



DEPARTMENT OF FINE ARTS

TRIPURA UNIVERSITY

Suryamaninagar – 799022, Tripura, India

Date: 09/08/2023

A meeting of Task Force Committee is held on 09/08/2023 (Wednesday) at 11.30 a.m. in the chamber of Head, Department of Fine Arts, Tripura University to discuss on the following

Agenda:


1. To finalize the syllabus of UG programme under NEP – 2020.
2. Miscellaneous.

Members present:

- 1) Prof. Rajesh Bhowmik, Dept. of Fine Arts, T.U., Suryamaninagar
- 2) Mr. Abhijit Bhattacharjee, Principal (i/c), GCAC, Lichubagan, Agartala, Tripura
- 3) Mr. Arup Kumar Sinha, Asso. Prof. GCAC, Lichubagan, Agartala, Tripura
- 4) Mr. Debabrata Das, Asso. Prof., GCAC, Lichubagan, Agartala, Tripura
- 5) Dr. Pramit Parna Pal, Asso. Prof., GCAC, Lichubagan, Agartala, Tripura
- 6) Mr. Ramendy Kumar Das, Asst. Prof., GCAC, Lichubagan, Agartala, Tripura
- 7) Mr. Mukulendu Pathak, Asst. Prof, Dept. of Fine Arts, T.U., Suryamaninagar
- 8) Dr. Subrata Dey, Asst. Prof., Dept. of Fine Arts, T.U., Suryamaninagar
- 9) Mr. Sisir Thapa, Asst. Prof., Dept. of Fine Arts, T. U. Suryamaninagar
- 10) Mr. Mrinmoy Debbarma, Instructor, GCAC, Lichubagan, Agartala, Tripura
- 11) Mr. Sourav Debbarma, Instructor, GCAC, Lichubagan, Agartala, Tripura
- 12) Mr. Biplab Das, Instructor, GCAC, Lichubagan, Agartala, Tripura
- 13) Mr. Gopesh Debnath, Instructor, GCAC, Lichubagan, Agartala, Tripura

Resolution:

The following proposal for the course contents of the syllabus of Government College of Art and Craft, Agartala, Tripura, along with the course content and nomenclature of the column. no. 5 of the featured structure, which conforms to the NEP 2020, has hereby been unanimously accepted by all the members of the Task Force Committee and is now considered as ready to be submitted to the competent authority for approval.


Rajesh Bhowmik
Chairman
Task Force Committee

GOVERNMENT COLLEGE OF ART AND CRAFT

Agartala, Tripura

DEPARTMENT OF PAINTING

Draft syllabus for Painting according to the guidelines of TU, conforming with NEP 2020

(1st and 2nd Semester)

- **Painting** as Major Discipline Specific course (Core)
- **Painting** as Minor / General Elective course
- **Painting** as Interdisciplinary course

Yr	Sem	Major Discipline Specific course (Core)	Major Discipline Specific course (Core)	Minor/ General Elective	Interdisciplinary Course	Skill Enhancement Course/ Internship / Vocational / Dissertation	Ability Enhancement Course(Language)	Common value-Added Course/Project /Survey	Qualification Title(Credit requirement)
		4 CREDIT	4 CREDIT	4 CREDIT	3 CREDIT	3 CREDIT	3 CREDIT	2 CREDIT	40 CREDIT
1 st	I	Drawing & Painting	History of Drawing & Painting	i) Advt. Art ii) H/ Art	i) Advt. Art ii) H/ Art	Desktop Publishing /		NCC / NSS	Certificate in Faculty (40)*
		Modelling & Sculpture (M/S)	History of Modelling & Sculpture	i) D/P ii) Advt. Art iii) H/ Art	i) Advt. Art ii) H/ Art	Office Procedure and Practice /	NIL	PHYSICAL EDUCATION FOUNDATION OF YOGA & MEDITATION	
		Applied Art (A/A)	History of Applied Art	i) D/P ii) M/S iii) H/ Art	i) M/S ii) H/ Art	Tourism Transport and Travel Management			
		History of Art - I (H/Art)	History of Art - II	i) Advt. Art ii) M/S	i) Advt. Art ii) M/S				
	II	Drawing & Painting (D/P)	Method & Materials of Drawing & Painting	i) M/S ii) Advt. Art iii) H/ Art		Desktop Publishing /	Understanding and connecting with environment/	NCC / NSS	
		Modelling & Sculpture (M/S)	Method & Materials of Modelling & Sculpture	i) D/P ii) Advt. Art iii) H/ Art	NIL	Office Procedure and Practice /	Communicative Bengali /	PHYSICAL EDUCATION FOUNDATION OF YOGA & MEDITATION	
		Applied Art (A/A)	Method & Materials of Graphic Art	i) D/P ii) M/S iii) H/ Art		Tourism Transport and Travel Management	English Communication: Personal Communication Skill		
		History of Art - III (H/Art)	History of Art - IV (H/Art)	i) D/P ii) Advt. Art iii) M/S					

General course structure for B.V.A. Degree Program, as determined by the T.U. (1st and 2nd Semesters)

DEPARTMENT OF PAINTING

Nature – Tradition – Originality

1st Semester

1. Major Discipline Specific Course (Core): Painting

Paper 1.1 : Studio Practice (Practical paper)

Total marks: 100. (4 credits)

Objectives

- Learning to observe nature and the surrounding world keenly and deeply.
- Learning to express individual observations / thoughts / understandings / imagination etc. through pictorial forms. Innovative and creative ideas to be encouraged.

Handwritten signatures and dates at the bottom of the page, including: 09/08/2023, 09/08/2023, 09/08/2023, 09/08/2023, 09/08/2023, 09/08/2023, 09/08/2023, 09/08/2023.

Total marks: 100.(4 credits).

Objectives

- Learning to observe the visible world deeply, and to understand the underlying structure of everything.
- Learning to transfer one's individual perceptions of the visible world into two-dimensional surfaces.
- Learning to compose forms in the pictorial space.
- Learning to handle certain mediums used in Paintings.

Course content (guidelines for studio based practices):

- 1) Pencil / Pen / Charcoal studies from life (various subjects).
- 2) Brush drawings from life (various subjects).
- 3) Monochrome studies from life (various subjects).
- 4) Multicolour studies from life (various subjects).

Mediums: Pencil / Pen and ink / Charcoal and Watercolour etc. however, students may experiment with mediums as well.

Minimum number of artworks to be submitted –5, along with a sketchbook.

3. Interdisciplinary Course

Paper1.4 :Painting on Earthenware

Total marks: 100. (3 credits).

Objectives

- Learning to make images on earthenware which is an age old tradition across ages and cultures.
- Learning ground preparation and the handling of brushes and paints.
- Learning to solve the problems of composition.
- Producing colourful and decent handmade objects that can be used for decorative purposes.

Course content (guidelines for practices):

- 1) Practice of sketching from life and studying artworks on earthenware from different time periods of history.
- 2) Going through the process of simplifying drawings done from life.
- 3) Developing images on flat or three-dimensional earthenware.
- 4) Developing visual narratives, on earthenware.

Mediums: Gouache / Acrylic / Steiner / Enamel paint or any other suitable medium.

Minimum number of artworks to be submitted –3, along with a sketchbook.

2nd Semester

1. Major Discipline Specific Course (Core): Painting

Paper2.1 : Studio Practice (Practical paper)

Total marks: 100. (4 credits)

29/10/23

2023

9/8/23

9/8/23

9/8/23

9/8/23

9/8/23

9/8/23

into this college. From these exercise the college hereby suggests that, it might offer such courses to its students, which could be guided and operated by the existing faculties and be supported by the infrastructure it has got.

- From the above observation, the college suggests that:
 - I. The said Course may be developed as a *Choice based* paper, in which the students would have the freedom to select any one of the multiple areas of study (to be specified below), to be offered by the college.
 - II. The areas of study as it has been mentioned above, would be taught in the college campus and to be operated by its faculties.
 - III. In addition to this, the college may also arrange workshops, which are to be conducted by resource persons from outside, who will train the students about certain craftworks. This may be considered as an additional option, alongside whatever has been offered by the college, against the concerned area of the course structure. This however, is subject to availability of such resource persons, and on the availability of financial and infrastructural supports.
 - IV. As an additional option for the willing students, the college may also think about sending them to certain government institutes located in nearby areas of the college campus, which are known for dealing with certain craftworks; so that they can learn about and develop skills in making certain craftworks. In order to achieve this, The college may tie-up with such institutes and to send a certain number of students there (according to the ability of the said institutes to accommodate students) for a limited period of time.
 - V. However, in any case, the college highly recommends that the students should learn something which is related to visual arts or crafts, against this particular course (skill enhancement / internship / vocational / dissertation), either from the college or from outside, whatever be the case. The college further recommends that, this course may be designated as a Practical paper.
- **Nomenclature:** In accordance with the above discussion, the Government College of Art and Craft hereby proposes the course, as specified against the column no. 5 (Skill enhancement course/ Internship/ Vocational/ Dissertation) of the General Course Structure for B.V.A. Degree Program, may be indicated as Skill Enhancement Course. Accordingly the said course will be described as *Skill Enhancement Course* henceforth.

1st Semester

Paper 1.5 : Skill Enhancement Course (Practical paper)

Total marks: 100. (3 credits)

Students may choose any one subject from the following:-

A. Print Making / Graphics (Relief method)

Course guidelines:

- Introductory ideas to Relief / Cameo method of Print making.
- Making Paper Collages with one colour.
- Making prints with relief / cameo method (Linocuts / Wood cuts. Single / Multi colour).
- Submission: At least one artwork (and at least two fresh prints of it), along with one collage.

B. Textile (Tie & Dye)

Course guidelines:

by
09/08/23

C.N. L. Man
9/8/23

Amisham
9/8/23

Don
9/8/23

Zuhair
9.8.23

B. Manu
9/8/23

9.8.23

Shubh
7/8/23

Saharsh
9/8/23

Sr
9/8/23

DEPARTMENT OF APPLIED ART
1st SEMESTER

1.-MAJOR DISCIPLINE SPECIFIC COURSE (CORE)

A. Paper - DSCAA-1.1 : Studio Practice (Practical paper)

Total marks: 100 (4credits)

OBJECTIVES:

- Learning to observe nature and the surrounding world keenly and deeply.
- Learning to express individual observations / thoughts / understandings / imagination etc. through pictorial forms. Innovative and creative ideas to be encouraged.
- Learning to use pictorial space in appropriate and effective ways.
- Learning about the characters of different media used in paintings and drawings and developing skills in handling those media.
- Learning about the basic principle, characters, construction, anatomy, form of letter along with application of calligraphy in design.

COURSE CONTENT (Guidelines for studio/ outdoor practices):

OBSERVATIONAL DRAWING & STUDIES:

- i) Exercises drawing and studies from life, nature and surrounding like human figure with its movement and organic and inorganic forms , animals in movement, simple portrait studies, study of plants its details like trees, grass, flowers, leaves, fruits etc. object and still life study, antique study using pencil, pen, charcoal, ink, watercolor with mono & multi color etc. Line drawing to mass drawings to develop an understanding of light & shade, color, perspective in nature, object, life etc.

CALLIGRAPHY:

- ii) Simple calligraphic strokes in pencil, to understand principles of spacing, Introduction to types of pencil. The layout and basic construction or anatomy of letter and forms are practiced. Different characters and fonts are practiced using pencil, pen, brush & ink and multi color.

PICTORIAL COMPOSITION:

- iii) Execute simple exercises in Collages to understand visual elements-balance, contrast, color balance, perspective, rhythm, movement etc. To create simple compositions / illustrations to simple story/ tales/ narratives using pencil, pen, brush & ink and multi color. Paintings are to be executed with simple subjects from the surroundings using poster colors, Watercolors and Acrylic colors etc.

- Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Gouache, Acrylics etc. Students may experiment with mediums as well.
- Minimum number of artworks to be submitted – 10, along with a sketch book, containing sketches and other relevant practices.

Subbarao 9/22/23

[Signature] 09/08/2023

[Signature] 2023

[Signature] 9/8/23

[Signature] 9/8/23

[Signature] 9/8/23

[Signature] 9.8.23

[Signature] 9/8/23

[Signature] 9/8/23

B. Paper - DSCAA-1.2 : Introduction of Applied Art (Theory paper)

Total marks: 100 (4credits)

OBJECTIVES:

- Getting familiar with some commonly used terms of Applied Art along with their meanings, for a deeper, better and easier understanding of the subject.
- Obtaining introductory knowledge about some materials and techniques used in Applied Art. This would enable the practitioners to deal with various mediums in an effective way.
- Learning about various artworks / design done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of the subject and accordingly can set the standard for their future practices.

COURSE CONTENT:

- Terminologies-1: Line, Colour, Hue, Tone, Texture, Volume, Form and Shape, Space, Perspective, Horizontal, Vertical and Diagonal lines, Composition, Elements of composition/ design, Chiaroscuro, Sfumato, Contour, Sketch, Drawing, Still life, Life drawing, Portrait, Landscape, Illustration, Modeling etc.
- Materials and Methods-1: Types of Papers, types of Pencil, types of Pen, types of Brush Fixatives, different surface and its use, Ink, Methods of using Watercolor, Acrylic, Gouache, wash, tempera, oil, Calligraphy and its use & methods etc.
- Glimpses of Indian art: Selective paintings from Indian miniature painting (at least 2 works), Indian Manuscript painting (at least 2 works), Book illustration from pre-independent post-independent India and contemporary illustration (at least 3 works). (Studies will be image based).
- Glimpses of traditional Indian art: Selective paintings from the living traditions of India: different schools of folk art (at least 4 works). (Studies will be image based).
- Origins of Calligraphy –Selective Chinese calligraphy (at least 3 works).

Reference:

1. Complete Book of Drawing Technique - Peter Stanyer.
2. Fun with the Pencil – Loomis. 3) Dynamic Figure Drawing – BurneHogart
3. Anatomy and Drawing by Victor Perard
4. Keys to Drawing by Bert Dodson
5. A History of Calligraphy by Albertine Gaur.

2.- MINOR/GENERAL ELECTIVE COURSE

Paper - GECAA-1.3 : Calligraphy & Typography

Total marks: 100 (4credits)

OBJECTIVES:

- Learning about anatomy, structure, form of different types of lettering.
- Learning to chose the pattern the calligraphy according to the need of design.
- Learning t develop the design with types like logo, symbol etc.
- Learning to compose forms in the pictorial space.
- Learning to handle certain mediums used in Calligraphy and Typography.

COURSE CONTENT (guideline for studio practice)

Subansu
9/8/23

9/8/23

9/8/23

9/8/23

9/8/23

9/8/23

9.8.23

9/8/23

9/8/23



COURSE CONTENT (Guidelines for studio/ outdoor practices):

PORTRAITURE

- i) Study specifically related to the 'head' which would mean the observation of head in different angles. Pencil drawings. Studies of the sitter to understand proportion, structure, expression using pencil, pen, brush & ink, poster colors, Watercolors and Acrylic colors etc.

PRINTING

- ii) Printing in Applied arts is primary understanding of repetitive patterns, which are commonly used in creating effective printing images. Impressions with the help of easily available materials like leaves, vegetables, wood, etc. Stencil cuts are also part of the study. Study of Relief Printing (Wood/Lino) will be done while composing simple figurative forms. Creating repetitive printing patterns.

TYPOGRAPHY

- iii) Basic Typography construction of basic letter forms– Type Terminology & design color, optical and mechanical spacing with type or letter form for visual message type specification for design. Hand drawn rough visuals, using various instruments along with basic design software tools of computer. In-depth understanding of design elements such as typography, color layout, image and symbol/logo/icon, will be explored. Understandings of conceptualizing and designing corporate identity, other communication materials.

- Mediums: Pencil, Pen & Ink, Charcoal, Water colour, Gouache, Acrylics etc. Students may experiment with mediums as well.

- Minimum number of artworks to be submitted – 12, along with a sketch book, containing sketches and other relevant practices.

B. Paper - DSCAA-2.2 : Introduction of Applied Art (Theory paper)

Total marks: 100 (4credits)

OBJECTIVES:

- Getting familiar with some commonly used terms of Applied Art along with their meanings, for a deeper, better and easier understanding of the subject.
- Obtaining introductory knowledge about some materials and techniques used in Applied Art. This would enable the practitioners to deal with various mediums in an effective way.
- Learning about various artworks / design done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of the subject and accordingly can set the standard for their future practices.

COURSE CONTENT:

- i) Terminologies-1: Portrait study, Caricature, Printing, Stencil, woodcut, Linocut, Reverse print, Typography, Font, Applied Art, Commercial art, Non-commercial art, Advertisement, Logo, Trade mark, Symbol, Press ad, Magazine ad, etc.
- ii) Materials and Methods-1: Principles of Design, Lino/ wood cut process, Methods of Typography etc.
- iii) Glimpses of Asian art: Selective paintings from Chinese landscape (at least 2 works), Japanese wood block printing (at least 2 works), (Studies will be image based).

10
09/08/2023

Subhas
09/08/2023

09/08/2023

09/08/2023

09/08/2023

09/08/2023

09/08/2023

09/08/2023

- Obtaining introductory knowledge about some materials and techniques used in sculpture. This would enable the practitioners to deal with various medium in an effective way.
- Learning about various artworks done by different artists in different periods of time, across the globe, so that the students can get an idea about the diversity of subject and accordingly can set the standard for their future practice.

Course content:

- 1) **Terminology** 1: Form and Shape, Space, Perspective, Horizontal, Vertical, and Diagonal lines, Elements of composition, concave and convex, eliminate and add extra etc.
 - 2) **Materials and methods** 1: Name of various wood and wood carving, stone carving tools name, modeling tools and equipments, clay processing for terracotta, wood processing - natural and artificial. Type's of Relief, use of POP.
 - 3) **Glimpses of Modern Indian and western Art**: observing the aesthetic value and historical significant of Eastern and western sculpture and reflecting on one's own sculpture. Not copy. Picking up style and technique and using them in your own sculpture.
 - 4) **Glimpses of traditional Indian art** : Selective sculpture from the living traditional of India : Especially the folk art of Bengal, north-east.
2. Minor / General Elective course

Paper 1.3: Sculpture and Study

Total marks: 100 (4 credits).

Objectives

- Learning to observe the visible world deeply , and to understand the underline structure of everything.
- Learning to transfer one's individual perception of the visible world into two/three dimensional surface.
- Learning to compos forms in the 3D/2D Space.
- Learning to handle certain medium in sculpture.

Course content (guidelines for studio based practice):

- 1) Clay/ pop / resin/ paper pulps.
- 2) Clay modeling from any objects.(nature or any elements)
- 3) Mask making, traditional or won imagination.
- 4) 3D Studies from life (various subjects).

Mediums: clay/pop/ resin/pencil/etc. however, students may experiments with medium as well.

Minimum number of artworks to be submitted-4(four), along with a sketchbook.

Sabeesh
9/18/23

De
9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

Interdisciplinary Course

paper1.4: Sand Casting.

Total mark: 100 (3 credits).

Objectives

- Learning to make coil/flat process potteries, which is an old tradition across ages and cultures
- Learning clay ground preparation and handling of tools and modeling.
- Learning to solve the problems of composition.
- Producing decent handmade objects that can be used for decorative purposes.

Course content (guidelines for practices)

- 1) Practice of sketching from life and studying artwork on clay surface from different time periods of history.
- 2) Going through the process of realistic drawing done from life.
- 3) Developing clay modeling 2D effect on potteries.
- 4) Developing visual narrative, on clay pottery.

Medium: clay.

Minimum number of artwork to be submitted -1, along with a sketchbook.

2nd semester

1. major Discipline Specific Course (Core) : Sculpture

A. **Paper 2.1: Studio Practice** (Practical paper)

Total mark: 100 (4 credits)

Objectives

- Learning to Study of natural object and its transformation into sculpture
- Learning to Clay composition base on architecture and Geometrical shape.
- Learning to the difference between inanimate and living things and give form to common clay
- Learning to the use of various mediums required in sculpture and apply them in the field of artwork

Course content (guidelines for studio practices) :

- 1) Practicing drawing and studies from life (animals/human/ architecture)
- 2) Study of full human or animal's figures and individual of body parts.
- 3) Study on common clay.
- 4) Making Composition with clay and casting different media.

Medium: Common Clay/ POP /Paper/paper pulp. / Terracotta/sun board/ play board/ soft

Handwritten signatures and dates at the bottom of the page:

- Signature: [illegible] 09/08/23
- Signature: [illegible] 9/8/23
- Signature: [illegible] 09/08/2023
- Signature: [illegible] 9-8-23
- Signature: [illegible] 9.8.23.
- Signature: [illegible] 9/8/23
- Signature: [illegible] 9/8/23
- Signature: [illegible] 9/8/23
- Signature: [illegible] 9/8/23

Board/ mount board/water Color.

Minimum number of artwork to be submitted 2(two) along with a sketchbook.

B. Paper 2.2: **Introducing to Sculpture-2**(Theory paper)

Total marks: 100 (4 credits).

Objectives

- Getting well-known with generally used terms of sculpture along with their meanings, for a deeper, better and accepting of the subject.
- Obtaining introductory knowledge about some materials and techniques used in sculpture. This would enable the practitioners to deal with various medium in an effective way.
- Learning about various artworks done by different artists in different periods of time, across the world, so that the students can find an idea about the variety of the subject and accordingly can set the standard for future practices.

Course content:

- 1) Terminologies 2depiction, Stylization, Simplification, Expressive quality, mass and volume, subjective and objective qualities, expression,
- 2) Materials and Methods 2: Different methods of relief sculpture, intaglio and casting, ground preparation before making relief sculpture, method of pressing soil, determining the difference between convexity and concavity of sculpture, knowing about the practicality of different materials, judging the quality of soil under weather conditions.
- 3) Glimpses of Asian sculpture: To see Indian sculptures and works of famous sculptors, to appreciate the sculptures of Asian sculptors. (at least 2 work)
- 4) Western sculpture :Following the styles and methods of recent and ancient sculptures and creating sculptures while maintaining individuality,(at least 2 work)

Minor / Elective course

- Learning about two of the most frequent and as well as elegant subjects of sculpture.
- Understanding mass, volume, and characteristics of different objects and learning about how to express those observation into Sculpture.
- Understanding and learning to render the vastness of nature and the countless diversities it offers.
- Developing basic skill and techniques of sculpture made, which can later be used in diverse areas.

Course content (guidelines for studio practices):

- 1) Practicing rapid sketches from outdoor scenes.
- 2) Making flat relief sculpture in terracotta, traditional process, minimum size,

Sudhakar 9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/23

9/18/2023

9.8.23

9/18/23

9/18/23

- 3) Making and molding masks from clay, casting from molds into various materials. (Paper pulp, old magazines, plaster of Paris)
- 4) Preparing the ground with sand, and then making negative to positive impression, after casting with cement or plaster of Paris

3 Interdisciplinary Course

Paper 2.4: Project based Artwork

Total : 100 (3 credits)

Objectives

- To be introduced with various forms of sculpture making.
- To develop innovation minds and sculptural skills.
- To be flexible with medium and techniques.

Course content:

In this course, the department will offer various miniature sculptures making process like:

- 1) Terracotta relief, (folk style/ traditional motifs Design)
- 2) mask making (with clay/ paper/ paper pulps/ resin)
- 3) soft sculpture making
- 4) Eco-friendly sculpture

All of the above entire subject mentioned course may not be available simultaneously in a Particular session, however, a student may choose any one of the above mentioned Course (There may be more options available in future, if suitable resource persons are available) and to Make an artwork/ some artworks on the respective course, along with brief, photographic description of the making process. This will be treated as the concerned student's Project.

Reference Book

1. Bharat shilpo .Nirmalkumar nag, farma K.L.M Pvt. Lt. kol.
2. Silpo O shilpi , Krishna lall Das,
3. ChitroBhasha ,Nirmalyo Nag.
4. SomokalinBhaskorjyo, MrinalGhosh, Protikhon publication, pvt.ltd.
5. Leonardo Da Vinci, Mobaswer Ali, , Bangladesh silpokola Academy
6. EuroperBhaskorjyo,Ashok Mitro,
7. RamkinkarBaij, MonchashaPablication, kol.
8. Clarinda (A Historical Novel), A. Mashaviah,SahityoAkademi.
9. Modeling & Sculpture, by-EdouardLanteri, Dover publication, N.York
10. Anatomy Of Sculpture (method & materials)

Subrata 9/10/23
9/10/23

Ch. L. Das
9/18/23

9/18/23

9/18/23

9/18/2023

9/18/23

9.8.23.

9/18/23

9/18/2023

9/18/23

11. Greek Art (John Boardman), Pub: Thames & Hudson.

Subotens
9/08/23
[Signature] 09/08/2023

C. K. [Signature]
9/8/23

[Signature]
9/8/23

[Signature] 9/8/23
[Signature] 9/8/2023

[Signature] 9/8/23
[Signature] 9.8.23

[Signature] 9.8.23.

[Signature] 09/08/2023
[Signature] 9/8/23

GOVERNMENT COLLEGE OF ART AND CRAFT-Agartala

DEPARTMENT OF ART HISTORY (Draft syllabus for NEP-2023)

yr	Sem.	Major Discipline specific course (core) 4 credit	Major Discipline specific course (core) 4 credit	Minor/General Elective 4 credit	Interdisciplinary course 3 credit
1st	1st	<p>Paper AH-C 1.1-Indian Art-I</p> <p>Pre Historic Art: Overview and understanding of periodization of Indian art and prehistoric Art,ndus Valley Civilization: Art of Indus Valley Civilization – Period - Sculptures - sites of Harappa,Mohenjo-Daro, study of Sculptures Bust of Priest, Bronze Dancing Girl, Male torso, Pottery, Terracotta and seals. Buddhist and Jain Art: Introduction to Buddhist architecture – Stamba – Stupa – Chaitya – Vihara – Gupta – Mourya-Sunga – early Satavahana or Andhra – The Kushanas (Gandhara phase – Mathura phase). South Indian Art: Pallavas – Cholas – Pandyas – Vijayanagar – Nayakas - study of sculpture, development. - Indo Islamic Art: Indo Islamic Architecture – Islamic tomb - Delhi or Imperial style- Provincial style – Mughal style</p>	<p>Paper AH-C-1.2 -Western Art-I</p> <p>Pre Historic Art: Pre Historic and Proto Historic Art – Stone ages – Proto Historic art</p> <p>Egyptian Art: Introduction to Egyptian Art –Art of Old Kingdom- Middle Kingdom – New Kingdom-Egyptian pyramids- Evolution of pyramid – paintings, sculptures</p> <p>Greek Art: Introduction to Greek Art – Archaic Period- Classical Period- Hellenistic Period - paintings,sculptures</p> <p>Roman Art: Introduction to Greek Art - paintings, sculptures</p> <p>Christian Art: Work of art examples Mosaic works- in the basilicas- study of the visual language - Byzantine paintings – Gothic Art paintings,sculptures</p>	<p>Paper AH-M-1.3</p> <p>Wall Paintings of India</p> <p>Pre-historic rock paintings; Early Literary References of Wall Painting; Technique of Wall Painting; Wall Paintings of Ajanta (Hinayana and Mahayana period), Bagh, Pallava (Pannamalai, and Kailashnath Temple, Kanchipuram), Early Western Chalukya (Badami), Early Pandaya (Sittannvasal), Ellora, Chola, (Brihadeshwara Temple, Tanjore and Narthmalai), Madanpur, Vijayanagar (Lepakshi and Hampi) and Medieval Kerala. Extension of Indian Wall Painting- Sigiriya, Bamiyan and Pagan</p>	<p>Paper-AH-I-1.4</p> <p>History Of Indian Sculpture</p> <p>Teracottas: Material and technique A brief survey of Indian terracotta from Indus Valley Civilization to Gupta period</p> <p>Ivories: Indian Ivories from Indus valley civilization to Gupta period(with special reference to Begram & Ter)</p> <p>Metal sculpture- Material and technique (in brief) A brief survey of Indian Metal Sculpture from earliest to sixth century A.D.</p> <p>Stone sculpture- The Mauryan period, The sunga & satvahana period-Bharhut,Sanchi and Amaravati, Reliefs Rock cut sculptures orissa The Kushana Period</p>

Handwritten signature and date: 9/18/23

Handwritten signature and date: 09/09/2023

Handwritten signature and date: 9/18/23

Handwritten signature and date: 09/08/2023

Handwritten signature and date: 9/18/23

Handwritten signature and date: 9.8.23

Handwritten signature and date: 9/17/23

Handwritten signature and date: 9/18/2023

Handwritten signature and date: 9/18/23

Handwritten signature and date: 9/18/23

9/8/23
 09/09/2023
 09/8/23
 09/09/2023
 09/8/23
 09/8/23
 09/8/23
 09/8/23
 09/8/23

				Mathura Art, Gandhara Art. Gupta sculpture- Mathura & Sarnath.
2nd	<p>Paper AH-C -2.1-Indian Art-I</p> <p>Indian Mural Painting Tradition: Indian Mural Painting tradition – study of Ajanta, Ellora, Baugh, Lepakshi.</p> <p>Early Manuscript Illustration Tradition: Eastern Indian Manuscripts (Pala-sena) - Sultanate School of Painting,</p> <p>Jain Miniature Painting: Western Indian Miniature Painting Tradition. Jain miniatures- school, themes, composition.</p> <p>Mughal Painting: Introduction - Akbar School, Jahangir School - Shahjahan School and his contribution. important Manuscripts and Artists and their contributions to the Mughal Painting.</p> <p>Deccan School of Painting: Bijapur, Golconda, Ahmednagar, Aurangabad.</p> <p>Rajput Painting: Classification of Rajput schools. a) Rajasthani Schools and Various schools. - Mewar Udaipur, Deogarh, Nathdwara, Kota,</p>	<p>Paper AH-C- 2.2 -Western Art-II</p> <p>Early Renaissance. Beginning of Renaissance.- Study about Artists Duccio, Giotto, – Mantegna- Masaccio – Uccello – John Van Eyck – Bellini - The golden section – Piero Della-Pollaivolo brothers – Sandro Botticelli- Sculptor - Donatello</p> <p>High Renaissance. Concepts and ideals of High Renaissance. Leonardo Da Vinci -Michelangelo - Raphael</p> <p>Northern Renaissance – Characteristics and Important Achievement by Contemporary Painters from the North Include Albert Durer .</p> <p>Mannerism.- Artists- Caravaggio – El Greco – Tintoretto</p> <p>Sculptors : Bologna - Cellini</p> <p>Baroque - Caravaggio – Possin – Rembrandt – Vermeer Hals – Ruben –Bernini</p> <p>Rococo - Watteau – Boucher – Gain Borrough - Reynolds – Hogarth</p> <p>Neo Classism About the movement - Artists David- Ingres – Giorgione – study works</p> <p>Romanticism.</p>	<p>Paper AH-M-2.3-II</p> <p>Folk and Tribal Art of India</p> <p>Folk Art: Meaning and nature of Folk Art, Concept of Margi and Deshi traditions Terracotta: Nauranga (U.P.), Aiyyanar (Tamil Nadu), Molela (Rajasthan) Painting: Dhuli chitra (Alpana), Phad painting (Rajasthan), Pithora (Gujarat), Warli (Maharashtra), Mithila (Bihar) Embroidery- Kantha (W. Bengal), Phulkari (Punjab), Rabari of Saurashtra Art of basketry- a general introduction</p> <p>Tribal Art: Important Tribal areas and their art forms: Baster (Chattisgarh), North- East India, Bengal, Orissa</p>	

Course Objective and Expected Learning Outcomes:

- Students will gain from this course an understanding of the fundamental of art, terminology of art, artistic tradition, using as its basis both contextual and formalistic approaches. By the end of this course the students will be able to articulate and critically respond to both familiar and unfamiliar works of art. Students will be able to identify historical and current issues, themes, and social movements and how those are represented in art.
- Understand the purpose and function of art.
- Analyze works of art in context of historical evidence and interpretation, examining such issues as politics, religion, patronage, gender, and ethnicity.
- Understand the cross-cultural and global nature of art.
- Consider the developments in the history of art from the early pre historic art.
- Introduce students to art historical methods of analysis for considering painting, sculpture, architecture, printing, photography and other media.
- Introduce students to relevant vocabulary and encourage its use in verbal and written analysis of artworks.
- Encourage the development of skills in academic research and analysis when writing on artists, artworks and art movements.
- Cultivate an understanding of the relationship between formal, stylistic and aesthetic characteristics and developments in the arts with historic, social and cultural contexts.
- Consider art histories in line with contemporary debates.

Course Description:

This course is a study of the visual arts, which started from Prehistoric art, with an emphasis on painting, sculpture and architecture with the purpose of increasing the student's knowledge of the history of visual arts. The context will be a historical survey of Indian Art/Western Art with regard to artistic styles, structures and time periods.

↓
09/10/2023
9/18/23
C. K. K. 9/18/23
9/18/2023
Subash 9/18/2023
9/18/23
9.8.23.
9/18/23
9/18/2023
9/18/23
9/18/23

Reference Books-

1. Appaswamy, Jaya : Abanindranath Tagore and the Art of His Times, New Delhi, 1968
2. Parimoo, Ratan : Paintings of the Three Tagores, Abanindranath, Gaganendranath and 3. Rabindranath, Baroda, 1973 : Studies in Modern Indian Art, New Delhi, 1975
4. Subramanian, KG : Moving Focus, Calcutta : Creative Circuit, Calcutta,
5. Tuli, N. : Flammed Mosaic, London, 1997
6. Thakurta, TG : The Making of a New Indian Art, Cambridge University Press, 1992
7. Mitter, Partha : Art and Nationalism in Colonial India 1850-1922, Cambridge University Press, 1992
8. Chaitanya, Krishna : A History of Indian Painting: The Modern Period, New Delhi, 1994
9. Kapur, Geeta : When was Modernism: Essays on Contemporary Cultural Practices, New Delhi, 2000
10. Mago, PN : Contemporary Indian Art, New Delhi, 2001
11. Sinha, Gayatri (Ed.) : Indian Art an over view, Rupa, New Delhi, 2003
12. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
13. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
14. Agarwala, Studies in Indian Art, Varanasi,
15. Gupta, SP. Elements of Indian Art, Indraprastha museum. New Delhi.
16. Karl Khandalawala, Indian sculpture and Painting, Publication Division, New Delhi.
17. George Michell, Hindu Art and Architecture, Thames and Hudson, world of Art, London
18. E.H. Gombrich., The story of Art, Phaidon series. 2010
19. A.G. Gardner, Art through the Ages, Thampson Wordsworth.
20. Regent Wharf, 10,000 years of Art, Phaidon, 2009.
21. Sir Lawrence Gowing , A History of Art , Andromeda 2002
22. Anjan Chakravarty, Indian Miniature Painting. Roli Books , India Crest. 6. MS Randhwa, Indian Painting , Bombay 2009,
23. Pahari Masters , Court painters of Northern India, Niyogi Books.
24. M.S. Randhwa- Indian miniature paintings, , Roli Books International.
25. Indian Court painting: Andrew Topsfield, London, 1984.
26. BN Goswamy and Eberhard Fischer , Pahari masters: court painters of northern India
27. Anthony Hughes, Michelangelo , Phaidon Series 2010
28. Susie Hodge , Art, Quercus , 2013
29. Michael Kittson, Rembrandt , Phaidon Series 2010
30. John Sunderland, John Constable, Phaidon Series 1981
31. Catherine Puglisi, Caravaggio , Phaidon Series 2010
32. Helen Langdon, Holbein, Phaidon series 2003
33. Janis Tomlinson, Francisco Goya, Phaidon series 2010

da
09/09/2023

88
9.8.23

Ch. K. M.
9.8.23

9/8/2023

9/8/2023

9.8.23

9/8/23

9/8/2022

7/2/23

9/8/23

34. Vaidya Daheja : Indian Art , Vadhera Art Gallery, New Delhi.
35. Ratan parimoo, Modern Indian Sculpture, , Baroda.
36. Yashodara Dalmia –Indian contemporary Art, Vadhera Art Gallery, New Delhi
37. A.N . Hodge, The History of Art, Arcturus 2009
38. Markpowell Jones, Impressionism Phaidon Series 2003
39. William Gaunt, Renoir , Phaidon Series 2003
40. Christopher Lloyd , Pissarro, Phaidon Series 2012
41. John Boulton, Munch, Phaidon series 2010

Bengali Books-

1. Silpo o Silpi-1,2,3 vol,- Krishnalal Das
2. Prachin Bharoter Itihas, Sunil Chattopadhyya, 1-2 Vol.
3. Pragoitihasik Bharat, Dr. Atul Sur
4. Bageswari silpa probhandhabali, Abanindranath Thakur
5. Bharoter chittrakala-1, 2 vol, Asok Mitra
6. Paschim europor chittrakala- Ashok Mitra
7. Drishti o srishti- Nandalal Bose
8. Chitrakar, Benodr Behari Mukhopadhyya
9. Bharot silpi Nandalal, Dr. Panchanan Mandal
10. Samakalin Bhaskorjo, Mrinal Ghosh
11. Binsha Satoker Bharoter chittrakalar Adhunikatar Bibartan, Mrinal Ghosh
12. Silpe Swadesh O Biswa- Mrinal Ghosh
13. Silpa sikkha o oupanibasik Bharot- Sovon Som
14. Tin Silpi- Sovon Som
15. Citrabhabon- Sovon Som

Journals –

Lalit Kala Contemporary, Marg,
Art India, Art and Deal, Creative Mind

Suggested electronic sources/Websites/Documentaries -

- Art Through Time: A Global View -www.learner.org
- The Metropolitan Museum's Heilbrunn Timeline of Art History- www.metmuseum.org
- Art History- www.khanacademy.org
- Art21- www.art21.org
- The Art Story: Modern Art Movements, Artists, Ideas and Topics- www.theartstory.org

03
09/08/2023

9-8-23

9/18/23

9/18/23

9/18/23

9/18/2023

9/18/23

The Power of Art by Simon Schama- www.bbc.co.uk / available on dailymotion

Ways of Seeing by John Berger - Available on youtube

Secret Knowledge by David Hockney - Available on youtube

✓
09/08/2023

Stacy
9/8/23

Simon
9/8/23

Simon
9/8/23

John
9/8/23

Simon
9/8/23

Simon
9/8/23

Simon
9/8/23

Simon
9/8/23