

2/180
11-5-2022

Lalit Kala Sansthan
Minutes of the meeting of the Academic Committee
Friday, 30 April 2022 (4 PM)

Sansthan
21/5/22

A meeting of the Academic Committee was convened in the Sansthan at 4 PM.

ARC Leader

The following members were present:

21/5/22

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
2. Prof. R.N. Pandey, Department of Sculpture, IFA, Dr. SMP University, Lucknow
3. Dr. Bindu Awasthi, Department of Drawing and Painting, BDK Agra
4. Dr. Shardool Mishra, LKS
5. Dr. Arvind K. Rajput, LKS
6. Dr. Mamta Bansal, LKS, Special Invitee
7. Mr. Devashish Ganguly, LKS, Special Invitee
8. Mr. Devendra Kumar Singh, LKS, Special Invitee
9. Mr. Ganesh Kushwah, LKS, Special Invitee
10. Mr. Deepak Kulkhrestha, LKS, Special Invitee
11. Dr. Manoj Kumar, LKS, Special Invitee
12. Prof. Sanjay Choudhary (Convener), Director, LKS

A. The Committee confirmed the minutes of its last meeting.

B. The Course Structure of **BFA, MFA, Diploma and Certificate courses** are modified as per enclosure.

C. The following amendments in Ordances, Rules and regulations are being proposed and approved.

Sanjay Choudhary 30/4/22
Manoj Kumar 30/4/22
Mamta Bansal 30/4/22
Deepak Kulkhrestha 30/4/22
Shardool Mishra 30/4/22
Arvind K. Rajput 30/4/22

2/10
11-5-2022

Lalit Kala Sansthan
Minutes of the meeting of the Academic Committee
Friday, 30 April 2022 (4 PM)

21/5/22

A meeting of the Academic Committee was convened in the Sansthan at 4 PM.

AR (Academics)
F. Jaiswal

The following members were present:

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
2. Prof. R.N. Pandey, Department of Sculpture, IFA, Dr. SMP University, Lucknow
3. Dr. Bindu Awasthi, Department of Drawing and Painting, BDK Agra
4. Dr. Shardool Mishra, LKS
5. Dr. Arvind K. Rajput, LKS
6. Dr. Manta Bansal, LKS, Special Invitee
7. Mr. Devashish Ganguly, LKS, Special Invitee
8. Mr. Devendra Kumar Singh, LKS, Special Invitee
9. Mr. Ganesh Kushwah, LKS, Special Invitee
10. Mr. Deepak Kulshrestha, LKS, Special Invitee
11. Dr. Manoj Kumar, LKS, Special Invitee
12. Prof. Sanjay Chaudhary (Convener), Director, LKS

A. The Committee confirmed the minutes of its last meeting.

B. The Course Structure of **BFA, MFA, Diploma and Certificate** courses are modified as per enclosure.

C. The following amendments in Ordnances, Rules and regulations are being proposed and approved.

Sanjay Chaudhary
30/04/22

Manoj Kumar
30/04/22

Devendra Kumar Singh
30/04/22

Shardool Mishra
30/04/22

Arvind K. Rajput
30/04/22

Manta Bansal
30/04/22

Devashish Ganguly
30/04/22

Devendra Kumar Singh
30/04/22

Ganesh Kushwah
30/04/22

Deepak Kulshrestha
30/04/22

Manoj Kumar
30/04/22

Sanjay Chaudhary
30/04/22

Ordinances:

| S. No. | Existing | Proposed & approved | |
|--------|--|--|--|
| 1. | <u>Departments:</u> 1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art | 1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Theatre Art | |

| 2. | Degree | <u>Number of Seats(Intake) at Present</u> | <u>Proposed & Approved</u> |
|----|---|---|--------------------------------|
| | BFA(Painting) | 25 | 35 |
| | BFA(Applied Art) | 25 | 35 |
| | BFA(Sculpture) | 10 | 15 |
| | BFA(Indian Music) (Vocal/Instrumental) | 10 (5/5) | 15(10/5) |
| | BFA(Performing Art) Dance(Kathak/Oddisi), Theatre | 20 (10/10) | 20 (10/10) |

M
30/April/22

Devaraj S/S

Sh 30/04/22

2/2/22

30/04/22

Munish

[Signature]

[Signature]

| 3. | <u>Departments:</u> | <u>Practical examination for BFA/MFA at Present</u> | <u>Proposed & approved</u> |
|----|---|---|---|
| | 1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art | <u>Odd Semester</u> External (60%) Internal (40%) <u>Even Semester</u> External (60%) Internal (40%) | <u>Odd Semester</u> External (100%) <u>Even Semester</u> Internal (100%) |

| 4. | <u>Diploma</u> | <u>Number of Seats(Intake) at Present</u> | <u>Proposed & approved</u> |
|----|--|---|-------------------------------------|
| | 1. Painting (Portrait/ Landscape/Miniature / Creative) | 40 | 20 |
| | 2. Applied Art (Digital Design/Photography) | 40 | Photography 10 Digital Design 10 |
| | 3. Sculpture | 20 | 10 |
| | 4. Indian Music (Vocal/Sitar/Tabla) | 30 | 15 |
| | 5. Performing Art (Dance Kathak/Oddisi/Theatre) | 25 | 15 |

(Handwritten signature)
30/04/22

(Handwritten signature)

(Handwritten signature)
30/04/22

(Handwritten signature)
30/04/22

| 5. | Degree | Number of Seats(Intake) at Present | Proposed & Approved |
|----|--|---------------------------------------|------------------------|
| | MFA(Painting) | 20 | 20 |
| | MFA(Applied Art) | 20 | 20 |
| | MFA(Sculpture) | 20 | 20 |
| | MFA(Indian Music) (Vocal/Instrumental) | 10 (5/5) | 10 |
| | MFA(Performing Art) Dance(Kathak/Oddisi), Theatre | 20 (10/10) | 20 (10/10) |

D. Following new Course are introduced from session 2022-23

(i) **Diploma in Fine Art (Two Semester)**

The detail of the Diploma as per enclosure.

(ii) **B.A. (Drawing and Painting, Fine Art, History, Music Vocal), Faculty of Fine Art : 6 semesters, 60 seats**

The details about B.A. program are as per NEP-2020 structure. State Govt./ University already framed the course structure, syllabus, ordinances etc., (Government Order No. 401/70-3-2022 dated 09.02.2022 National Education Policy 2020 (NEP-2020)). This GO with NEP-2020 syllabus and ordinance is accepted for Under-Graduate course in Faculty of Fine Art, started from the session 2022-23. Syllabus for these Courses is as per NEP.

(Prof. Meenakshi Thakur) ^{30/4/22} (Prof. R.N. Pandey)

(Dr. Bindu Awasthi)

(Dr. Shardool Mishra) ^{30/04/22}

(Dr. Arvind K. Rajput) ^{30/04/22}

(Dr. Mamta Bansal)

(Devashish Ganguly)

(Devendra Kumar Singh)

(Ganesh Kushwah)

(Deepak Kulshrestha)

(Dr. Manoj Kumar)

(Prof. Sanjay Chaudhary) ^{30/4/22}

MFA- PAINTING

Syllabus

Semester-I

| | | | (Credit) |
|------------------|-----------|--|-------------|
| Course -1 | Theory | Philosophy of Art & Aesthetics –I | 03 |
| Course -2 | Theory | Modern Art -I | 03 |
| Course -3 | Practical | <u>Creative Composition-I/Portraiture-I/ Miniature-I/Landscape-I</u> | 10 |
| Course -4 | Practical | <u>Advance Drawing-I</u> | 04 |
| Total | | | : 20 |

Semester-II

| | | | (Credit) |
|------------------|-----------|--|-------------|
| Course -5 | Theory | Philosophy of Art & Aesthetics –II | 03 |
| Course -6 | Theory | Modern Art -II | 03 |
| Course -7 | Practical | <u>Creative Composition-II/Portraiture-II/ Miniature-II/Landscape-II</u> | 10 |
| Course -8 | Practical | <u>Advance Drawing-II</u> | 04 |
| Total | | | : 20 |

Semester-I**Course -1 Theory : Philosophy of Art & Aesthetics –I**

| L | T | P | C |
|---|---|---|---|
| 3 | 0 | 0 | 3 |

(30% changed)

- Unit-I** : History of Aesthetics in Western Philosophy, ancient Greece, Unan and Rome.
- Unit-II** : Western Aesthetics : Mysticism of Plotinus in the context of Aesthetics. Aesthetics currents in early Christian era ages and Renaissance, intellectualistic, Aesthetic of Descartes.
- Unit III** : Western Aesthetic Thinkers, Aesthetic Current in Germany, Transcendental Asthetics of kant, Absolutist Aesthetics of Hegel, Freud, Roger Fry, Herbert reed.
- Unit IV** : Schopenhauer, Croce, Comparative Survey of Indian and western Aesthetics.
- Unit V** : Introduction to the principles of Indian philosophy Origen and Progress religion thought (Vedic Upnishadic, shankyaic, Vedantic and of the Bhakti and Sufi cults and their relation to Arts.

Course -2 Theory : Contemporary Modern Art -I(19th to 20th Century)

| L | T | P | C |
|---|---|---|---|
| 3 | 0 | 0 | 3 |

(30% changed)

- Unit-I** : Impressionism –Manet, Monet, Sisley, Pissarro, Degas and Renoir
- Unit-II:** Post-Impressionism –Including new Impressionism (Seurat, Cezane, Vangogh, Gougin, etc.) The Nabis (Redon and Rousseau)
- Unit-III:** Meaning of Fauvism and Artist - Matisse, Derain, Dufy and Varmier
- Unit-IV:** Meaning of Cubism and Artist - Picasso, Legar, Baraque, Giris, Etc,
- Unit-V:** Boccioni, Carra, Russolo and Duchamp

Course -3 Practical : Creative Composition/Portraiture /Miniature/ Landscape-I

| L | T | P | C |
|---|---|----|----|
| 0 | 0 | 20 | 10 |

(30% changed)

Students have to make Creative Composition of their own style of Individual Subjects which is related to the main practical in Different Composition Mediums.

Sketch (Full Sheet) - 25 Pages

Course -4 Practical : Advance Drawing

| L | T | P | C |
|---|---|---|---|
| 0 | 0 | 8 | 4 |

(30% changed)

Students have to make Advance Drawings of their own style of Individual Subjects which is related to the main practical in Different Drawing Medium.

Sketch (Full Sheet) - 25 Pages

Semester-II**Course -5 Theory : Philosophy of Art & Aesthetics –II**

| | | | |
|----------|----------|----------|----------|
| L | T | P | C |
| 3 | 0 | 0 | 3 |

(30% changed)

- Unit I** : An introduction to Indian Aesthetics its brief historical background concept of beauty based on ancient scriptures and their relevance to art.
- Unit II** : Advance Rasa Theory of Bharat Muni in his Natyashastra, Development of Rasa Theory, Dhvani, Bhava, Alankara, Auchitya, Riti, Guna Dosha, Vyanjana.
- Unit III** : Aesthetic, experience and its commentators, Batta, Lollata, Bhatta Shankuka, Batt Nayaka.
- Unit IV** : Theory of Abinav Gupta in Abinav Bharti Anand vardhana's, Anand Vardhan, Vishnu Dharmottar Purana and Jain, Buddha, China Aesthetic Chitra Lakshan.
- Unit V** : Aesthetic Theories of Ananda Coomarswami, Shandang (Six Canons) Rabindranath Tagore.

Course -6 Theory : Contempory Modern Art – II(20th Century to 1922)

| | | | |
|----------|----------|----------|----------|
| L | T | P | C |
| 3 | 0 | 0 | 3 |

(30% changed)

- Unit-I** : Meaning of Expressionism –‘The Blue Rider’ and ‘The Bridge’ Groups (Munch, Kricher, Noble) Marc, Klee, Jaulensky and Feininger
- Unit-II** : Abstract Art- Non-objective and non-Representational art and it's from like Neoplastisism
- Unit-III** : Constructism – Theo Van Doesberg, Mondrian, Bart Von Der Leck, etc.,
- Unit-IV** : Dada, Surrealism and Fantastic Art – Max Ernst, Dali, Clirico, Miro, art, Klee, Chagal, etc.
- Unit-V** : Contempory Abstract Expressionism – Kandinsky, Pollock, Kooning etc. Some other important trends like Kinetic Art, Pop Art Vosticism.

Course -7 Practical : Creative Composition/Portraiture /Miniature/ Landscape-II

| | | | |
|----------|----------|----------|----------|
| L | T | P | C |
| 0 | 0 | 8 | 4 |

(30% changed)

Exercise work in different aspects and medium:

Student should initiate to develop his own individual technique for organizing and rendering in picture. Scope should be given to develop own individual style and philosophy. Style should be followed by Traditional, Realistic, Modern, Abstract or Contemporary.

Sketch (Full Sheet) - 25 Pages

Course -8 Practical : Advance Drawing

L T P C
0 0 8 4

(30% changed)

Students have to make Advance Drawings of their own style of Individual Subjects which is related to the main practical in Different Drawing Mediums

Sketch (Full Sheet) - 25 Pages

Semester-III

| | | | (Credit) |
|-------------------|-----------|--|-----------|
| Course -9 | Theory | History of Oriental Art (China) | 03 |
| Course -10 | Theory | Seminar | 03 |
| Course -11 | Practical | <u>Creative Composition-III/Portraiture-III/ Miniature-III/Landscape-III</u> | 10 |
| Course -12 | Practical | <u>Main Practical-I</u> | 04 |
| Total : | | | 20 |

Course -13 Practical Open Elective –I 04

(Photography/Mural/Paper Mache /Terracotta/Commercial Art/Typography)

Note – Open Elective Choose the course given in open elective.

Semester-IV

| | | | (Credit) |
|-------------------|--------------|--|-----------|
| Course -14 | Theory | History of Oriental Art (Persia and Japan) | 03 |
| Course -15 | Dissertation | <u>Dissertation / Viva voce</u> | 03 |
| Course -16 | Practical | Creative Composition-IV/Portraiture-IV/ Miniature-IV/Landscape-IV | 10 |
| Course -17 | Practical | Main Practical-II | 04 |
| Total : | | | 20 |

Course -18 Practical Open Elective –I 04

(Photography /Mural/Paper Mache /Terracotta/Commercial Art/Typography)

Note – Open Elective Choose the course given in open elective.

Semester-III**Course -9 Theory : History of Oriental Art (China)**

| L | T | P | C |
|---|---|---|---|
| 3 | 0 | 0 | 3 |

(30% changed)**Unit-I** : Stone age art in China Early background of Chinese paintings.**Unit-II** : Chinese Dynasties : Three Kingdoms and Six Dynasties.**Unit-III** : Sui and Tang period**Unit-IV** : Medieval Chinese Period : Five Dynasty and Sung period**Unit-V** : Northern Period : Yuen, Ming, Ching period**Course -10 Seminar : Seminar-II on Indian and Western Art and Artist**

| L | T | P | C |
|---|---|---|---|
| 0 | 3 | 0 | 3 |

(30% changed)

Student has to select any one of the following topic

1. Art and Culture in Indian and western Context
2. Concept of beauty in art in Indian and in other civilizations
3. Indian and Western Modern movements in Art.
4. Indian and Western Painting/Sculpture.
5. Biography of eminent Indian and Western artist.
6. Contemporary Painting / Sculpture.

Course -11 Practical : Creative Composition/Portraiture /Miniature/ Landscape-III

| L | T | P | C |
|---|---|----|----|
| 0 | 0 | 20 | 10 |

(30% changed)

Exercise work in different aspects and medium.

With oil/ acrylic / mix medium / study of colour / form/ texture

Sketch (Full Sheet) - 25 Pages

Course -12 Practical : Main Practical -I

| L | T | P | C |
|---|---|---|---|
| 0 | 0 | 8 | 4 |

(30% changed)

Student should continue their previous years subject, style and to develop his own individual technique for organizing and rendering in picture. Scope should be given to develop own individual style and philosophy. Style should be followed by Realistic, Modern, Abstract or Contemporary.

Sketch (Full Sheet) - 25 Pages

Semester – IV**Course – 14 Theory : History of Oriental Art (Persia and Japan)**

| L | T | P | C |
|---|---|---|---|
| 3 | 0 | 0 | 3 |

(30% changed)

- Unit-I** : Abbasid Period, Sasasian period
Unit-II : Mongol period, Timuria period and Safavid period
Unit-III : Early painting in Japan up to Nara period (Kamakura)
Unit-IV : Medieval Period : Asian Kaga (Moro Machi period), Momoyama period
Unit-V : Populared during the 19th Century by various oriental Artist.

Course -15 Theory : Dissertation and Viva voce

| L | T | P | C |
|---|---|---|---|
| 0 | 3 | 0 | 3 |

(30% changed)

The post graduate candidates are required to select a suitable topic for their dissertation in consultation with the head/teacher of the department and work on it under his guidance approved by director of the Institute. The dissertation should be prepared in the prescribed manner and handle over to the director through the head of the department positively before the commencement of the theory examinations Viva voce examination will be conducted by a panel nominated by the Vice Chancellor comprising the head of the department and appropriate internal and external experts.

Course -16 Practical : Creative Composition/Portraiture /Miniature/ Landscape-IV

| L | T | P | C |
|---|---|----|----|
| 0 | 0 | 20 | 10 |

(30% changed)

Exercise work in different aspects and medium.
 With oil/ acrylic / mix medium / study of colour / form/ texture
 Original composition should be on experimental basis in mixed media and explore the possibilities of non-conventional media.
 Sketch (Full Sheet) - 10 Pages

Course -17 Practical : Main Practical -I

| L | T | P | C |
|---|---|---|---|
| 0 | 0 | 8 | 4 |

(30% changed)

Student should continue their previous years subject, style and to develop his own individual technique for organizing and rendering in picture. Scope should be given to

develop own individual style and philosophy. Style should be followed by Realistic, Modern, Abstract or Contemporary.

Sketch (Full Sheet) - 10 Pages

Course -13 & 18 Open Elective

Choose the course given in open elective.

Open Elective

OE-1 : Photography

| | | | |
|----------|----------|----------|----------|
| L | T | P | C |
| 0 | 0 | 8 | 4 |

(30% changed)

Unit-I : What is Art- Visual Art?

Definition of Photography; Utility of Photography in human development;
History of Photography from (14th Century),
History of Camera from obscura upto DSLR Etc.
Indian Photographers and its classification;

- Raja Deen Dayal,
- Prabuddha Das Gupta
- Raghu Rai

Cameras and its various types;

- Field Camera/ Folding Camera
- Box Camera
- Miniature Camera
- Reflex Camera

Unit-II : Description of Camera and its different parts (with sketching)

Description of Camera SLR Type (practicing);

Writing of Use of Photography

Writing of Use of Camera and its Parts (Shutter, Aperture, etc.)

Write biography of 2 or 3 great Photographers, biography of Raghurai

Unit-III : Definition of the following terms: *Lights, against lights, Lenses;*

Write Different Modern Photography V/s early photography System, Use of Photography in education, Progressive, Field of world security systems,

Sketch (Full Sheet) - 25 Pages

OE-2 : Typography

L T P C
0 0 8 4

(30% changed)

Unit-I : Detail Study of one of the various calligraphic schools (European, Indian Scripts, Gothic, Humanistic, round and brush point. visual message by organization of space, copy fitting, identification of typefaces, type expression, designing a page.

Unit-II : Principles of typography, design, suitability, legibility, readability of printed mater. Typography for editorial art, Application of lettering and typography for various media.

Unit-III : Study of typographic measurements and specifications. Press advertising, Poster Exhibition and Display.

Sketch (Full Sheet) - 25 Pages

OE-3 : Mural

L T P C
0 0 8 4

(30% changed)

Unit-I : Exercise work in different aspects and medium. Fiber / POP/ waste material.

Unit-II : Understanding of the meaning and material value by assembling different chosen material on surface.

Unit-III : Students have to experiment in different media and material. The emphasis is on the conceptualization and experimentation.

Sketch (Full Sheet) - 25 Pages

OE-4 : Paper Mache

L T P C
0 0 8 4

Unit-I : Introduction and preparation of Paper Mache, sketches, drawings and maquettes. Relief composition in clay suited for a Paper Mache medium, casting in Paper Mache.

Unit-II : Round composition in Paper Mache by direct use on armature with preparatory sketches, drawing and maquettes.

Unit-III : Composition work, exploring the Experimental possibilities Paper Mache medium & techniques.

Sketch (Full Sheet) - 25 Pages

OE-5 : Terracotta

L T P C
0 0 8 4

(30% changed)

- Unit-I** : Introduction to Terracotta both as forms of pottery and sculpture. Preparation of Terracotta clay, basic coil work and slab work.
- Unit-II** : Relief composition in Terracotta with preparatory sketches & drawings.
- Unit-III** : Round composition work in Terracotta, exploring the Experimental possibilities Terracotta medium & techniques. Preparatory sketches, drawings & maquettes. Use of kilns for firing of these objects (pots & sculpture) use.
- Sketch (Full Sheet) - 25 Pages

OE-6 : Communication Design

L T P C
0 0 8 4

(30% changed)

- Unit-I** : Design the media with principles. Use poster Colour and necessary equipment finish work on appropriate size. 50 percent work manual and 50 percent work digital
Designing of logo, Mono, symbol, and Book Cover, Book Jacket and visiting card, Letter head, envelop.
- Unit-II** : Stationary Design (Visiting Card, Letter head & Envelop) -2
- Trade Mark Design (Logo, Mono & Symbol) – 3 Banner – 1
- Unit-III** : Poster Designing-2
- Bus advertisement – 3
 - Show card – 3
- Sketch (Full Sheet) - 25 Pages

Books

PHILOSOPHY OF ART & AESTHETICS

THEORY BOOKS

| | |
|----------------------------------|--------------------|
| Kala Sondrya aur Smicha Sastra | Ashok |
| Sondrya Sastra Pachim & Bhartiya | Dr.M.Chaturvedi |
| Sondrya | Dr.R.Bajpai |
| Sondrya Sastra | Dr.L.C.Sharma |
| Indian Philosophy | Chandradhar Sharma |

MODERN ART- I

THEORY BOOKS

| | |
|----------------------------------|---------------------------|
| Kala Sondrya aur Smicha Sastra | Ashok |
| Sondrya Sastra Pachim & Bhartiya | Dr.M.Chaturvedi |
| Sondrya | Dr.R.Bajpai |
| Sondrya Sastra | Dr.L.C.Sharma |
| Modern Indian Art | Dr. Giriraj Kishor Agrwal |
| Art History Indian and Western | Ramesh Chandra |
| Adhunik European Chitrakala | Dr.Chandra Kanta |
| European History of Painting | R.V.Sakhalkar |

PHILOSOPHY OF ART & AESTHETICS-II

THEORY BOOKS

| | |
|----------------------------------|-----------------|
| Kala Sondrya aur Smicha Sastra | Ashok |
| Sondrya Sastra Pachim & Bhartiya | Dr.M.Chaturvedi |
| Sondrya | Dr.R.Bajpai |
| Sondrya Sastra | Dr.L.C.Sharma |

MODERN ART- II

THEORY BOOKS

| | |
|----------------------------------|---------------------------|
| Kala Sondrya aur Smicha Shastra | Ashok |
| Sondrya Sastra Pachim & Bhartiya | Dr.M.Chaturvedi |
| Sondrya | Dr.R.Bajpai |
| Sondrya Shastra | Dr.L.C.Sharma |
| Modern Indian Art | Dr. Giriraj Kishor Agrwal |
| Art History Indian and Western | Ramesh Chandra |
| Adhunik European Chitrakala | Dr.Chandra Kanta |
| European History of Painting | R.V.Shakhalkar |

HISTORY OF ORIENTAL ART- CHINA

THEORY BOOKS

Chini Chitrakala

Dr. Giriraj Kishor Agrwal

HISTORY OF ORIENTAL ART- PERSIA AND JAPAN

THEORY BOOKS

Japan ki kala

Dr. Giriraj Kishor Agrwal