

RAMAKRISHNA MISSION VIDYAMANDIRA

BOSE HOUSE CAMPUS

A Cultural & Educational Center

(Rishra, Hooghly)

A Unit of Ramakrishna Mission Saradapitha

Belur Math, Howrah



Curriculum for Offline Certificate Course on

DRAWING

Level I



“The wavy waters in the picture are symbolic of Karma, the lotus of Bhakti, and the rising-sun of Jnana. The encircling serpent is indicative of Yoga and awakened Kundalini Shakti, while the swan in the picture stands for Paramatman. Therefore, the ideal of the picture is that by the union of Karma, Jnana, Bhakti and Yoga, the vision of the Paramatman is obtained.”

Swami Vivekananda

तन्नो हंसः प्रचोदयात् (Tanno hamsah prachodayat), meaning, “May the Paramatman, Supreme Self [symbolized by] the Swan (hamsa), awaken our [higher] understanding.”

Mission Statement

‘True to the kindred points of Heaven and Home’ - to borrow an evocative line from William Wordsworth’s celebrated poem ‘To a Skylark’ - the ideology of Ramakrishna Mission was formulated by Swami Vivekananda as “Atmano mokshartham jagad hitaya cha” (i.e) ‘For one’s own salvation and for the welfare of the world’). This telling phrase encapsulates an over-arching spiritual ideal in which individual spiritual aspiration and the spirit of altruism co-mingle. A private spiritual life that turns a blind eye to the suffering

humanity, Swami Vivekananda never tired of pointing out, is necessarily a selfish life led in isolation. Recognising as he did the immanent divinity in every living being, Swamiji bequeathed to humanity the ideology of ‘Practical Vedanta’.

The educational domain is an important area where ‘Practical Vedanta’ finds wonderful application. In fact, the luminous mind of Swamiji probed man to his very depth and came up with the astounding revelation that infinite goodness and infinite perfection are lying buried in every man, waiting to be called out. Just as friction brings out the hidden fire from a flint, right kinds of external suggestions would likewise call forth ethical excellence and elements of creativity already present in their potential forms in man. True education, if anything, helps this manifestation through creating “right kinds of external suggestions”. To the extent an academic milieu furnishes such “right kinds of external suggestions”, it serves the purpose of education. Based on this educational ethos of Swami Vivekananda, our College, ever since its inception, has been striving to build up an environment that would help manifest in its learners.

Divinity (i.e. such scintillating values as selflessness, moral courage, truthfulness etc.)

Perfection (i.e. academic excellence



RAMAKRISHNA MISSION VIDYAMANDIRA (MAIN CAMPUS)
BELUR MATH, HOWRAH

RAMAKRISHNA MISSION VIDYAMANDIRA

A vision, born of the irresistible character-force of a mighty spiritual genius, ceases to belong to the realm of speculation – instead it becomes a living force working itself out imperceptibly to find its fulfilment sooner or later. What is today the Ramakrishna Mission Vidyamandira, does indeed trace its origin to such a vision of Swami Vivekananda. True to the Prophet's vision as early as 1898 of a temple of learning combining the elements of the ancient 'Gurukula' tradition of India and the scientific temper of the West, the authorities of the Ramakrishna Mission, Belur Math started 'Vidyamandira' as an Intermediate Arts College in 1941 under the auspices of Saradapitha, a branch of the Ramakrishna Mission.

For history to be made, there must be years – long, gruelling years. From an Intermediate Arts college in 1941 to a three-year degree college in 1966 through to becoming 'a college with potential for excellence' as also being conferred with the autonomy status by UGC in 2010, Vidyamandira's onward march through the passage of years is a fascinating study of an educational Institute's bold strides, despite various odds, into the arena of high education. Also, during the academic session 2006-2007, post-graduate teaching was introduced and in the year 2013 the college established 'Swami Vivekananda Research Centre' to run PhD programmes. Currently, with as many as fourteen undergraduate Hons. Courses, six post-graduate courses, researches in various disciplines and a plethora of Certificate as well as Add-on courses running apace, Vidyamandira can well be likened to a mini-University which has been leaving, all these years, its quiet yet unmistakable impact on the society by sending out academically skilled individuals with high character efficiency...

HISTORY OF THE BOSE HOUSE CAMPUS



This garden house, belonging as it did to Sri Sarat Chandra Bose, the elder brother of Netaji Subhas Chandra Bose, is said to have scripted a fair bit of history by having none other than Netaji himself setting foot in it. After Netaji's great escape in 1941, this historic house, according to police file No 24 of Police Museum, Kolkata, was used as a meeting place with the representatives of the Japanese Consulate to get news from Netaji.

Probably in May, 1941 a link between the Bose family and the Japanese Consulate was created. Subsequently, Sarat Bose met Japanese Consul General Okazaki at this Garden House. On that day of the first meeting, Sisir Bose drove the car of the Consul bringing him to this house. It is learnt that the next Consul Ohta along with his wife also came to this house several times to meet Sarat Bose. In fact, to avoid the surveillance of British intelligence officers, Mrs. Ohta used to come here wearing saree so that it would appear as if she was coming to attend a social gathering. Indeed, numerous meetings of this kind having taken place here, this house unmistakably lies wreathed in a glorious bit of history pertaining to the last leg of the Indian freedom movement.

Later the descendants of the Bose family sold this property and eventually in 2005 Sri Paritosh M Chakrabarti got the ownership of this property. Finally, this historic Bose House Property has been donated by Sri Paritosh M Chakrabarti and Sreemati Chakrabarti to Ramakrishna Mission Saradapitha, Belur Math for the construction and development of a Cultural and Educational Centre to promote the legacy of Swami Vivekananda and Netaji Subhas Chandra Bose. Now the Bose House Campus is the second campus of Ramakrishna Mission Vidyamandira.



BOSE HOUSE CAMPUS : SPECIAL FEATURES

- Swami Vivekananda's dream was to combine the traditional Upanishadic teachings of India with the knowledge of the West. A bunch of online and offline courses have been started from this campus to contribute towards the actualization of this vision..
- Keeping employability in mind, skill development courses like Digital Skills, Data Analysis, Communicative English, Communicative Hindi or Modern Journalism have been made part of our curriculum.
- Courses like Indian Mythology : Srimad Bhagavatam, Indian Philosophy : Vedanta, Buddhist Studies are meant to make one aware of India's ancient traditions, classical culture etc. These courses are very helpful in higher level research too.
- Courses such as 'Students' Mental Crisis & Intervention', 'Personality Development in the light of Ramakrishna-Vivekananda Movement' will help in combating today's dreaded mental disorders like stress, depression, anxiety and will also help developing effective personality to make one fit for career.
- Art Appreciation, Music Appreciation as well as Drawing & Craft and Music Classes will develop aesthetic sense on one hand and creativity on the other. Apart from higher level research, the vocational oriented learning of these courses today will also shape your career.
- Educational and Cultural Workshops, Seminars and Value Oriented Programs organized from this campus from time to time will be helpful for your skill development as well as values development.
- The various awareness programs and relief activities organized at this campus by the NSS department of Ramakrishna Mission Vidyamandira will be especially helpful in your socialization.
- Srimat Swami Suviranandaji Maharaj, General Secretary of Ramakrishna Math & Ramakrishna Mission officially inaugurated this campus on 21st February 2024, on the day of International Mother Language Day. In the inaugural meeting, Revered Maharaj said that the novelty of this campus of Ramakrishna Mission is that this is a co-educational institution. Girls will also study here. Swamiji said that a bird has two wings; and if both are not equally empowered and strong, then the bird cannot fly well. The governing body of Ramakrishna Mission has decided that both boys and girls will come here non-residentially; for the excellence of their lives.





**Curriculum for Offline
Certificate Course on**

DRAWING

Level I



PROGRAMME FRAMEWORK

Title	Drawing Class (Level I)
Aims and objectives	<p>Encourages Creativity and Imagination Creative Expression: Art allows children to express their thoughts, feelings, and ideas in a visual form, fostering creativity and imagination. Problem-Solving Skills: Engaging in art projects encourages the new generation to think critically and solve problems creatively.</p> <p>Enhances Motor Skills Fine Motor Skills: Activities like drawing, painting, and sculpting improve fine motor skills and hand-eye coordination. Spatial Awareness: Art helps children to understand spatial relationships and how objects relate to each other in space.</p> <p>Boosts Academic Performance Cognitive Development: Art stimulates brain areas related to reading, math, and cognitive ability. Improved Concentration: The focus required in creating art can enhance attention span and concentration in other academic subjects.</p> <p>Builds Confidence and Self-Esteem Personal Achievement: Completing art projects gives children a sense of accomplishment. Self-Expression: Art provides a safe space for children to express themselves, boosting their confidence and self-esteem.</p> <p>Emotional and Social Development Emotional Regulation: Art can be therapeutic, helping children process and manage their emotions. Social Skills: Group art activities teach collaboration, communication, and sharing.</p> <p>Cultural Awareness and Appreciation Exposure to Diversity: Learning about different art forms and styles exposes children to various cultures and perspectives. Historical Context: Art education often includes learning about art history, fostering an appreciation for cultural heritage.</p> <p>Encourages Lifelong Learning and Appreciation of the Arts Foundation for Future Learning: Early exposure to art can inspire a lifelong interest and appreciation for the arts. Development of Aesthetic Sensibility: Understanding and creating art develops an aesthetic sense and appreciation for beauty in the world around them.</p> <p>Interdisciplinary Learning Integration with Other Subjects: Art can be integrated with subjects like history, literature, and science, making learning more engaging and holistic. Innovative Thinking: Encouraging children to think outside the box and approach problems from different angles.</p>

	<p>By integrating practical-based art and drawing classes into the curriculum for juniors, educators can provide a well-rounded educational experience that supports the growth and development of young learners in multifaceted ways.</p>
Applied aspects	<p>Indian art, with its vast history and diversity, encompasses numerous applied aspects that have influenced and enriched various domains. These applied aspects can be seen in architecture, textiles, performing arts, and more. Here are some significant applied aspects in Indian art:</p> <ol style="list-style-type: none"> 1. Architecture <ul style="list-style-type: none"> • Temple Architecture: Indian temples, such as those in Khajuraho and the Dravidian temples of Tamil Nadu, are renowned for their intricate carvings and monumental structures. These temples are not just religious centers but also marvels of engineering and art. • Mughal Architecture: The fusion of Islamic, Persian, and Indian styles during the Mughal era led to the creation of iconic structures like the Taj Mahal and the Red Fort, which are celebrated for their beauty and craftsmanship. 2. Textiles and Fashion <ul style="list-style-type: none"> • Weaving Techniques: Indian textiles are famous for their diverse and intricate weaving techniques, such as Banarasi, Chanderi, and Kanchipuram silk sarees. These techniques have been passed down through generations and continue to be a vital part of Indian culture. • Block Printing and Dyeing: Traditional methods like Ajrakh, Bandhani, and Kalamkari highlight the artistic skills in fabric printing and dyeing, producing unique and vibrant designs. 3. Sculpture <ul style="list-style-type: none"> • Religious and Mythological Themes: Indian sculpture often depicts deities and scenes from Hindu epics like the Mahabharata and Ramayana, found in temples and monuments across the country. • Iconography: The detailed and symbolic representation of gods and goddesses, such as in the Chola bronzes, demonstrates high levels of craftsmanship and religious significance. 4. Painting <ul style="list-style-type: none"> • Miniature Paintings: Schools like Mughal, Rajput, and Pahari produced miniature paintings that depict court scenes, battles, and stories from Indian mythology with meticulous detail and vibrant colors. • Folk and Tribal Art: Forms like Warli, Madhubani, and Pattachitra utilize simple yet expressive techniques to convey stories and traditions of rural India. 5. Performing Arts <ul style="list-style-type: none"> • Classical Dance: Bharatanatyam, Kathak, Odissi, and other classical dance forms incorporate intricate gestures (mudras), expressions (abhinaya), and elaborate costumes, blending music, rhythm, and storytelling. • Theatre and Drama: Traditional forms like Kathakali, Yakshagana, and Ramlila combine elaborate costumes, makeup, and storytelling, often with mythological themes.

	<p>6. Crafts</p> <ul style="list-style-type: none"> • Pottery and Ceramics: Indian pottery, such as the blue pottery of Jaipur and terracotta art, is known for its utility and decorative purposes. • Jewelry Making: Traditional jewelry making, using techniques like Kundan, Meenakari, and Jadau, showcases the richness of Indian ornamentation and the skills of its craftsmen. <p>7. Music</p> <ul style="list-style-type: none"> • Classical Music: The distinct styles of Hindustani and Carnatic music, with their ragas and talas, have a profound impact on cultural expression and are integral to many Indian ceremonies and festivals. • Folk Music: Each region in India has its unique folk music traditions, reflecting the local culture, traditions, and languages. <p>8. Cinema</p> <ul style="list-style-type: none"> • Bollywood and Regional Films: Indian cinema, particularly Bollywood, has a significant global impact, blending music, dance, drama, and art, influencing fashion, culture, and social issues. <p>9. Literature and Calligraphy</p> <ul style="list-style-type: none"> • Epics and Poetry: Ancient texts like the Vedas, the Mahabharata, and the Ramayana, along with medieval poetry, have significantly influenced Indian art, providing themes and stories for various art forms. • Calligraphy: Indian calligraphy, especially during the Mughal period, blended Persian, Arabic, and Indian styles, seen in manuscripts and architectural inscriptions. <p>These applied aspects of Indian art not only highlight the country's rich cultural heritage but also demonstrate how art is interwoven with daily life, spirituality, and social functions in India.</p>
<p>Connect with the contemporary knowledge system</p>	<p>Connecting with the contemporary knowledge system in Indian Art involves exploring a range of topics, including modern and contemporary artists, evolving art forms, institutions, and the integration of traditional and contemporary practices. Here are some key aspects to consider:</p> <p>1. Contemporary Indian Artists</p> <p>Contemporary Indian artists are gaining international recognition for their innovative and diverse works. Notable artists include:</p> <ul style="list-style-type: none"> • Subodh Gupta: Known for his large-scale installations using everyday objects. • Anish Kapoor: A renowned sculptor famous for his use of materials and scale. • Bharti Kher: Recognized for her sculptures and installations incorporating traditional Indian motifs and contemporary themes. • Jitish Kallat: His work spans painting, sculpture, photography, and installations, often reflecting on urban life in India. <p>2. Evolving Art Forms</p> <p>Contemporary Indian art encompasses a variety of mediums and forms:</p> <ul style="list-style-type: none"> • Installations and New Media Art: Artists like Shilpa Gupta and Nalini Malani use multimedia and installations to explore contemporary issues. • Street Art: Emerging in urban areas, street artists like Daku and Tyler use

public spaces to communicate social and political messages.

- Digital Art: With the rise of technology, digital platforms are becoming a significant medium for artistic expression.

3. Art Institutions and Biennales

Several institutions and events play a crucial role in the contemporary Indian art scene:

- Kochi-Muziris Biennale: An international exhibition showcasing contemporary art from India and abroad.
- National Gallery of Modern Art (NGMA): Located in New Delhi, Mumbai, and Bengaluru, it houses a vast collection of modern and contemporary Indian art.
- Jawahar Kala Kendra (Jaipur): A multidisciplinary arts center promoting contemporary art practices.

4. Integration of Traditional and Contemporary Practices

Many contemporary artists draw inspiration from traditional Indian art forms while incorporating modern techniques and themes:

- Madhubani and Gond Art: Contemporary artists are reinterpreting these traditional styles to address current issues and narratives.
- Textile and Craft Revival: Designers and artists are blending traditional crafts with contemporary designs, seen in the works of designers like Manish Arora.

5. Art Education and Research

Institutions like:

- Sir J.J. School of Art (Mumbai)
- Kala Bhavana (Santiniketan)
- National Institute of Design (Ahmedabad)

offer programs that blend traditional and contemporary art education, fostering new generations of artists.

6. Online Platforms and Marketplaces

The digital age has transformed how art is consumed and traded:

- Online Galleries: Platforms like Saffronart and Art Alive Gallery provide access to contemporary Indian artworks.
- Social Media: Artists use Instagram and other platforms to reach wider audiences and engage directly with viewers and collectors.

7. Critical Discourse and Publications

Journals, magazines, and online publications such as:

- Art India
- TAZ (Take on Art)
- Platform Magazine

provide critical discourse and analysis on contemporary Indian art, contributing to the global understanding and appreciation of this dynamic field.

Exploring these facets offers a comprehensive view of the contemporary knowledge system in Indian art, highlighting its diversity, innovation, and global relevance.

Future Prospects	<ol style="list-style-type: none"> 1. Aesthetic sense, creativity and imagination are developed among the students through the practice of art & craft. 2. Through the practice of art values are developed among the students. 3. In modern neuropsychology, practice of art & craft acts as an important therapy. It is very helpful for imbibition. 4. It is very helpful for cognitive development. Students can also choose it as a subject in higher education. 5. Students may take this as their profession after getting rigorous training and practice.
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CURRICULUM

TOTAL CREDIT : 3	FULL MARKS : 100
EACH CREDIT : 15 HOURS	COMPREHENSIVE ASSESSMENT : 20
COURSE DURATION : 6 MONTHS	PERIODIC ASSESSMENT: 80

	COURSE CONTENT	HOURS
UNIT 1	Study based on primary observation	07
Module I	Knowing the shape and form, seeing the structure from different position	
Module II	Foliage study with line colour and shading	
Module III	How to draw the figure some basic techniques	
UNIT 2	Understanding the colour and its function	07
Module I	Observation of coloured object in different condition of light	
Module II	Pastel colour application and crayon colour application	
Module III	Study of the coloured object by giving the focus on learning the shading, volume capturing and texture creating	
UNIT 3	Understanding the role of composition	09
Module I	How to compose a picture	
Module II	Study of different types of perspective	
Module III	Learning the proportion methodology	
UNIT 4	Study and observation – higher level	10
Module I	Landscape study	
Module II	Still life study	
Module III	Portrait study	

UNIT 5	Craft creation and development of creativity	12
Module I	Paper cutting and paper collage	
Module II	Painting with impression	
Module III	Making of art by using the waste materials	

SUGGESTED READINGS

- শিল্পে ভারত ও বহির্ভারত- মনীন্দ্রভূষণ গুপ্ত- আনন্দ পাবলিশার্স
- ভারতের চিত্রকলা ১ম ও ২য়, অশোক মিত্র- আনন্দ পাবলিশার্স
- বাংলার চিত্রকলা- অশোক ভট্টাচার্য- পশ্চিমবঙ্গ বাংলা আকাদেমি
- চিত্রভাবন- শোভন সোম- রবীন্দ্রভারতী বিশ্ববিদ্যালয়
- নন্দনতত্ত্ব- সুধীর নন্দী- বাংলা সাহিত্য একাডেমী
- বিবেকানন্দ ও সমকালীন ভারতবর্ষ- শঙ্করীপ্রসাদ বসু ৫ম খণ্ড- মণ্ডল বুক হাউস
- লোক মাতা নিবেদিতা- শঙ্করীপ্রসাদ বসু ৪র্থ খণ্ড- আনন্দ পাবলিশার্স
- বাংলা শিল্প সমালোচনার, শোভন সোম , অনিল আচার্য সম্পাদিত- অনুস্টপ
- নাম হারা রেখাপথ বেয়ে, নিলাঞ্জন বন্দ্যোপাধ্যায় সম্পাদিত- বিশ্বভারতী গ্রন্থন বিভাগ
- বাংলার মন্দির মসজিদ- তারাপদ সাঁতরা
- বাগেশ্বরী শিল্প প্রবন্ধাবলী- অবনীন্দ্রনাথ ঠাকুর- আনন্দ পাবলিশার্স
- দৃষ্টি ও সৃষ্টি- নন্দলাল বসু- বিশ্বভারতী গ্রন্থন বিভাগ
- ভারত শিল্পে মূর্তি- অবনীন্দ্রনাথ ঠাকুর- বিশ্বভারতী গ্রন্থন বিভাগ
- শ্রীশ্রীরামকৃষ্ণকথামৃত- উদ্বোধন

ASSESSMENT

COMPREHENSIVE ASSESSMENT (20)	PERIODIC ASSESSMENT (80)
<ul style="list-style-type: none"> • Project Work 	Practical: 50
	Viva-voce: 20
	Class Performance: 10

ELIGIBILITY CRITERIA

- Age: No bar
- Gender: No bar

PROGRAMME DETAILS

- Duration of the Course: 6 months
- Total Hours: 45 Hours
- Mode of Instruction: Offline
- Medium of Instruction: Bengali, Hindi & English
- At the end of the course, all the participants will be given certificates by Swami Vivekananda Research Centre (SVRC), Ramakrishna Mission Vidyamandira.
- During the conductance of the course the decision of the college authority is final.

BOSE HOUSE CAMPUS : AT A GLANCE





Our Courses

Digital Skill : From Basic to Advanced

Communicative English

Modern Journalism

Drawing & Music Classes

Students Mental Crisis & Intervention

Indian Philosophy : Vedanta

Indian Mythology : Shrimad Bhagavatam

Apprication of Indian Art & Crafts

Apprication of Indian Music

SEE ALL COURSES



Admission Helpline

9330353357 / 6289905704



For More Information

rkmvmbosehouse.com

FOLLOW US ON





“শ্রীরামকৃষ্ণ ও স্বামী বিবেকানন্দের নিকট আমি যে কত খণী তাহা ভাষায় কি করিয়া প্রকাশ করিব ? তাহাঁদের পুণ্য প্রভাবে আমার জীবনের প্রথম উল্লেখ । ‘নিবেদিতার’ মতো আমিও মনে করি যে, রামকৃষ্ণ ও বিবেকানন্দ একটা অখন্ড ব্যক্তিত্বের দুই রূপ । আজ যদি স্বামীজি জীবিত থাকিতেন, তিনি নিশ্চয়ই আমার গুরু হইতেন - অর্থাৎ তাঁকে নিশ্চয়ই আমি গুরুরূপে বরণ করিতাম । যাহা হউক, যতদিন জীবিত থাকিব ততদিন ‘রামকৃষ্ণ-বিবেকানন্দের’ একান্ত অনুগত ও অনুরক্ত থাকিব, একথা বলা বাহুল্য।”

- সুভাষচন্দ্র বসু

