawing Head and Hand.*
    Titian books.
Bert, D. (2013). *Key to Drawing*.
    Fw media.
Kamath, V. (2016). *Sketching and Drawing*.
    Jyotsana Prakashan.
Kulkarni, A. (2008). *Sketching and Drawing*.
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Tupe, S. (2008). *Sketching and Drawing*.
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Tushar, M. (2015). *Head Study: Simplifying the Human Head*.
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Vaze, P. (1999). *How to draw Human Figure.*
    Jyotsana Prakashan
Zarins, U. and Kenzdrats, S. (1777). *Anatomy:Understanding the Human Figure.*
    Exonicus LLC

3.2   Major (Core)

Course Title	Conventional Media Artwork I (Specialization- Portraiture)
Course Code	317322
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Create portraitures in conventional media • Demonstrate content in an appropriate form. • Create portraitures based on specific selected theme. • Translate their studies into creative work.
Module 1 (Credit 1) Expression	
Learning Outcomes	After learning the module, learners will be able to • Express their points of view according to individual sensitivities. • Express their points of view in an aesthetical manner. • Formulate artwork based on personal experience
Content Outline	• Expressions • Emotional Sensitivities • Appropriate Rendering
Module 2 (Credit 1) Form	
Learning Outcomes	After learning the module, learners will be able to • Visualize concepts in an appropriate art form. • Demonstrate the possibilities of the selected form • Demonstrate appropriate use of pictorial devices
Content Outline	• Composition • Pictorial Devices • Material Possibilities
Module 3 (Credit 1) Content	
Learning Outcomes	After learning the module, learners will be able to • Generate ideas within the selected theme. • Demonstrate study-based content in their artwork • Create artwork as relevant to their preferences.
Content Outline	• Theme • Social Relevance • Contemporary Relevance • Philosophical Relevance • Cultural Relevance

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will create a minimum of three Portraiture, each approximately 12 sq. ft. in compositional arrangement, based upon the theme chosen by the students. They will build upon the exploration they have conducted. They are free to use canvas or paper according to their chosen theme

These assignments will undergo internal assessment and will account for 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:

Andrew, L. (2011). *Drawing Head and Hand.*
    Titian books.
Bert, D. (2013). *Key to Drawing*.
    Fw media.

Kamath, V. (2016). *Sketching and Drawing*.
  Jyotsana Prakashan.
Kulkarni, A. (2008). *Sketching and Drawing*.
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Tupe, S. (2008). *Sketching and Drawing*.
  Jyotsana Prakashan.
Tushar, M. (2015). *Head Study: Simplifying the Human Head*.
  Jyotsana Prakashan.
Vaze, P. (1999). *How to draw Human Figure.*
  Jyotsana Prakashan
Zarins, U. and Kenzdrats, S. (1777). *Anatomy: Understanding the Human Figure.*
  Exonicus LLC

3.3 Major (Core)

Course Title	Unconventional Media Artwork I (Specialization-Portraiture)
Course Code	317323
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Create artwork using unconventional media. • Demonstrate content in an appropriate form. • Create artworks based on specific selected themes. • Translate their studies into creative works.
Module 1 (Credit 1) Material and Medium	
Learning Outcomes	After learning the module, learners will be able to • Express their points of view using various mediums. • Explore neo-aesthetics through unconventional materials. • Formulate artwork using unconventional materials.
Content Outline	• Traditional Materials • Unconventional Materials • New Media • Non-Canvas Mediums
Module 2 (Credit 1) Process and Method	
Learning Outcomes	After learning the module, learners will be able to • Explore new processes and methods • Use technological devices in artwork • Revisit traditional processes and methods
Content Outline	• Traditional process and methods • Technological devices • Unconventional processes and methods

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will create a minimum of two portraiture in unconventional media and methods etc. based upon the theme chosen by the students. They will build upon the exploration they have conducted.

These assignments will undergo internal assessment and will account for 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:

Baxandall, M. (1988). *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style.* Oxford University Press.

Belting, H. (2001). *The Invisible Masterpiece.* University of Chicago Press.

Bishop, C. (2006). Participation. MIT Press.

Cramer, F. (2014). *What Is Post-Digital?* HYBRID Publishing.

Grau, O. (2018). *Virtual Art: From Illusion to Immersion.* MIT Press.

Greene, R. (2004). *Internet Art (World of Art).* Thames & Hudson.

Greenberg, C. (1961). *Art and Culture: Critical Essays.*

Beacon Press.

Hughes, R. (1980). *The Shock of the New.*
    Thames & Hudson.

Kemp, M. (1990). *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat.* Yale University Press.

Lopes, D. M. (2010). *A Philosophy of Computer Art.*
    Routledge.

Manovich, L. (2001). *The Language of New Media.*
    MIT Press.

Paul, C. (2006). *Digital Art (World of Art).*
    Thames & Hudson.

Popper, F. (2007). *From Technological to Virtual Art.*
    MIT Press.

Rush, M. (2005). *New Media in Art (World of Art).*
    Thames & Hudson.

Sennett, R. (2008). *The Craftsman.*
    Penguin Books.

Wilson, S. (2002). *Information Arts: Intersections of Art, Science, and Technology.*
    MIT Press.

Wolff, J. (1993). *The Social Production of Art (2nd ed.).*
    New York University Press.

3.4   Major (Core)

Course Title	Field Work- Survey
Course Code	317334
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Demonstrate proficiency in conducting comprehensive surveys through hands-on fieldwork. • Apply theoretical knowledge to real-world scenarios by designing and executing effective survey methodologies. • Develop strong data collection and analysis skills to draw meaningful conclusions from field observations. • Enhance communication and teamwork abilities by collaborating with peers during survey projects in diverse environments.
Module 1 (Credit 1) Questionnaires	
Learning Outcomes	After learning the module, learners will be able to • Create effective questionnaires for field surveys through applying evaluation. • Demonstrate accurate administration of questionnaires during fieldwork through implementation. • Enhance analysis skills by interpreting questionnaire data for survey reports using synthesis.
Content Outline	• Introduction to Questionnaires • Questionnaire Development • Questionnaire Administration
Module 2 (Credit 1) Visual Documentation	
Learning Outcomes	After learning the module, learners will be able to • Develop the ability to capture useful photos and videos during fieldwork through application. • Apply visual aids such as photos and videos to enhance clarity in survey reports during practice sessions. • Enhance skills in visually presenting data for improved communication of survey findings through synthesis.
Content Outline	• Introduction to Visual Documentation • Visual Documentation Techniques • Data Presentation and Communication

In this course, students will individually or in groups visit various establishments. They will gain insights into the functioning of these establishments. Through questionnaires and visual documentation, they will prepare a fieldwork survey project.

Places of Field Work Survey:

• Artist studio
• Art Galleries Art and Web galleries
• Museum
• Art Material Factory- Canvas, Paint, Paper
• Framer
• Traditional, folk artists/ craftsman

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Internal Assessment: Students will accomplish assignments corresponding to each module, culminating in a total of 5 internally assessed assignments as integral components of Comprehensive Continuous Evaluation.

External Assessment: There will be an external assessment through Viva Voce, carrying a weightage of 50 marks.

Bibliography:

Doss, E. (2014). *Memorial Mania: Public Feeling in America.* University of Chicago Press.

Howard, J. (2017). *A Survey of the Literature of Visual Art: Classic and Contemporary Writings.* Lund Humphries.

Kwon, M. (2002). *One Place after Another: Site-Specific Art and Locational Identity.* MIT Press.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook.* SAGE Publications.

Rosenthal, M., & Trodd, T. (Eds.). (2003). *Mapping the Terrain: New Genre Public Art.* Bay Press

3.5   Major Elective

Course Title	History of Western Art Specialization Theory-Portraiture
Course Code	327311
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Identify the events in the history and interpret its impacts on portraiture. • Analyze and compare processes of change, growth and development of portraiture according to periodical changes. • Mark, criticize and select various techniques of various materials and media. Examine and compare it with recent trends. Define their own interest and style through own experiments and practical.
Module 1(Credit 1) Ancient Portraits	
Learning Outcomes	After learning the module, learners will be able to • Interpret the approach of portraiture through visual art • Classify and relate the consequences formulating a particular style and techniques • Appraise the theme and its connection and connotation towards society (art as a need within society) • Criticize with minute details with respect to available spaces, surfaces, subjects, compositions, techniques, color schemes and its overall impact as a whole.
Content Outline	• Masks, plastered skulls and stone cut portraits • Egyptian era (Mask of Tutankhamun, Nefertiti, Sphinx, other figurines etc. • Greek-Roman era (Praxaiteles, Lysippos, Myron, Sculptures of Kouros-Kore, Kritios Boy, Sculptures in marble, bronze, terracotta etc.) • Mycenaean era (Masks, figurines, statues, painted portraits etc.) • Byzantine era (portraits in Hagia Sophia, St. Catherine Monastery etc.)
Module 2 (Credit 1) Medieval Portraits	
Learning Outcomes	After learning the module, learners will be able to • Identify the origin of basic concepts and characteristics of portraiture in each era • Analyze and compare the influence of surroundings on portraiture • Interpret themes, surfaces and techniques • Conclude and relate its impact on self creations
Content Outline	• Christian and Romanesque (Berlinghiero, Lucchese school etc.) • Renaissance (Leonardi Da Vinci, Michaelangelo, Raphael etc.) • Classical (Heinrich Fuger, Poussin etc.) • Genre (Vermeer, Antonio Rotta, Watteau etc.)
Module 3 (Credit 1) Post Medieval Portraits	
Learning Outcomes	After learning the module, learners will be able to • Perceive the change in art thoughts and themes according to surrounding conditions • Evaluate the approach towards portraiture as a strong tool of expression and presentation • Adapt its influence with respect to new ideology • Propose and design with current practicalities to modify own

	ideas
Content Outline	• Neo classicism (Jaques David, Ingres etc.) • Impressionism- Pre and Post (Manet, Monet, Edgar Degas, Mary Cassatt etc.) • Expressionism- Pre and Post • (Kandinsky, Edvard Munch, Egon Schiele, Kirchner, Modigliani, etc.) • Cubism (Picasso, Braque, Juan Gris etc.)
Module 4(Credit 1) Modern Portraits	
Learning Outcomes	After learning the module, learners will be able to • Interpret new modern approach to portraiture with new various media • Analyze and perceive changing views with respect to emerging ideas, modern media and techniques • Imagine and visualize with new perspectives • Organize own creative view and pattern by analyzing and finding own developed style
Content Outline	• Surrealism (Salvador Dali, Rene Magritte, Dorothea Tanning etc.) • Abstract Expressionism (Oscar Kokoschka, Erich Heckle, Kathe Kollwitz, etc.) • Pop-Op Art (Andy Warhole, Richard Hamilton, Yayoi Kusama etc.) • Modern (George Baselitz, Kehinde Wiley, Shadi Ghadirian, etc.)

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment- Students will complete assignments based on each module, resulting in total of five internally assessed assignments, carrying a weightage of 50 marks.
Theory based question-answers
Theory based observations and practical works
External Assessment-There will be a university exam as an external assessment carrying a weightage of 50 marks

Reference Books

Andrew, L. (2011). *Drawing Head and Hand.*
    Titian books.
Bert, D. (2013). *Key to Drawing*.
    Fw media.
Clark, K. (1985). *Civilisation: A Personal View.*
    HarperCollins.
Gardner, H., & Kleiner, F. S. (2016). *Gardner's Art through the Ages: A Global History (15th ed.).* Cengage Learning.
Gombrich, E. H. (1995). *The Story of Art (16th ed.).*
    Phaidon Press.
Honour, H., & Fleming, J. (2009). *A World History of Art (7th ed.).* Laurence King
    Publishing.
Janson, H. W., & Janson, A. F. (2016). *History of Art (8th ed.).*
    Pearson.

Kleiner, F. S. (2016). *Gardner's Art through the Ages: A Concise Global History (4th ed.).* Cengage Learning.

Roskill, M., & Mercer, K. (2012). *Art History: A Student's Handbook.* Routledge.

Stokstad, M. (2017). *Art History (6th ed.).* Pearson.

Wilkins, D. G., Schultz, D. H., & Linduff, K. M. (2016). *Art Past, Art Present (6th ed.).* Pearson.

3.6   Research Project

Course Title	**Conceptual Progression and Data Collection- (T)**
Course Code	**357331**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Compare visual art concepts evolve over time through analysis and reflection. • Use effective methods for collecting data in visual art practice. • Improve artistic skills by combining conceptual growth with practical data collection techniques. • Develop clear communication of artistic ideas and processes within the visual art community
Module 1(Credit 1) Visual Art Concepts	
Learning Outcomes	After learning the module, learners will be able to • Analyze the evolution of visual art concepts across historical and contemporary contexts to evaluate their significance and relevance. • Synthesize diverse theoretical frameworks and artistic practices to develop original perspectives on visual art concepts. • Evaluate the impact of cultural, social, and technological factors on the development and interpretation of visual art concepts through critical examination and reflection. • Examine how visual art concepts have changed over time to understand their importance. • Combine different ideas and techniques to create new viewpoints on visual art concepts
Content Outline	• Historical Overview of Visual Art Concepts • Trends in Visual Art Concepts • Critical Reflection on Visual Art Concepts
Module 2 (Credit 1) Methods of Data Collection in Visual Art Practice	
Learning Outcomes	After learning the module, learners will be able to • Apply various data collection techniques in visual art practice to gather comprehensive and reliable information. • Demonstrate proficiency in selecting and implementing appropriate methods for collecting data in diverse artistic contexts. • Evaluate the effectiveness of different data collection approaches in enhancing artistic research and creative development.
Content Outline	• Traditional Methods of Data Collection in Visual Art • Contemporary Approaches to Data Collection in Visual Art • Experimental Methods in Data Collection for Visual Art
Module 3 (Credit 1) Case Studies data	
Learning Outcomes	• After learning the module, learners will be able to • Analyze case studies in visual art research to identify patterns, trends, and unique insights within diverse artistic contexts. • Synthesize information from case studies to develop informed perspectives and draw meaningful conclusions relevant to visual art practice. • Evaluate the relevance and applicability of case study findings in informing and enriching one's own artistic processes and creative outcomes.

Content Outline	• Case Studies in Traditional Artistic Techniques
	• Case Studies in Digital and New Media Art
	• Case Studies in Experimental and Interdisciplinary Art
Module 4(Credit 1) Integrating Theory and Practice	
Learning Outcomes	After learning the module, learners will be able to
	• Apply theoretical knowledge to inform and enhance practical artistic processes, fostering a deeper understanding of artistic concepts.
	• Synthesize theoretical frameworks with hands-on artistic experimentation to innovate and expand creative boundaries.
	• Evaluate the effectiveness of integrating theory and practice in visual art research to produce meaningful and impactful artistic outcomes.
Content Outline	• Theoretical Foundations in Visual Art Practice
	• Application of Theoretical Concepts in Artistic Creation
	• Critical Reflection on the Intersection of Theory and Practice

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment- Students will complete assignments based on each module, resulting in a total of five internally assessed assignments, carrying a weightage of 50 marks. They will collect data for their dissertation within the framework of the module given above, whichever is applicable to their topic.

External Assessment: Student will present their research proposal before external expert. There will be an external assessment through Viva Voce, carrying a weightage of 50 marks.

Reference Books

Arnheim, R. (2004). *Art and Visual Perception: A Psychology of the Creative Eye.* University of California Press.

Bann, S. (2000). *Paul Nash: Landscape and the Life of Objects.* Reaktion Books.

Elkins, J. (2003). *Visual Studies: A Skeptical Introduction.* Routledge.

Freedberg, D. (2007). *The Power of Images: Studies in the History and Theory of Response.* University of Chicago Press.

Harrison, C., & Wood, P. (Eds.). (2003). *Art in Theory 1900-2000: An Anthology of Changing Ideas.* Wiley-Blackwell.

Jones, A. (2007). *A Companion to Contemporary Art Since 1945*. Wiley-Blackwell.

Lübbren, N. (2000). *Rural Artists' Colonies in Europe, 1870-1910.* Manchester University Press.

Preziosi, D. (2009). *The Art of Art History: A Critical Anthology.* Oxford University Press.

Shiner, L. (2001). *The Invention of Art: A Cultural History.* University of Chicago Press.

Wallis, B., & American Folk Art Museum. (2001). *Blurring the Boundaries: Installation Art 1969-1996.* American Folk Art Museum in association with Harry N. Abrams

Course Syllabus- Portraiture
Semester IV

4.1   Major (Core)

Course Title	**Preparatory Artwork II (Specialization- Portraiture)**
Course Code	**417321**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Utilize research tools in the artistic process. • Translate their studies into creative works. • Generate ideas in various forms. • Invent new media and processes.
Module 1 (Credit 1) Documentation and Reference Sketching	
Learning Outcomes	After learning the module, learners will be able to • Classify and organize references effectively. • Establish connections between references and the creative process. • Utilize research tools proficiently within the creative process.
Content Outline	• Sketching for study • Photography for study • Reference collection- Textual, Images • Documentation in various forms- Video, Sound.
Module 2 (Credit 1) Preparatory Sketching for Canvas/Paper Work	
Learning Outcomes	After learning the module, learners will be able to • Translate their studies into creative work. • Visualize concepts in art form. • Demonstrate proficiency in preparatory sketching.
Content Outline	• Preparatory sketches in various media: Pencil, Pen, Ink, Watercolor, Pastels, etc.
Module 3 (Credit 1) Exploration of Variety	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate a variety of themes. • Generate ideas in various forms. • Design options in terms of aesthetic scenes
Content Outline	• Compositional variety • Variety in terms of pictorial form • Variety in terms of scale
Module 4 (Credit 1) Preparatory Exploration for Unconventional Media	
Learning Outcomes	After learning the module, learners will be able to • Invent new media and processes. • Construct ideas using unconventional media. • Explore new aesthetic ways to express themselves.
Content Outline	• Paint and pigment • Surface • Process • Traditional and unconventional media • Print • Installation • Exploration beyond canvas

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will generate numerous experiments and sketches as outlined in the modules. They will have the freedom to experiment with various media, processes, and techniques. Throughout the course, students will undertake a minimum of five exploratory assignments. These assignments will undergo internal assessment and will account for 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:
Andrew, L. (2011). *Drawing Head and Hand.*
    Titian books.
Bert, D. (2013). *Key to Drawing*.
    Fw media.
Kamath, V. (2016). *Sketching and Drawing*.
    Jyotsana Prakashan.
Kulkarni, A. (2008). *Sketching and Drawing*.
    Jyotsana Prakashan.
Tupe, S. (2008). *Sketching and Drawing*.
    Jyotsana Prakashan.
Tushar, M. (2015). *Head Study: Simplifying the Human Head*.
    Jyotsana Prakashan.
Vaze, P. (1999). *How to draw Human Figure.*
    Jyotsana Prakashan
Zarins, U. and Kenzdrats, S. (1777). *Anatomy: Understanding the Human Figure.*
    Exonicus LLC

4.2   Major (Core)

Course Title	Conventional Media Artwork II (Specialization- Portraiture)
Course Code	**417322**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Create artwork in conventional media • Demonstrate content in an appropriate form. • Create artworks based on specific selected theme. • Translate their studies into creative work.
Module 1 (Credit 1) Expression	
Learning Outcomes	After learning the module, learners will be able to • Express their points of view according to individual sensitivities. • Express their points of view in an aesthetical manner. • Formulate artwork based on personal experience
Content Outline	• Expressions • Emotional Sensitivities • Appropriate Rendering
Module 2 (Credit 1) Form	
Learning Outcomes	After learning the module, learners will be able to • Visualize concepts in an appropriate art form. • Demonstrate the possibilities of the selected form • Demonstrate appropriate use of pictorial devices
Content Outline	• Composition • Pictorial Devices • Material Possibilities
Module 3 (Credit 1) Content	
Learning Outcomes	After learning the module, learners will be able to • Generate ideas within the selected theme. • Demonstrate study-based content in their artwork • Create artwork as relevant to their preferences.
Content Outline	• Theme • Social Relevance • Contemporary Relevance • Philosophical Relevance • Cultural Relevance

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will create a minimum of three Portraiture, each approximately 12 sq. ft. in compositional arrangement, based upon the theme chosen by the students. They will build upon the exploration they have conducted. They are free to use canvas or paper according to their chosen theme
These assignments will undergo internal assessment and will account for 50 marks.
External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:
Arnheim, R. (1974). *Art and Visual Perception: A Psychology of the Creative Eye.* University of California Press.

Berger, J. (1972). *Ways of Seeing.*
    Penguin Books.
Gombrich, E. H. (2002). *The Story of Art (16th ed.).*
    Phaidon Press.
Hauser, A. (1951). *The Social History of Art (Vol. 1-4).*
    Vintage Books.
Klee, Paul. (1975). *Paul Klee on Modern Art*
    Faber & Faber.
Lippard, L. R. (1983). *Overlay: Contemporary Art and the Art of Prehistory.*
    Pantheon Books.
Lucie-Smith, E. (1999). *The Thames and Hudson Dictionary of Art Terms.*
    Thames & Hudson.
MoMA. (2004). *Drawing Now: Eight Propositions.*
    The Museum of Modern Art.
Stiles, K., & Selz, P. (2006). *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings.* University of California Press.
Sontag, S. (1977). On Photography.
    Farrar, Straus and Giroux.
Sylvester, D. (1987). Interviews with Francis Bacon.
    Thames & Hudson.

4.3   Major (Core)

Course Title	Unconventional Media Artwork II (Specialization- Portraiture)
Course Code	417323
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Create artwork using unconventional media. • Demonstrate content in an appropriate form. • Create artworks based on specific selected themes. • Translate their studies into creative works.
Module 1 (Credit 1) Material and Medium	
Learning Outcomes	After learning the module, learners will be able to • Express their points of view using various mediums. • Explore neo-aesthetics through unconventional materials. • Formulate artwork using unconventional materials.
Content Outline	• Traditional Materials • Unconventional Materials • New Media • Non-Canvas Mediums
Module 2 (Credit 1) Process and Method	
Learning Outcomes	After learning the module, learners will be able to • Explore new processes and methods • Use technological devices in artwork • Revisit traditional processes and methods
Content Outline	• Traditional process and methods • Technological devices • Unconventional processes and methods

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will create a minimum of two portraiture in unconventional media and methods etc. based upon the theme chosen by the students. They will build upon the exploration they have conducted.
These assignments will undergo internal assessment and will account for 50 marks.
External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work. Additionally, they will provide a concept note for each artwork as part of the assessment process.

Bibliography:
Baxandall, M. (1988). *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style.* Oxford University Press.
Belting, H. (2001). *The Invisible Masterpiece.*
    University of Chicago Press.
Bishop, C. (2006). Participation.
    MIT Press.
Cramer, F. (2014). *What Is Post-Digital?*
    HYBRID Publishing.
Grau, O. (2018). *Virtual Art: From Illusion to Immersion.*
    MIT Press.
Greene, R. (2004). *Internet Art (World of Art).*

Thames & Hudson.

Greenberg, C. (1961). *Art and Culture: Critical Essays.*
    Beacon Press.

Hughes, R. (1980). *The Shock of the New.*
    Thames & Hudson.

Kemp, M. (1990). *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat.* Yale University Press.

Lopes, D. M. (2010). *A Philosophy of Computer Art.*
    Routledge.

Manovich, L. (2001). *The Language of New Media.*
    MIT Press.

Paul, C. (2006). *Digital Art (World of Art).*
    Thames & Hudson.

Popper, F. (2007). *From Technological to Virtual Art.*
    MIT Press.

Rush, M. (2005). *New Media in Art (World of Art).*
    Thames & Hudson.

Sennett, R. (2008). *The Craftsman.*
    Penguin Books.

Wilson, S. (2002). *Information Arts: Intersections of Art, Science, and Technology.*
    MIT Press.

Wolff, J. (1993). *The Social Production of Art (2nd ed.).*
    New York University Press.

4.4   Major Elective

Course Title	History of Indian Art Specialization Theory-Portraiture
Course Code	**417311**
Course Credits	**4**
Course Outcomes	After going through the course, learners will be able to • Identify the events in the history and interpret its impacts on portraiture. • Analyze and compare processes of growth and development of art according to periodical changes. • Mark, criticize and select various techniques of various masters. Examine and compare it with recent trends. Define their own interest and style through portraiture practicals.
Module 1(Credit 1) Ancient Portraiture	
Learning Outcomes	After learning the module, learners will be able to • Interpret the approach of composition through portraits • Classify and relate the consequences formulating a particular style and techniques • Appraise the theme and its connection and connotation towards society (art as a need within society) • Criticize with minute details with respect to available spaces, surfaces, subjects, compositions, techniques, color schemes and its overall impact as a whole.
Content Outline	• Indus culture (Dancing girl, Priest, Mother Goddesses, terracotta figurines etc. • Maurya (Yaksha-Yakshi, statues and statuettes, stone-terracotta figurines etc.) • Shunga-Kanva (Yaksha-Yakshi. Stone-terracotta figurines etc.) • Gandhar (Buddha, Bodhisattva other God-Goddesses etc.) • Kushana (statue of Kanishka, other kings, Buddha, Bodhisattva other etc.) • Ajanta (Padmapani, Vajrapani etc.)
Module 2(Credit 1) Medieval Indian Portraits	
Learning Outcomes	After learning the module, learners will be able to • Identify the origin of basic concepts and characteristics of each art movement • Analyze and compare the influence of surroundings on visual art • Interpret themes, surfaces and techniques • Conclude and relate its impact on self creations (as part of narrative or day to day life picturization)
Content Outline	• Mughal Miniature Portraiture • Portraits in medieval Indian murals
Module 3(Credit 1) Academic and Pre Independence-Portraiture	
Learning Outcomes	After learning the module, learners will be able to • Perceive the change in art thoughts and themes according to

	surrounding conditions
	• Evaluate the approach towards visual art as a strong tool of expression and presentation
	• Adapt its influence with respect to new ideology
Content Outline	• Introduction of Govt. of Art and Crafts schools
	• Royal Academic Art Education System in India
	• Loss of Indian Style of Painting
	• Introduction of European realism in India
	• Raja Ravi Varma,
	• Pestanji Bomanji,
	• M.V. Dhurandar, M.F. Pithwala A.X. Trinidad,
	• Amruta Shergil
Module 4(Credit 1) Post Independence Portraiture	
Learning Outcomes	After learning the module, learners will be able to
	• Interpret new modern approach to visual art with new various media
	• Analyze and perceive changing views with respect to emerging ideas
	• Imagine and visualize with new perspectives
	• Organize own creative view and pattern towards own ideas
Content Outline	• 2nd generation of the artist and their style and innovations with Europeans styles
	• Mali, Madhav Satwalekar
	• S.L.Haldankar, G.L.Haldankar,
	• Gopal Deuskar, J.D. Gondhalekar
	• N.S. Bendre
	• Shankar B. Palshikar
	• Baburao Painter
	• Baburao Sadwelkar
	• M.R. Achrekar
	• Ravidra Mistry
	• Bikash Bhattacharjee
	• John Fernandes

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment- Students will complete assignments based on each module, resulting in total of five internally assessed assignments, carrying a weightage of 50 marks.
Theory based question-answers
Theory based observations and practical works
External Assessment-There will be a university exam as an external assessment carrying a weightage of 50 marks

Reference Books

Dalmia, Y., & Vajpeyi, A. (2013). *Modern Indian Art: The Dialogue of Tradition and Modernity.* Oxford University Press.
Garg, S., & Sahoo, S. K. (Eds.). (2012). *The Modern Indian Art History, Artists, Artworks and Aesthetics.* Kalpaz Publications.
Gombrich, E. H., & Chaudhuri, S. (2012). *Indian Art (Vol. 27).* Oxford University Press.
Hegde, A., & Ramachandran, N. (Eds.). (2015). *Indian Art: Oxford History of Art.* Oxford University Press.
Kamath, V. (2016). *Sketching and Drawing*.

Jyotsana Prakashan.

Kulkarni, A. (2008). *Sketching and Drawing*.
　　Jyotsana Prakashan.

Rajadhyaksha, A., & Dalmia, Y. (Eds.). (1997). *Indian Art: An Overview.*
　　Marg Publications.

Tupe, S. (2008). *Sketching and Drawing*.
　　Jyotsana Prakashan.

Tushar, M. (2015). *Head Study: Simplifying the Human Head*.
　　Jyotsana Prakashan.

Vaze, P. (1999). *How to draw Human Figure.*
　　Jyotsana Prakashan

Zarins, U. and Kenzdrats, S. (1777). *Anatomy:Understanding the Human Figure.*
　　Exonicus LLC

4.5   Research Project

Course Title	Research Project- Report Writing
Course Code	457231
Course Credits	6
Course Outcomes	After going through the course, learners will be able to • Improve critical thinking by analyzing artworks deeply. • Enhance research skills by studying art history and current trends. • Boost creativity by creating original artworks with depth and skill. • Develop better communication through clear writing and speaking about art.

Student will prepare their Research Project from following types of research in visual arts
The word limit for the Project will be from 3500- to 5000.

- **Historical Research**: Investigating the historical context, evolution, and influences on specific art movements, artists, or styles.
- **Material and Technical Research**: Studying the materials, techniques, and processes used in creating artworks, including conservation and restoration methods.
- **Comparative Research**: Analyzing similarities and differences between artworks, artists, or artistic traditions across different cultures, periods, or styles.
- **Practice-Based Research**: Conducting research through artistic practice, experimentation, and exploration, often leading to the creation of new artworks or techniques.
- **Critical and Theoretical Research**: Examining artworks through critical analysis and theoretical frameworks, exploring concepts such as aesthetics, semiotics, or cultural studies.
- **Interdisciplinary Research**: Integrating insights and methodologies from other disciplines such as psychology, sociology, anthropology, or science to understand visual art in broader contexts.
- **Curatorial Research**: Researching artworks for exhibition purposes, including selection, interpretation, and presentation within gallery or museum settings.

Internal Assessment: Students will be internally assessed through assignments, carrying a weightage of 100 marks.
External Assessment: There will be an external assessment through Viva Voce, carrying a weightage of 50 marks.

Annexure 4
Evaluation format of Research Project

Evaluation Report of Internship
(To be filled by External Examiners)

Name of the University Dept: Drawing & Painting Department
Department Code:
Programme: Master of Visual Arts
Semester: II

Name of the Candidate:
Specialization
Name and Place of the Internship:
Title of Internship Project:
Duration:

Evaluation Scheme

Sr. No.	Type of Evaluation	Criteria for Evaluation	Marks Obtained
1	External Evaluation For Internship Period (50)	**A) Professional Behavior Evaluation (25)**	
		1) Punctuality (5)	
		2) Sincerity (5)	
		3) Initiative (5)	
		4) Commitment (5)	
		5) Attitude (5)	
		Work Assessment (25)	
		1) Execution of concepts (5)	
		2) Execution (5)	
		3) Work quality (5)	
		4) Application of knowledge (5)	
		5) Innovation (5)	
		Total External (50)	
2	Internal Evaluation (50)	Daily dairy and Notes (25)	
		Viva & Presentation (25)	
		Total Internal (50)	
		Total (100)	

Rubric for Internship Evaluation Scheme

Evaluation Point	Marks	
1) Punctuality	5	**Level 5: Exceptional** Consistently early, meets all deadlines, communicates delays promptly, maintains unwavering punctuality, and demonstrates exceptional time management skills.
	4	**Level 4: Exceeds Expectations** Mostly arrives early, meets deadlines with rare extensions, communicates minor delays, maintains good overall punctuality, and effectively manages time
	3	**Level 3: Proficient** Usually on time with minor delays, generally meets deadlines with occasional extensions, communicates substantial delays, maintains adequate punctuality, and manages time well.
	2	**Level 2: Needs Improvement** Frequent lateness, struggles with deadlines needing reminders, inadequate communication about lateness, inconsistent punctuality, and needs improvement in time management.
	1	**Level 1: Unsatisfactory** Frequent lateness, consistently misses deadlines, rarely communicates about lateness, serious punctuality issues, and poor time management skills affecting productivity.
2) Sincerity	5	**Level 5: Exemplary** Consistently communicates transparently, puts forth genuine effort, upholds unwavering integrity, fosters respectful collaboration, and actively seeks personal growth.
	4	**Level 4: Strong** Usually communicates openly, consistently shows dedicated effort, maintains ethical behavior, contributes to positive interactions, and is receptive to feedback.
	3	**Level 3: Proficient** Generally communicates sincerely, displays proficient effort, demonstrates ethical conduct with minor exceptions, cooperates respectfully, and considers feedback.
	2	**Level 2: Developing** Inconsistently communicates transparently, effort varies, occasional ethical lapses, interactions sometimes lack respect, and struggles with feedback.
	1	**Level 1: Unsatisfactory** Frequently lacks transparent communication, consistently falls short on effort, disregards ethics, disrupts team dynamics, and resists feedback consistently.
3) Initiative	5	**Level 5: Exceptional** Consistently takes innovative steps beyond tasks, independently solves complex challenges, actively seeks additional learning opportunities, collaborates as a mentor, and consistently introduces novel ideas.
	4	**Level 4: Exceeds** Expectations Takes initiative to expand tasks, creatively solves problems, engages in extra learning, collaborates effectively, and contributes fresh perspectives.
	3	**Level 3: Proficient** Occasionally goes beyond tasks, addresses challenges with some independence, seeks learning opportunities, cooperates well with others, and suggests improvements.
	2	**Level 2: Needs Improvement** Rarely takes initiative beyond tasks, struggles with problem-solving independently, focuses mainly on assigned work, engages in basic collaboration, and occasionally suggests minor improvements.
	1	**Level 1: Unsatisfactory** Rarely shows initiative, heavily relies on guidance for problem-solving, lacks engagement in learning opportunities, minimally collaborates, and seldom offers improvement suggestions
4) Commitment	5	**Level 5: Exemplary** Demonstrates unwavering dedication, consistently going above and beyond, actively seeks additional responsibilities, willingly invests extra time, and exhibits a strong sense of ownership.
	4	**Level 4: Strong** Displays strong commitment, meets expectations consistently, takes initiative to support team goals, occasionally invests extra effort, and shows responsibility towards tasks.
	3	**Level 3: Proficient** Maintains satisfactory commitment, meets requirements consistently, participates willingly in team efforts, demonstrates consistency in effort, and takes responsibility for assigned work.
	2	**Level 2: Needs Improvement** Exhibits uneven commitment, sometimes falling short of expectations, lacks proactive involvement in team endeavors, occasionally requires motivation, and inconsistently fulfills responsibilities.
	1	**Level 1: Unsatisfactory** Demonstrates minimal commitment, frequently misses expectations, lacks enthusiasm for team efforts, rarely puts in extra effort, and often neglects responsibilities.

5) Attitude	5	**Level 5: Exemplary** Consistently maintains a positive and proactive attitude, inspiring and motivating others, even in challenging situations, and actively contributing to a harmonious work environment.
	4	**Level 4: Strong** Displays a consistently positive attitude, fosters a collaborative atmosphere, handles challenges with resilience, and contributes to a constructive team environment.
	3	**Level 3: Proficient** Maintains a generally positive demeanor, cooperates effectively with peers, approaches challenges with flexibility, and contributes to a functional team dynamic.
	2	**Level 2: Needs Improvement** Demonstrates an inconsistent attitude, occasionally impacting team dynamics negatively, shows reluctance toward challenges, and needs encouragement to maintain positivity.
	1	**Level 1: Unsatisfactory** Frequently exhibits a negative attitude, often causing disruptions in the team, struggles with challenges, and has a notable adverse impact on the work environment.
6) Understanding of concepts	5	**Level 5: Exemplary** Demonstrates an exceptional grasp of complex concepts, applies theoretical knowledge effectively to practical situations, and consistently provides insights that enhance project outcomes.
	4	**Level 4: Strong** Displays a strong Applicaion of core concepts, effectively integrates theoretical understanding into tasks, and consistently contributes valuable insights to discussions.
	3	**Level 3: Proficient** Maintains a solid grasp of fundamental concepts, applies theoretical knowledge competently, and contributes insights that contribute to task accomplishments.
	2	**Level 2: Needs Improvement** Exhibits uneven understanding of key concepts, struggles at times to translate theory into practice, and may require additional guidance to fully comprehend complex ideas.
	1	**Level 1: Unsatisfactory** Displays a limited understanding of essential concepts, struggles to apply theoretical knowledge, and frequently requires significant guidance and clarification
7) Execution	5	**Level 5: Exemplary** Consistently executes tasks flawlessly, demonstrating exceptional attention to detail, precision, and a proactive approach that consistently exceeds expectations.
	4	**Level 4: Strong** Executes tasks competently, consistently delivering high-quality work, paying attention to details, and showing initiative to ensure tasks are completed effectively.
	3	**Level 3: Proficient** Executes tasks with proficiency, generally meeting requirements and standards, and effectively manages work to achieve objectives within established guidelines.
	2	**Level 2: Needs Improvement** Displays inconsistent execution of tasks, occasionally falling short of expectations, requiring additional guidance to meet standards, and demonstrating a need for improved attention to detail.
	1	**Level 1: Unsatisfactory** Consistently struggles with task execution, failing to meet expectations, showing significant lapses in attention to detail, and frequently requiring extensive supervision and intervention
8) Work quality	5	**Level 5: Exemplary** Consistently produces work of exceptional quality, demonstrating meticulous attention to detail, creativity, and a consistent ability to exceed expectations.
	4	**Level 4: Strong** Delivers work of consistently high quality, showing proficiency in meeting expectations, attention to detail, and occasional displays of creativity.
	3	**Level 3: Proficient** Maintains solid work quality, consistently meeting standards and expectations, and demonstrates effective attention to detail and accuracy.
	2	**Level 2: Needs Improvement** Produces work with occasional quality issues, requiring guidance to meet expectations, and showing a need for improvement in attention to detail.
	1	**Level 1: Unsatisfactory** Consistently produces work with significant quality deficiencies, failing to meet expectations, lacking attention to detail, and requiring constant intervention and revision
9) Application of knowledge	5	**Level 5: Exemplary** Consistently demonstrates a sophisticated application of theoretical knowledge, effectively adapting concepts to complex real-world scenarios, and contributing innovative solutions.
	4	**Level 4: Strong** Regularly applies theoretical knowledge effectively to practical situations, demonstrating a strong ability to bridge the gap between theory and practice.
	3	**Level 3: Proficient** Demonstrates a solid application of acquired knowledge to

		tasks, consistently translating theoretical concepts into practical applications.
	2	**Level 2: Needs Improvement** Displays uneven application of knowledge, occasionally struggling to connect theory with practical tasks, and requiring guidance to ensure accurate implementation.
	1	**Level 1: Unsatisfactory** Frequently struggles to apply knowledge effectively, showing significant difficulties in connecting theory to practical situations, and requiring constant support and direction.
10) Innovation	5	**Level 5: Exemplary** Consistently demonstrates a remarkable ability to generate groundbreaking ideas, fosters a culture of innovation, and contributes significantly to unique solutions that drive the organization forward.
	4	**Level 4: Strong** Frequently contributes innovative ideas and approaches, fostering an environment that encourages creative thinking and occasionally introducing unique solutions.
	3	**Level 3: Proficient** Regularly suggests fresh ideas, contributing to new perspectives, and occasionally provides innovative solutions to challenges.
	2	**Level 2: Needs Improvement** Occasionally offers innovative suggestions but often relies on traditional approaches, requiring encouragement to think more creatively.
	1	**Level 1: Unsatisfactory** Rarely exhibits innovation, struggles to suggest unique ideas, and tends to rely heavily on conventional methods without introducing novel solutions

Evaluation Template for External Jury of Practical Courses

Code Course	Evaluation according the Course outcomes and learning outcomes	Marks	Marks
PG1.1 **Creative Painting, I (P)**			
Feedback and Recommendations from the Jury 1) 2) 3) 4)	Sources and techniques	10	
	Experiments of painting styles	10	
	Comprehensive knowledge of various art forms	10	
	Different mediums and adaption to different spaces	10	
	Unique expression	10	
		TOTAL	
PG1.2 **Portraiture I (P)**			
Feedback and Recommendations from the Jury 1) 2) 3) 4)	Likeness and character	10	
	Composition and lighting	10	
	Experiments of various mediums	10	
	Aesthetic nuances of Portrait	10	
	Expression quality	10	
		TOTAL	
PG1.3 **Mural- I (P)**			
Feedback and Recommendations from the Jury 1) 2) 3) 4)	Techniques and Experiments of materials	10	
	Development of artistic style	10	
	Experiments of composition	10	
	Estimate expenses	10	
	Finesse and scheme	10	
		TOTAL	
PG1.5 **I) Creative Crafts (P)**			
Feedback and Recommendations from the Jury 1) 2) 3) 4)	Utility and decoration purposes	10	
	Entrepreneurship skills	10	
	Stylistic perspective.	10	
	Study of traditional art forms	10	
	Aesthetic appeal	10	
		TOTAL	

PG1.5 **II) Landscape Painting (P)**			
Feedback and Recommendations from the Jury	techniques for painting landscapes	10	
1)	composition principles	10	
2)	Handling of medium	10	
3)	colour scheme and mood	10	
4)	creativity and style	10	
		TOTAL	
Signature of the Student (Name of Student) Seat No:	**Signature of the HOD** Date of Jury:	**Signature of the External Jury** (Name of External Jury)	

Annexure 4
Evaluation format of Research Project

Project Title:
Student Name:

Internal Evaluation (100 Marks):

Research Proposal	• Clarity and significance of the research question. • Feasibility and relevance of proposed methodology. • Adequacy of literature review.	20 Marks
Visual Presentation	• Creativity and originality in visual representation. • Clarity of visual elements (charts, graphs, images, etc.). • Consistency in design and layout. • Effective use of color, typography, and other design principles	30 Marks
Data Analysis and Interpretation	• Accuracy and thoroughness of data collection. • Depth of data analysis and interpretation. • Appropriateness of statistical methods (if applicable). • Insightfulness of conclusions drawn from the data.	25 Marks
Critical Thinking and Argumentation	• Logical coherence of arguments presented. • Ability to critically evaluate findings. • Strength of connections between research question, data, and conclusions.	15 Marks
Presentation and Communication	• Clarity and organization of oral presentation (if applicable). • Ability to effectively communicate key findings. • Engagement with audience (if applicable).	10 Marks
	Total	

External Evaluation (50 Marks):

Originality and Contribution to Field	Novelty and uniqueness of research. Potential impact on the field of study. Contribution to existing knowledge.	20 Marks
Quality of Research	Rigor and validity of research methodology. Soundness of data analysis. Appropriateness of research design.	20 Marks
Presentation and Communication	Clarity and coherence of written report. Effectiveness of visual aids in conveying information. Overall professionalism and presentation quality.	10 Marks
	Total	