

### BS Fine Arts (5<sup>th</sup> Semester Intake)

Degree Requirement: 69 Credit Hours

#### Semester-I

Code	Subject Title	Credit Hours
FINA-6301	Major-I: Painting/ Sculpture	6(0+6)
FINA-6302	Digital Art	3(0+3)
FINA-6303	Drawing-I	3(0+3)
FINA6304	History of Islamic Art	3(3+0)
FINA6305	History of Western Art-I	3(3+0)
<b>Total</b>		<b>18</b>

#### Semester-II

Code	Subject Title	Credit Hours
FINA-6306	Major-II: Painting/ Sculpture	6(0+6)
FINA-6307	History of Asian Art	3(3+0)
FINA-6308	Conceptual Art	3(0+3)
FINA-6309	Drawing-II	3(0+3)
FINA-6310	History of Western Art-II	3(3+0)
<b>Total</b>		<b>18</b>

#### Semester-III

Code	Subject Title	Credit Hours
FINA-6311	Major Level-III	6(0+6)
FINA-6312	Drawing-III	3(0+3)
FINA-6313	Photography	3(0+3)
FINA-6314	Art Criticism	3(3+0)
FINA-6315	Research Methodology	3(3+0)
<b>Total</b>		<b>18</b>

#### Semester-IV

Code	Subject Title	Credit Hours
FINA-6316	Drawing-IV	3(0+3)
FINA-6317	Art Presentation	3(0+3)
FINA-6318	Thesis: Painting/ Sculpture	6(0+6)
FINA-6319	Thesis Research Report	3(3+0)
<b>Total</b>		<b>15</b>
<b>Total of All Semesters</b>		<b>69</b>

**Incharge**  
**Institute of Art and Design**

## Semester-I

FINA-6301

Major-I: Painting/Sculpture

6(0+6)

### **Painting**

#### **Course Description:**

The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

#### **Learning Outcomes**

Students will be able to:

- Demonstrate an ability to paint observationally, appropriately applying an understanding of basic painting and drawing skills, gesture, proportion, and artistic anatomy.
- develop and understand good composition principles
- develop and understand technical skills such as simple drawing needed to render well composed 2-dimensional designs
- develop your creative and visual abilities in their practice
- Demonstrate knowledge of the perspective, architecture, cityscape.

### **Painting:**

#### **Course Contents:**

##### **1. Perspective and Architecture**

- 1.1 Study of Architecture in Linear Perspective (Quick Sketching)
- 1.2 Experimental foreshortening impressionistic drawings

##### **2. Street Compositions (Impressionistic Style)**

- 2.1 Quick sketching to learn the overlapping
- 2.2 Figure with furniture
- 2.3 Three figures on plane sheet
- 2.4 Three or more than three figures on experimental sheet

##### **3. Figures with Movement (Alla Prima Technique)**

- 3.1 Quick Sketching
- 3.2 Compositions

##### **4. Life Drawing in Simplified Form**

- 4.1 Quick Sketching
- 4.2 Life drawing practice

##### **5. Life Drawing in Oil Paint (Realistic)**

- 5.1 Quick Sketching
- 5.2 Life drawing practice

##### **6. Collaboration of new Mediums with Oil Paints**

- 6.1 Experimental backgrounds
- 6.2 Mix Media
- 6.3 Collage

### **Recommended Books:**

- 1) Schmid, Richard and *Prairie. Alla Prima: Everything I Know About Painting*, Stove Press; 11th Printing edition, 2004
- 2) Curtis, David, David & Charles. *A Light Touch: Successful Painting In Oils*, Uk, 1997
- 3) Weber, Mark Christopher. *Brushwork Essentials*, North Light Books; 1 edition, 2010
- 4) Curtis, David and Capon, Robin. *Capturing the Moment in Oils*, Batsford; Reprint edition, 2012
- 5) Verrall, Nicholas and Capon, Robin. *Color and Light in Oils*, Batsford Ltd, 2004
- 6) D. Macpherson, Kevin. *Fill Your Oil Paintings with Light & Color*, North Light Books; New edition, 2000
- 7) Chamberlain, Trevor. *Oils (Ron Ranson's Painting School)*, Trafalgar Square, 1995
- 8) Cateura, Linda and Leffel, David A., *Oil Painting Secrets From a Master*, Watson-Guptill; Edition Unstated edition, 1995
- 9) Kreutz, Gregg. *Problem Solving for Oil Painter*, Watson-Guptill; Edition Unstated edition, 1997

### **Sculpture**

#### **Course Description:**

The reasons for the existence of sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture-I is specifically designed to give the student the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her.

#### **Learning Outcomes:**

Students will be able to:

- Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects.
- Compare sculptures using possible range of techniques and concepts.
- Understanding of the possibilities and limitations of various materials.
- Create a sculpture using the cast and manipulative methods of construction.
- Create a public sculpture that works in a specific site.
- Present a completed work in an artistic setting.

#### **Course Contents:**

##### **1. Relief (Additive Method)**

###### 1.1 Huge size Relief (Any Topic)

- i. Material: Clay
- ii. Molding  
Material: Plaster of Paris
- iii. Casting  
Material: Fiber Glass

##### **2. 3 Dimensional Sculptures**

## 2.1 Study of Human Figure-I

- i. How to prepare an Armature for human figure?  
Material: Wire, Nails, Basic Armature to prepare human portrait etc
- ii. Clay modeling
- iii. Proportion and Facial Features Study
- iv. Finishing
- v. Molding (Plaster)
- vi. Casting (Plaster)
- vii. Finishing

## 2.2 Study of Human Figure-II

- i. How to prepare an Armature for human figure?  
Material: Wire, Nails, Basic Armature to prepare human portrait etc
- ii. Clay modeling
- iii. Proportion and Facial Features Study
- iv. Finishing
- v. Molding (Plaster)
- vi. Casting (Fiber Glass)
- vii. Finishing

## 2.3 Study of Animal Figure

- i. How to prepare an Armature for an animal figure?  
Material: Wire, Nails, Basic Armature to prepare bust etc
- ii. Clay Modeling
- iii. Proportions
- iv. Finishing
- v. Molding (Plaster)
- vi. Casting (Plaster)
- vii. Finishing

## 3. Carving

### 3.1 Relief (Conceptual)

Material: wood

### 3.2 Human Figure-II

Material: Wood

Style: Students' Choice

**FINA-6302**

**Digital Arts**

**3(0+3)**

### **Course Description**

This course is intended to introduce students to basic digital imaging manipulation skills within the Fine Art context of creative expression. Students will use current computer-imaging software to create original art in a variety of final output formats.

### **Learning Outcomes**

As a result of taking this class, you should be able to...

- Demonstrate an understanding of the elements and principles of design.
- Read, understand and communicate in the language of graphic design.

- Use technology such as Adobe Creative Suite.
- Demonstrate positive work behavior and leadership skills.
- Solve problems using critical thinking strategies.
- Constructively critique other students' work as well as reflecting on your own.

**Course Contents:**

- 1. Understanding Photoshop**
  - 1.1 Mouse practice for drawings
  - 1.2 Cartoons
  - 1.3 Posters
  - 1.4 Effects and Filters
  - 1.5 Blending and shadow making
  - 1.6 Texture making
- 2. Advance application of Adobe tools**
- 3. Advance tracing and drawing techniques**
- 4. Advance rendering of 3D objects**
- 5. Drawings on Adobe Photoshop**
  - 5.1 Drawing with mouse/pen
  - 5.2 Landscape/portraits/still life
  - 5.3 Black and white shading in drawings
  - 5.4 Cartoons
- 6. Digital Drawings/Paintings**
  - 6.1 Landscapes
  - 6.2 Still Life
  - 6.3 Figurative Practices
  - 6.4 Conceptual drawings

**Recommended Books:**

1. Charlie Gere *Art, Time and Technology: Histories of the Disappearing Body* (Berg, 2005).
2. Christiane Paul (2006). *Digital Art*, pp 7–8. Thames & Hudson.  
Web Link: <http://www.noahwf.com/screen/index.html>

**FINA-6303**

**Drawing - I**

**3(0+3)**

**Course Description**

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure and architectural drawings. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

**Learning Outcomes:**

Students will be able to:

- Demonstrate knowledge of the perspective, architecture, cityscape and bone structure of human skeleton and the body's muscle structure by drawing. Students will be able to draw the human figure accurately displaying normative proportional relationship of body's parts to the whole.
- Depict the figure in a variety of poses using foreshortening.
- Draw architectural drawings so that illusion of volume is achieved through a variety of shading techniques, such as, graduated continuous tones, lines, and cross hatching.
- Students will convey gesture, the illusion of expressive movement, when drawing the figure

spontaneously in very brief periods of time.

- Students will evoke mood through the expressive use of drawing materials.
- Students will alternate gesture drawings with long methodical studies.
- The aim is to enable the students to draw spontaneously, energetically and accurately.

### **Course Contents:**

#### **7. Perspective and Architecture**

- 1.3 Study of Architecture in Linear Perspective (Quick Sketching)
- 1.4 Experimental foreshortening drawings

#### **8. Street Compositions**

- 2.2 Quick sketching to learn the overlapping
- 2.2 Figure with furniture
- 2.3 Three figures on plane sheet
- 2.4 Three or more than three figures on experimental sheet

#### **9. Figures with Movement**

- 3.1 Quick Sketching
- 3.2 Compositions

#### **10. Life Drawing in Pastels-II**

- 4.1 Quick Sketching
- 4.2 Life drawing practice

#### **11. Life Drawing in Charcoal-II**

- 5.1 Quick Sketching
- 5.2 Life drawing practice

#### **12. Exploration of new Mediums and Sketching-II**

- 6.1 Experimental backgrounds
- 6.2 Mix Media
- 6.3 Collage

### **Recommended Books:**

- 1) Civardi, Giovanni. *The Art of Drawing*, Search Press; 2010
- 2) Thomas, Paul and Taylor, Anita. *Drawing Foundation Course*, Cassell Illustrated; 2003
- 3) Civardi, Giovanni. *Drawing Techniques*, Search Press; 2006
- 4) Ilatovskaya, Tatiana. *Master Drawing*, Harry N. Abrams; 1st edition, 1996

**FINA-6304**

**History of Islamic Art**

**3(3+0)**

### **Course Description**

This course is meant as an introduction to the arts and architecture of the Islamic world, from the time of the Prophet to the present day. The course will concentrate on selected moments and monuments in the central historic regions—the Arab Middle East, North Africa, Spain, Iran, India, and Turkey—and consider the relationship of the visual arts to the history, geography, and traditions of each region

### **Learning Outcomes**

- Understanding of Islamic art as essentially a devotional art.

- Understanding the philosophy of Islamic art in a historical and contemporary context.
- A working knowledge of Islamic Art and civilization with emphasis on philosophy, art, architecture, crafts, achievements in various fields and lifestyles.
- Knowledge of the place and practice of Islamic Arts in the contemporary Muslim world.
- Understanding of the place of Islamic Arts in the history of art, design, and culture, including but not limited to Pakistan.
- Opportunities to develop an area of emphasis in Islamic Arts.

**Course Contents:**

**1. Art & Culture in the Islamic World**

**2. Umayyads**

2.1 Origin

2.2 History

2.3 Umayyad Architecture

- Dome of the Rock
- Masjid al Aqsa
- Ummayad Mosque in Damascus
- The Great Mosque of Kairouan
- The Desert Palaces

**3. Abbasids**

3.1 Historical Background

3.2 Origin

3.3 Innovations

3.4 Characteristics

3.5 Abbasid Architecture

- The Great Mosque of Sammara, Iraq
- Abu Dulaf Mosque at Sammara, Iraq

3.6 Art of Book Development in Abbasid Period

- Calligraphy
- Illuminated Manuscripts
- Book Illustrations
- De Materia Medica of Dioscorides.
- Qalila wa Dimna
- Varka wa Gulshah
- Shahnama

**4. Fatimids**

4.1 History

4.2 Rock Crystal Ewers

4.3 Architecture

- Mosque Al-Azhar

**5. Mongol Art**

5.1 Origin

- 5.2 Background
- 5.3 Mongol Painting
- 6. Timurid Art**
  - 6.1 History
  - 6.2 Illustration
  - 6.3 Metal Work, Ceramics and Carving
- 7. Safavid Dynasty**
  - 7.1 Historical Background
  - 7.2 Ceramics
  - 7.3 Metallic Art
  - 7.4 Art of the Book

**Reference Books:**

- 1) Hatlstein, Mank and Delli, Peter . *Islamic art and architecture*, Wiley-Blackwell; 1 edition, 2017
- 2) Durant, Vill. *Our Oriental Heritage (Story of Civilization)*, Fine Communications, 1997
- 3) Wells, H.G., *A short history of the world* , Forgotten Books (1524),2015
- 4) Lassner, Jacob. *Islamic Revolution and Historical Memory: An Inquiry into the Art of Abbasid Apologetics (American Oriental Series)* Eisenbrauns,1987
- 5) Ahmed, *Muslim architecture: From the advent of Islam in Arabia to the rise of the great Ummayyad Khilafat in Spain*, Pakistan Institute of Arts and Design of Book-Production 1974

**FINA-6305**

**History of Western Art-I**

**3(3+0)**

This Subject is designed to introduce the students to the artistic tradition of Western culture. It will provide an introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to the present. The course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings in order to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. Students can recognize Fine Arts as representative of the historical moment in which it was produced while acknowledging its effect on later developments in design. The key interest of the study will be on the impact of social, cultural, technological and economic developments on art which will develop a critical vocabulary to discuss, write about, and create an art piece. It will articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement.

**Contents**

1. Medieval Period, Early Christian Art, Byzantine Art, Romanesque Art, Gothic Art
2. Renaissance Period, The Renaissance and the Reformation, Counter Reformation
3. Early Renaissance Art: The Art of Brunelleschi, Ghiberti, Donatello, Masaccio, Mantegna
4. Verrocchio High
5. Renaissance Art: The Art of Leonardo da Vinci, Michelangelo, Raphael and Titian



6. Mannerism: Origin and Development, Sculpture
7. Main Artists: Jacopo da Pontormo and Giambologna
8. Baroque Art: The causes and impacts of the Reformation and Counter Reformation on Art
9. Origin and Characteristics Artists: Velázquez, Caravaggio, Rembrandt, Rubens
  
10. Neo-Classicism: History, Painting and Printmaking, Sculpture, Art of Jacques Louis David
11. Romanticism
12. Defining Romanticism: Basic Characteristics, Etymology
13. The Period, Context and Place in History
14. Artists: Francisco Goya, Eugene Delacroix
15. Theodore Gericault, J. M. W. Turner and Caspar David Friedrich

### ***Recommended Texts***

16. Janson, H.W. (1995). *History of art* (Vol-I). Prentice Hall. New York: Harry N. Abrams, Inc Publishers.
17. Murray, C. (2002). *From Antiquity to 19<sup>th</sup> Century*. London: Rout ledge.

### ***Suggested Readings***

18. Murray, Chris. (2002). *Key Writers on art: from antiquity to 19<sup>th</sup> century*. Abingdon, England: Rout ledge.
19. Gardner, H., & Kleiner, F. S. (2016). *Gardner's art through the ages*. San Francisco: Wadsworth/Cengage Learning.

## Semester-II

**FINA-6306**

**Major II: Painting/ Sculpture**

**6(0+6)**

### **Painting**

#### **Course Description:**

The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

#### **Learning Outcomes**

Students will be able to:

- Demonstrate an ability to paint observationally, appropriately applying an understanding of basic painting and drawing skills, gesture, proportion, and artistic anatomy.
- develop and understand good composition principles
- develop and understand technical skills such as simple drawing needed to render well composed 2-dimensional designs
- develop your creative and visual abilities in their practice
- Demonstrate knowledge of the perspective, architecture, cityscape

#### **Course Contents:**

- 1. Portrait (Human)**
  - 1.1 Portrait of a young boy
  - 1.2 Portrait of an old man
  - 1.3 Portrait of a woman
  - 1.4 Portrait of a child
- 2. Portrait (Animal)**
  - 2.1 Portrait of a Horse
  - 2.2 Portrait of different animals
- 3. Compositions (Figurative)**
  - 3.1 Compositions with three figures
  - 3.2 Composition with more than three figures
- 4. Compositions( Architectural)**
  - 4.1 Quick sketching outdoor
  - 4.2 Old street drawings
- 5. Life Drawing**
  - 5.1 life drawing practice two per month
- 6. Theme based drawings**
  - 6.1 Final Project on large scale

#### **Recommended Books:**

- 1) Schmid, Richard and Prairie. *Alla Prima: Everything I Know About Painting*, Stove Press; 11th Printing edition, 2004
- 2) Curtis, David, David & Charles. *A Light Touch: Successful Painting In Oils*, Uk, 1997
- 3) Weber, Mark Christopher. *Brushwork Essentials*, North Light Books; 1 edition, 2010
- 4) Curtis, David and Capon, Robin. *Capturing the Moment in Oils*, Batsford; Reprint edition, 2012

- 5) Verrall, Nicholas and Capon, Robin. *Color and Light in Oils*, Batsford Ltd, 2004
- 6) D. Macpherson, Kevin. *Fill Your Oil Paintings with Light & Color*, North Light Books; New edition, 2000
- 7) Chamberlain, Trevor. *Oils (Ron Ranson's Painting School)*, Trafalgar Square, 1995
- 8) Cateura, Linda and Leffel, David A., *Oil Painting Secrets From a Master*, Watson-Guptill; Edition Unstated edition, 1995
- 9) Kreutz, Gregg. *Problem Solving for Oil Painter*, Watson-Guptill; Edition Unstated edition, 1997

## **Sculpture**

### **Course Description:**

The reasons for the existence of sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture-I is specifically designed to give the student the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her.

### **Learning Outcomes:**

Students will be able to:

- Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects.
- Compare sculptures using possible range of techniques and concepts.
- Understanding of the possibilities and limitations of various materials.
- Create a sculpture using the cast and manipulative methods of construction.
- Create a public sculpture that works in a specific site.
- Present a completed work in an artistic setting.

### **Course Contents:**

#### **1. Figurative (standing, life size)**

1.1 Sketching

1.2 Armature making

1.3 Clay Modeling

1.4 Molding

Material: Plaster of Paris

1.5 Casting

Material: Plaster of Paris

1.6 Finishing and Display

#### **2. Figurative (Seated, life size)**

2.1 Sketching

2.2 Armature making

2.3 Clay Modeling

2.4 Molding

Material: Plaster of Paris

## 2.5 Casting

Material: Plaster of Paris

## 2.6 Finishing and Display

### 3. Conceptual Sculptures

(Number of Sculptures 2-4)

3.1 Additive, subtractive and direct methods

### 4. Construction and assemblage

4.1 Welding project in simplified form

#### Reference books:

- 1) Beaumont, M, et alniques, *Sculpture Today*, St. Martns. N. Y. 1989
- 2) Elsen, A.E. *Origins of Modern Sculpture*, Phaidon, London 1976.
- 3) Mills, *The Techniques of Sculpture*, Bats-ford, 1976.
- 4) Akbar Naqvi, *Image and Identity*, Oxford; 1998
- 5) Hammacher, A.M. *The Evolution of Modern Sculpture*, Harry N. Abarms, 1978

## FINA-6307

## History of Asian Arts

3(3+0)

### Course Description

The South Asian Art Studies Concentration is meant to complement majors in departments such as History, Art, and Religion. The Concentration is designed to give students a well-rounded background in the distinctive culture and history of South Asian Art. It will also focus on architectural sites, sculptures and paintings and will recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts of Pakistani artists.

### Learning Outcomes

#### Students will be able to:

- Identify major monuments and works of Asian art.
- Describe works objectively and interpret works of art in both oral and written analysis.
- Place works of art in specific cultural, historical, political, and/or social contexts.

#### Course Contents:

##### 1. Anciant Art in Soth Asia

- 1.1 Indus Valley Civilization
- 1.2 Gandhara
- 1.3 Ajanta
- 1.4 Ellora
- 1.5 Elephanta
- 1.6 Konark

##### 2. Pakistani Artists

- 1.1 Chughtai
- 1.2 Ustad Allah Bakhsh
- 1.3 Sadequain
- 1.4 Haji Sharif
- 1.5 Anna Molka
- 1.6 Shakir Ali
- 1.7 Fyzee Rahamin
- 1.8 S. Hassan Askari

- 1.9 Khalid Iqbal  
1.10 Saeed Akhtar

**Recommended Books:**

- 1) Alam, Nadeem. *An Artist, An Agitator*. 13 February 2011.  
<<http://ezinearticles.com/?An-Artist,-An-Agitator&id=5912883>>.
- 2) Ali, Amjad. *Painters of Pakistan*. Islamabad: National Book Foundation, 1995.
- 3) Ali, Atteqa Iftikhar. *Impassioned play : social commentary and formal experimentation in contemporary Pakistani art*. University of Texas – Austin, 2012.
- 4) Ali, Salwat. *Journeys of the Spirit Pakistan Art in the New Millennium*. Foundation for Museum of Modern Art, in Association with Pakistan National Council of the Arts, 2008
- 5) Hashmi, Salima. *Unveiling the Visible*. Lahore: Actionaid, 2002.
- 6) Hassan, Ijazul. *Painting in Pakistan*. Lahore: Ferozsons, 1991.
- 7) Husain, Marjorie. *ArtChowk*. 2010.  
[http://www.artchowk.com/Views/artists/artists\\_profile.php?id=31](http://www.artchowk.com/Views/artists/artists_profile.php?id=31)
- 8) Mirza, Salima Hashmi and Quddus. *50 Years of Visual Arts in Pakistan*. Lahore: Sang-e-Meel Publications, 1997.
- 9) Naqvi, Akbar. *Image & Identity: Painting and Sculpture in Pakistan, 1947-1997*. Karachi: Ameena Saiyid, Oxford University Press, 2010.

**FINA-6308**

**Conceptual Art**

**3(0+3)**

**Course Description**

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

**Learning Outcomes**

Students will be able to:

- Research movements within modern art and understand how they influence one another.
- Study the life and works of a conceptual artist.
- Define “conceptual art.”
- Work collaboratively.
- Create a piece of conceptual art.

**Course Contents:**

- 1. Introduction to Conceptual Art**
- 2. Conceptual Art Movement**
- 3. Comparison of Worth of Idea and Aesthetics as Significance of Art**
- 4. Discussion on Contemporary Conceptual Artists**

4.1 [Marcel Duchamp](#)

4.2 [Sol LeWitt](#)

4.3 [Joseph Kosuth](#)

4.4 Robert Rauschenberg

**5. Creation of Peace of Art (3D & Durable)**

5.1 Theme: Theme will be selected by students.

(Individual Art piece)

**6. Conceptual Painting/Sculpture**

1.1 Theme: Self

1.2 Theme: Box or any geometrical form

**2. Installation**

**Recommended Books:**

1) Twenty-year survey (Newport Beach, Calif.: Newport Harbor Art Museum, 1988), pp. 5  
Visual.

2) Hanover, *Culture: Images and Interpretations*, N.H.: University Press of New England, 1994

3) Fried, Michael. *The classic polemic advancing this position : Art and Object-hood*, in Gregory Battcock, ed., *Minimal Art* ;New York: Dutton, 1968

**Web Links**

1) <https://www.widewalls.ch/10-conceptual-artists/>

2) <https://www.theartstory.org/movement-conceptual-art.htm>

**FINA-6309**

**Drawing – II**

**3(0+3)**

**Course Description**

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

**Learning Outcomes:**

Students will be able to:

- Demonstrate knowledge of the perspective, architecture, cityscape and bone structure of human skeleton and the body's muscle structure by drawing. Students will be able to draw the human figure accurately displaying normative proportional relationship of body's parts to the whole.
- Depict the figure in a variety of poses using foreshortening.
- Draw architectural drawings so that illusion of volume is achieved through a variety of shading techniques, such as, graduated continuous tones, lines, and cross hatching.
- Students will convey gesture, the illusion of expressive movement, when drawing the figure spontaneously in very brief periods of time.
- Students will evoke mood through the expressive use of drawing materials.
- Students will alternate gesture drawings with long methodical studies.
- The aim is to enable the students to draw spontaneously, energetically and accurately.

## Course Contents:

1. **Portrait (Human)**
  - 1.1 Portrait of a young boy in Pencil
  - 1.2 Portrait of an old man in pencil
  - 1.3 Portrait of a woman in Pencil
  - 1.4 Portrait of a child in pencil
2. **Portrait (Animal)**
  - 2.1 Portrait of a Horse
  - 2.2 Portrait of different animals
3. **Compositions (Figurative)**
  - 3.1 Compositions with three figures in pencil
  - 3.2 Composition with more than three figures in pastels
4. **Compositions( Architectural)**
  - 4.1 Quick sketching outdoor
  - 4.2 Old street drawings in water color
5. **Life Drawing**
  - 5.1 life drawing practice one per week in pencil
6. **Theme based drawings**
  - 6.1 Final Project on large scale

## Recommended Books:

- 1) Civardi, Giovanni. *The Art of Drawing*, Search Press; 2010
- 2) Thomas, Paul and Taylor, Anita. *Drawing Foundation Course*, Cassell Illustrated; 2003
- 3) Civardi, Giovanni. *Drawing Techniques*, Search Press; 2006
- 4) Ilatovskaya, Tatiana. *Master Drawing*, Harry N. Abrams; 1st edition, 1996

**FINA-6310**

**History of Western Art-II**

**3(3+0)**

## Course Description

This course begins with an examination of art prior to the French Revolution and studies examples of art that reveal cultural changes from the 18th to the end of the 20th century.

The course will span the periods of Rococo and Neoclassicism (18th century) through postmodern art of the late 20th century in Europe and the United States. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. However, you can also be very successful in this class without having taken to two aforementioned classes. We will examine the works on a variety of levels, including: the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

## Learning Outcomes

Students will be able to:

- Develop an understanding and working knowledge of the common terminology/vocabulary of art history and analysis
- Identify and discuss periods, geographical centres, and styles of major movements
- Recognize Fine Arts as representative of the historical moment in which it was produced, while

- acknowledging its effect on later developments in design.
- Identify the impact of social, cultural, technological and economic developments on art.
- Utilize a critical vocabulary to discuss, write about, and create an art piece.
- Articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement.

## **Course Contents:**

### **1. Realism**

- 1.1 Industrial Revolution
- 1.2 Relationship between Industrial Revolution and Realism
- 1.3 Beginning of Realism in France
- 1.4 Realism Beyond France
- 1.5 Manifesto of Gustave Courbet
- 1.6 Main Realists: Gustave Courbet, Jean-François Millet, Honoré Daumier, Jean-Baptiste-Camille Corot and Édouard Manet

### **2. Impressionism**

- 2.1 Overview of the Movement
- 2.2 Beginnings
- 2.3 Impressionists Techniques
- 2.4 Content and Compositions
- 2.5 Main Impressionists: Claude Monet, Édouard Manet, Pierre-Auguste Renoir, Edgar Degas, Alfred Sisley, and Camille Pissarro

### **3. Post-Impressionism**

- 3.1 Post Impressionism; Movement between French Revolutions to the Age of Enlightenment
- 3.2 Overview of the Movement
- 3.3 Emergence of New Styles within the Movement
- 3.4 Main Artists: Paul Cézanne, Paul Gauguin, Vincent van Gogh, Georges Seurat and Henri de Toulouse-Lautrec

### **4. Cubism**

- 1.1 Proto Cubism 1907-1908
- 1.2 High Cubism 1909-1914
- 1.3 Abstraction and the Ready-made
- 1.4 Late Cubism 1914-1921
  - i. Crystal Cubism 1914-1918
  - ii. Cubism after 1918
- 1.5 Interpretation
  - i. Intentions and Criticism
  - ii. Stylistic Interpretation
- 1.6 Cubist Sculptures
- 1.7 Main Artists: Pablo Picasso, George Braque and Jean Metzinger

### **5. Expressionism**

- 5.1 Origin of the Term



- 5.2 Characteristics of the Movement
- 5.3 Expressionist Groups; Die Bruke (The Bridge), Der Blaue Reiter (The Blue Rider)
- 5.3 Expressionist Visual Artists: Edvard Munch, Wassily Kandinsky, Ernst Ludwig Kirchner, Franz Marc and Anselm Kiefer

## 6. Fauvism

- 6.1 Artists and Style
- 6.2 Origins
- 6.3 Salon d'Automne 1905
- 6.4 Artists: Henri Matisse, André Derai

## 7. Dadaism

- 7.1 Overview
- 7.2 History
- 7.3 Art Techniques Developed:
  - i. Collage
  - ii. Cut-up Technique
  - iii. Photomontage
  - iv. Assemblage
  - v. Ready-mades
- 7.4 Artists: Marcel Duchamp, Hans Arp, Tristan Tzara

## 8. Surrealism

- 8.1 Surrealist Manifestoes
- 8.2 World War II and the Post War period
- 8.3 Criticism of Surrealism (Feminist)
- 8.4 Artists: Salvador Dali, Rene Magritte, Joan Miro

## 9. Feminism

- 9.1 History
- 9.2 Theory
- 9.3 Movement and Ideology

### Recommended Books:

- 1) Richard Tansev, Fred S. Kleiner, Horst De LA Croix, *Gardner's Art Through The Ages*. Harcourt College Pub; 10th Reiss edition, 1995
- 2) Murray, Chris, *From Antiquity to 19<sup>th</sup> Century*, Rout ledge. 2002
- 3) Adams, Lausie Schneider, *A History of Western Art*. Brown & Bench mark Publishers, 1994
- 4) André Breton, *Manifestoes of Surrealism*, transl. Richard Seaver and Helen R. Lane (Ann Arbor, 1971), p. 26.
- 5) Dalí, Salvador, *Diary of a Genius* quoted in *The Columbia World of Quotations* (1996) Archived April 6, 2009, at the Wayback Machine.

## Semester-III

**FINA-6311**

**Major-III: Painting/Sculpture**

**6(0+6)**

### **Painting**

#### **Course Description:**

The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

#### **Learning Outcomes**

Students will be able to:

- Demonstrate an ability to paint observationally, appropriately applying an understanding of basic painting and drawing skills, gesture, proportion, and artistic anatomy.
- develop and understand good composition principles
- develop and understand technical skills such as simple drawing needed to render well composed 2-dimensional designs
- develop your creative and visual abilities in their practice
- Demonstrate knowledge of the perspective, architecture, cityscape

#### **Course Contents:**

1. Creating of story board of students' own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of medium
11. Conceptual discussions
12. Final Work

**Note:** There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work.

#### **Recommended Books:**

- 1) Schmid, Richard and *Prairie. Alla Prima: Everything I Know About Painting*, Stove Press; 11th Printing edition, 2004
- 2) Curtis, David, David & Charles. *A Light Touch: Successful Painting In Oils*, Uk, 1997
- 3) Weber, Mark Christopher. *Brushwork Essentials*, North Light Books; 1 edition, 2010
- 4) Curtis, David and Capon, Robin. *Capturing the Moment in Oils*, Batsford; Reprint edition, 2012
- 5) Verrall, Nicholas and Capon, Robin. *Color and Light in Oils*, Batsford Ltd, 2004
- 6) D. Macpherson, Kevin. *Fill Your Oil Paintings with Light & Color*, North Light Books; New edition, 2000

- 7) Chamberlain, Trevor. *Oils (Ron Ranson's Painting School)* , Trafalgar Square, 1995
- 8) Cateura, Linda and Leffel, David A., *Oil Painting Secrets From a Master*, Watson-Guptill; Edition Unstated edition, 1995
- 9) Kreutz, Gregg. *Problem Solving for Oil Painter*, Watson-Guptill; Edition Unstated edition,1997

## **Sculpture**

### **Course Description:**

The reasons for the existence of sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture-I is specifically designed to give the student the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her.

### **Learning Outcomes:**

Students will be able to:

- Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects.
- Compare sculptures using possible range of techniques and concepts.
- Understanding of the possibilities and limitations of various materials.
- Create a sculpture using the cast and manipulative methods of construction.
- Create a public sculpture that works in a specific site.
- Present a completed work in an artistic setting.

### **Course Contents:**

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

**Note:** There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work.

### **Reference books:**

- 1) Beaumont, M, et alniques, *Sculpture Today*, St. Martns. N. Y. 1989
- 2) Elsen, A.E. *Origins of Modern Sculpture*, Phaidon, London 1976.

- 3) Mills, *The Techniques of Sculpture*, Bats-ford, 1976.
- 4) Akbar Naqvi, *Image and Identity*, Oxford; 1998
- 5) Hammacher, A.M. *The Evolution of Modern Sculpture*, Harry N. Abrams, 1978

**FINA-6312**

**Drawing –III**

**3(0+3)**

**Course Objectives:**

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

**Course Contents:**

- 1. Life Drawing**
  - 1.1 Conceptual Figurative Drawings
  - 1.2 Experiments with backgrounds
  - 1.3 Mix Media
- 2. Study of Animal Anatomy**
  - 2.1 Sketching Practice (Quick Sketches)
  - 2.2 Conceptual Drawings
- 3. Compositions (Figurative)**
- 4. Compositions (Architectural)**
  - 4.1 Linear Perspective in Architecture
  - 4.2 Areal Perspective
- 5. Complex Architectural Angles**
- 6. Conceptual Drawings**
  - 6.1 Conventional & Non-Conventional Approach
- 7. Drawings in Mix Medium with Themes**
  - 7.1 Theme based Drawings
  - 7.2 New medium Exploration

**Recommended Books:**

- 1) Civardi, Giovanni. *The Art of Drawing*, Search Press; 2010
- 2) Thomas, Paul and Taylor, Anita. *Drawing Foundation Course*, Cassell Illustrated; 2003
- 3) Civardi, Giovanni. *Drawing Techniques*, Search Press; 2006
- 4) Ilatovskaya, Tatiana. *Master Drawing*, Harry N. Abrams; 1st edition, 1996

**FINA-6313**

**Photography**

**3(0+3)**

**Course Description**

Photography is picture language, the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be internationally understood. Since photographs can be so widely understood we should be concerned with whether

what we have to say is worth saying. An increasing number of talented, creative people find in photography a relatively inexpensive means for self-expression.

This beginner photography course is meant to help the students master their digital camera. Learn the basic functions of camera so they can begin to shoot in manual mode, capturing higher-quality images of the people.

Throughout the course, students will complete a series of photo projects that will help them practice the skills they are learning. Teacher will also work with students, reviewing their photos and helping them to improve their skills. The instructor will also organize trips with photography as the primary activity.

### **Learning Outcomes:**

Upon successful completion of the program students should be able to:

- Demonstrate artistry by creating images that evoke an emotional response.
- Apply the principles of lighting and colour theory to a variety of photographic scenarios by measuring, evaluating, and adjusting light and colour to create quality images.
- Apply the mechanics of exposure to control light and influence the final product.
- Apply principles of composition to produce professional images.
- Select and use photographic equipment and technologies appropriate to the task.
- Demonstrate effective use of written, verbal, and non-verbal communication, employing relevant knowledge, skills, and judgment in a business setting.
- Work as a professional, maintaining high standards of practice, make ethical judgments and decisions, follow legal requirements, and adapt to a rapidly changing work environment through demonstrated commitment to lifelong learning and professional associations.
- Work effectively individually and as a member of team, demonstrating time management, organizational, and interpersonal skills.
- Develop proposals and organize and orchestrate photo shoots through the successful management of resources and time.
- Apply business processes through the application of accounting, marketing, sales, data management, and human resources (HR) practices and principles.
- Use and adapt to a variety of computer software and hardware for both photographic and business purposes.

### **Course Outline:**

#### **A Step Back in Time:**

- The Film & Digital Process
- What is Visual Art?
- Why Go Digital?

#### **You and Your Equipment**

- Eye of the Photographer
- Cameras
- Lenses and Filters
- How to Use Your Camera (Shutters, Aperture & Their Relationships, Exposure & Metering)

## **Photography Principles**

- Developing Your Eye
- Image Capture (Elements of Composition, Golden Ratio vs. Rule of Thirds)
- Workflow and Image Editing (Retouching, Resolution & Printing)

## **Harnessing the Light**

- Developing Your Visual Signature
- Natural and Available Light
- Artificial Light-Continuous
- Artificial Light-Flash
- Light & Color

## **A Mix of Things:**

- Macro Photography
- Lines and Symmetry (Vertical vs. Horizontal, The Importance of the Horizon)
- Depth of Field and Distance (Background, Middle ground and Foreground)
- Space and Balance

## **Photographing People and Places**

- Revisualization
- Basic Portrait Lighting
- Studio Portraiture
- Environmental Portraiture
- Landscape and Travel Photography
- Decisive Moment Photography

## **Recommended Books:**

1. Peterson, Bryan. *Understanding Exposure: Understanding Exposure, 3rd Edition: How to Shoot Great Photographs with Any Camera*, Amphoto Books; 3rd edition, 2010
2. Hallett, Tracy. *Close-Up & Macro Photography*, Ammonite Press, 2011
3. Ctein, *Post-Exposure: Advanced Techniques for the Photographic Printer*, Focal Press; 2 edition, 2000
4. Schaub, George. *The Digital Darkroom: Black and White Techniques Using Photo shop*, Silver Pixel, 1999

**Course Description:**

An overview of the description, interpretation, and evaluation of visual art as practiced in the discipline of art criticism. Both traditional and postmodern critical approaches to art will be considered with an emphasis on contemporary art criticism. Students will read a range of past and present art critics and write several examples of art criticism based on direct observation of contemporary art works.

**Learning Outcomes**

Students will be able to:

- To evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world.
- Practice within art theory and art criticism requires an understanding of how layers of interpretation can be used to speculate about the meanings of artworks, and locate them in critical narratives and significant histories.
- Learn about artworks and significant ideas in the visual arts as they have been critically and historically interpreted and explained, at a certain time and over time. This may take into account art critical and art historical views about such things as artistic practice and artists.
- Learn alternative ways to generate and shape their critical and historical investigations of concepts and meanings in the visual arts.

**Course Contents:****1. Elements of Art/Design**

- 1.1 Color Wheel
- 1.1 Line
- 1.2 Shape and Form
- 1.3 Light/Value
- 1.4 Textures
- 1.5 Perspective etc

**2 Principal of Art/Design**

- 2.1 Balance
- 2.2 Harmony
- 2.3 Unity
- 2.4 Variety
- 2.5 Rhythm
- 2.6 Emphasis/Focal Point etc

**3 Discussions on Various Topics**

- 3.1 Theories of Plato and Aristotle on Mimesis and Idea
- 3.2 Aestheticism and Ideas in Art
- 3.3 Relation of Art and Religion
- 3.4 Art and Craft Movement

## 4 Modern Art Movements

- 4.1 Dadaism
- 4.2 Surrealism
- 4.3 Conceptual Art Movement
- 4.4 Pop and OP Art

## 5 Analytical Research

- 5.1 Formal Analysis (Description & Analysis)
- 5.2 Informal Analysis (Interpretation & Judgment)

### Recommended Books:

- 1) Barnett Newman Selected Writings Interviews, (ed.) by John P. O'Neill, p.: 201, University of California Press, 1990.
- 2) Clement Greenberg, *Art and Culture Critical essays*, ("The Crisis of the Easel Picture"), Beacon Press, 1961 pp.:154-157
- 3) William C. Seitz, Mark Tobey and William C. Seitz, *The Museum of Modern Art*, New York, 1962.

**FINA-6315**

**Research Methodology**

**3(3+0)**

### Course Description

This course will provide an opportunity for participants to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Participants will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment.

### Learning Outcomes:

At the end of this course students are able to:

- Understand some basic concepts of research and its methodologies
- Identify appropriate research topics
- Select and define appropriate research problem and parameters
- Prepare a project proposal (to undertake a project)
- Organize and conduct research (advanced project) in a more appropriate manner
- Write a research report and thesis
- Write a research proposal

### Contents:

1. Research Problem
2. Types of Research
3. Creative research methods in practice
4. Creative research methods and ethics
5. Creative thinking
6. Gathering data



7. Analyzing data
8. Writing for research
9. Presentation
10. Dissemination, implementation and knowledge exchange
11. Formatting
12. Plagiarism

**Recommended Books:**

1. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*, SAGE Publications Ltd; Second Edition, 2015
2. Dr. Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project*, How to Books; 4 edition, 2009
3. Routledge, Mildred L., *Understanding Research Methods: An Overview of the Essentials*, Patten; 7 edition, 2009
4. Kara, Helen. *Creative Research Methods in the Social Sciences: A Practical Guide*, University of Chicago Press; 2015

## Semester-IV

FINA-6316

Drawing-IV

3(0+3)

A figure drawing is a drawing of a human form in any of its various shapes and postures using any of the drawing media. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of human portrait and full figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of not only humans but also animals. This course also demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

### *Contents*

- Portrait of a young boy
- Portrait of an old man
- Portrait of a woman
- Portrait of a child
- Portrait of different animals
- Compositions with three figures
- Composition with more than three figures
- Quick sketching outdoor
- Old street drawings
- life drawing practice two per month
- Figurative Compositions: Compositions with three figures or more than three in pencil
- Composition with more than three figures in pastels
- Architectural Compositions: Old street drawings in water color
- Life Drawing: life drawing practice one per week in pencil
- Theme based drawings

### *Recommended Texts*

20. Civardi, G. (2010). *Drawing: A complete guide*. Westminster: Search Press.
21. Reed, K. (2017). *Easy drawing lessons for ultimate beginners: Start to sketch*. California: CreateSpace Independent Publishing Platform.

### *Suggested Readings*

22. Civardi, G. (2006). *Drawing techniques*. Westminster: Search Press.
- Ilatovskaya, T., Visson, L., & Hermitage [Sint-Petersburg]. (1996). *Master drawings rediscovered: treasures from prewar German collections*. St. Petersburg: State Hermitage Museum

**Course Description**

An art portfolio is a small, representative collection of an artist's current or recent work. The art portfolio plays an important role in the art school admission review process by identifying the skills, abilities, and potential of the student.

Student portfolios intended for art school admission review are quite different from portfolios of working artists. Working artists' portfolios are highly focused toward the type of job or client being sought, and they generally contain only highly polished works, in order to show a high level of artistic achievement. Prospective students' portfolios, however, are intended to show the potential of the artist. To this effect, a wider selection of mediums and techniques may be required, as well as works showing the creative process of the artist (i.e. sketches, life drawings, etc.).

**Course Contents:**

- 1. Maintenance and preparation of Port Folio**
  - 1.1 How to maintain painting portfolio?
  - 1.2 How to maintain Sculptures?
  - 1.3 Process of preserving painting and sculptures for long time
- 2. Types of Port Folio Presentations (soft copy)**
  - 2.1 How to prepare slides of art work?
  - 2.2 Academic Presentation
  - 2.3 Professional Presentation
- 3. Maintenance of Port Folio (Hard Copy)**
  - 3.1 Academic Port Folio
  - 3.2 Professional Port Folio
- 4. Presentation of work in professional manner**
- 5. Discussion on port folio**
- 6. Curriculum Vitae**

**Recommended Books:**

- 1) [Sullivan](#), Jay. *Simply Said: Communicating Better at Work and Beyond*, Wiley; 1 edition, 2016
- 2) [Reynolds](#), Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery (Voices That Matter)*, New Riders; 2 edition, 2011

**Course Description**

The studio based thesis is the culmination of the BFA. The students choose a project or topic. Research it thoroughly and produce a body of work which not only demonstrates the personal style of the candidate, but also conforms to the aesthetic and market requirements of the theme. Students work in close collaboration with the supervisor and panel of external examiners evaluates the work after viva of

the student.

**Learning Outcomes:**

Students will be able to:

- Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects or paintings.
- Compare sculptures or paintings by using possible range of techniques and concepts.
- Understanding of the possibilities and limitations of various materials.
- Present a completed work in an artistic setting.

**Course Contents**

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

**Note:** There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work.

**Recommended Books:**

Students can use previous references given with all course contents. And they must search books and references according to their topic and research project by their own.

**FINA-6319**

**Research Report**

**3(3+0)**

**Course Objectives:**

It will teach the students to plan, design and write a structured report, ensuring that only suitable content is included, and that the argument provided is logical and provides suitable calls to action. At the end of the Course Students will be able to operate within 3 main spheres, namely the academic environment, a commercial environment, or one that aims for various reasons at influencing policymakers.

**Learning Outcomes:**

At the end of this course students are able to:

- Understand some basic concepts of research and its methodologies
- Identify appropriate research topics
- Select and define appropriate research problem and parameters
- Prepare a project proposal (to undertake a project)
- Organize and conduct research (advanced project) in a more appropriate manner
- Write a research report and thesis
- Write a research proposal

### **Organization of Report Writing**

1. Data analysis
2. Introduction
3. Problem Identification
4. Review of Literature
5. Research Design
6. Title of the Problem
7. Objectives of the Study
8. Sampling Design
9. Significance of the Research
10. Hypothesis
11. Data Collection
12. Financial & Statistical Tools for Measurement
13. Period of Analysis
14. Limitation of Study
15. References
16. Plagiarism

### **Recommended Books:**

1. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*, SAGE Publications Ltd; Second Edition, 2015
2. Dr. Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project*, How to Books; 4 edition, 2009
3. Routledge, Mildred L., *Understanding Research Methods: An Overview of the Essentials*, Patten; 7 edition, 2009
4. Kara, Helen. *Creative Research Methods in the Social Sciences: A Practical Guide*, University of Chicago Press; 2015