



KURUKSHETRA UNIVERSITY KURUKSHETRA

**Scheme of Examination and Syllabus for
Under-Graduate Program
Bachelor of Fine Arts (BFA)**

**Under Multiple Entry-Exit, Internship and
CBCS-LOCF in accordance to NEP-2020
w.e.f. 2023-24 (in phased manner)**

Sanjay
18/07/2023

Chairman,
Department of Fine Art,
Kurukshetra University,
KURUKSHETRA-136119.

KURUKSHETRA UNIVERSITY KURUKSHETRA

Scheme of Examination for Under-Graduate Program under Multiple Entry-Exit, Internship and CBCS-LOCF in accordance to NEP-2020 w.e.f. 2023-24 (in phased manner)

Bachelor of Fine Art (BFA): Scheme – D

First Year: Semester -1

Seme Ster	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-I	CC-A1 (4 Credit)	B23- FAS-101	Fundamentals of Visual Art-I	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B1 (4 Credit)	B23-FAS-102	Drawing & Pictorial Design	T	0	0	0	0	0	100
				P	4	4	30	70	12	
	CC-C1 (4 Credit)	B23-FAS-103	2D-3D Design	T	0	0	0	0	0	100
				P	4	4	30	70	12	
	CC-M1 (2 Credit)	B23-FAS-104	Methods & Materials -I	T	2	2	15	35	3	50
				P	0	0	0	0	0	
	MDC-1 (3 Credit)	From All Available MDC-1 of Three credits as per NEP								
	AEC-1 (2 Credit)	From All Available AEC-1 of two credits as per NEP								
	SEC-1 (3 Credit)	From All Available SEC-1 of three credits as per NEP								
	VAC-1 (2 Credit)	From All Available VAC-1 of two credits as per NEP								

Note- T – Theory, P- Practical


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First Year: Semester -2

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks	
							Internal	External			
Sem- II	CC-A2 (4 Credit)	B23- FAS-201	Fundamentals of Visual Art-II	T	4	4	30	70	3	100	
				P	0	0	0	0	0		
	CC-B2 (4 Credit)	B23-FAS-202	Relief Printmaking	T	0	0	0	0	0	100	
				P	4	4	30	70	6		
	CC-C2 (4 Credit)	B23-FAS-203	Sculpture	T	0	0	0	0	0	100	
				P	4	4	30	70	6		
	CC-M2 (2 Credit)	B23-FAS-204	Methods & Materials -II	T	2	2	15	35	3	50	
				P	0	0	0	0	0		
	MDC-2 (3 Credit)	From All Available MDC-2 of Three credits as per NEP									
	AEC-2 (2 Credit)	From All Available AEC-2 of two credits as per NEP									
	SEC-2 (3 Credit)	From All Available SEC-2 of Three credits as per NEP									
	VAC-2 (2 Credit)	From All Available VAC-2 of two credits as per NEP									
	Internship of 4 Credits of 4-6 weeks duration after 2nd semester										


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Bachelor of Fine Art (BFA): Scheme – D

Second Year: Semester -3

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks	
							Internal	External			
Sem-III	CC-A3 (4 Credit)	B23- FAS-301	History of Ancient Indian Art-I	T	4	4	30	70	3	100	
				P	0	0	0	0	0		
	CC-B3 (4 Credit)	B23-FAS-302	Drawing	T	0	0	0	0	0	100	
				P	4	4	30	70	12		
	CC-C3 (4 Credit)	B23-FAS-303	Composition	T	0	0	0	0	0	100	
				P	4	4	30	70	18		
	CC-M3 (4 Credit)	B23-FAS-304	History of Early Western Art-I	T	4	4	30	70	3	100	
				P	0	0	0	0	0		
	MDC-3 (3 Credit)	From All Available MDC-3 of Three credits as per NEP									
	AEC-3 (2 Credit)	From All Available AEC-3 of two credits as per NEP									
	SEC-3 (3 Credit)	From All Available SEC-3 of Three credits as per NEP									



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Second Year: Semester -4

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-IV	CC-A4 (4 Credit)	B23- FAS-401	History of Ancient Indian Art-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B4 (4 Credit)	B23-FAS-402	History of Early Western Art-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-C4* (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-403	Composition Painting-I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23-FAS-404	Graphic Design -I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23-FAS-405	Composition Sculpture-I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
	CC-M4 (V)* (4 Credit) Select any One subject	B23- FAS-406	Printmaking Composition	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23- FAS-407	Press Layout & Poster Design	T	0	0	0	0	0	100
				P	4	4	30	70	18	
	B23- FAS-408	Relief Mural Composition	T	0	0	0	0	0	100	
			P	4	4	30	70	18		
AEC-4 (2 Credit)	From All Available AEC-4 of two credits as per NEP									
VAC-3 (2 Credit)	From All Available VAC-3 of two credits as per NEP									
Internship of 4 Credits after 4th semester (if not done after second semester)										

* A student will opt one specialization out of three areas (i) Painting (ii) Applied Arts (iii) Sculpture and will carry that specialization from 4th Semester onwards.

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Bachelor of Fine Art (BFA): Scheme - D

Third Year: Semester -5

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-V	CC-A5 (4 Credit)	B23-FAS-501	History of Medieval Indian Art	T	4	4	30	70	3	100
				P	0	0	0	0	0	100
	CC-B5 (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-502	Composition Painting-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	100
		B23-FAS-503	Computer Graphics-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	100
		B23-FAS-504	Composition Sculpture- II	T	0	0	0	0	0	100
				P	4	4	30	70	24	100
	CC-C5 (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-505	Printmaking -I	T	1	1	10	15	1	100
				P	3	3	25	50	24	100
		B23-FAS-506	Advertising Art-I	T	1	1	10	15	1	100
				P	3	3	25	50	12	100
	B23-FAS-507	Advance Sculpture-I	T	1	1	10	15	1	100	
			P	3	3	25	50	24	100	
	CC-M5 (V) (4 Credit) (Select any one option)	B23-FAS-508	Portrait, Life & Nature Study-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	100
		B23-FAS-509	Photography-I	T	0	0	0	0	0	100
				P	4	4	30	70	18	100
		B23-FAS-510	Life Study (Portrait/Torso)-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	100
Internship (4 Credits)	Internship of 4 credits of 4-6 weeks after 4 th Semester									

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Third Year: Semester -6

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-VI	CC-A6 (4 Credit)	B23- FAS-601	History of Medieval Western Art	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B6 (4 Credit) (Choose one course title According to Subject specialization)	B23- FAS-602	Composition Painting-III	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-603	Computer Graphics-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-604	Composition Sculpture- III	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	CC-C6 (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-605	Portrait, Life & Nature Study-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-606	Photography-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-607	Life Study (Portrait/Torso)-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	CC-M6 (4 Credit)	B23-FAS-608	Indian Aesthetics	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-M7 (V) (4 Credit) (Choose any one Course)	B23-FAS-609	Printmaking -II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-610	Advertising Art-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
B23-FAS-611		Advance Sculpture-II	T	0	0	0	0	0	100	
			P	4	4	30	70	24		

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Bachelor of Fine Art (BFA): Scheme – D

Fourth Year: Semester -7 (Scheme for Honours)


Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-VII	CC-H1 (4 Credit)	B23- FAS-701	History of Modern Indian Art	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-H2 (4 Credit) (Choose one course title)	B23- FAS-702	Western Aesthetics-I	T	4	4	30	70	3	100
				P	0	0	0	0	0	
		B23-FAS-703	Fundamental of Advertising-I	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-H3 (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-704	Advance Painting Composition-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-705	Advance Computer Graphics-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	B23-FAS-706	Life Study Sculpture (Full Figure)-I	T	0	0	0	0	0	100	
			P	4	4	30	70	24		
	DSE-H1 (4 Credit) (Choose one course)	B23-FAS-707	Life Study-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-708	Advance Photography-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	B23-FAS-709	Composition Sculpture -IV	T	0	0	0	0	0	100	
			P	4	4	30	70	24		
	PC-H1 (4 credit) (Choose any one course title)	B23-FAS-710	Advance Printmaking-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
B23-FAS-711		Product & Social Campaign Design-I	T	0	0	0	0	0	100	
			P	4	4	30	70	24		
B23-FAS-712	Advance Sculpture Composition-I	T	0	0	0	0	0	100		
		P	4	4	30	70	24			
CC-HM1 (4 credit)	From the available course as per NEP Ordinance									

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Fourth Year: Semester -8 (Honours)

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-VII	CC-H4 (4 Credit)	B23- FAS-801	History of Modern Western Art	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-H5 (4 Credit) (Choose one course title)	B23- FAS-802	Western Aesthetics-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
		B23-FAS-803	Fundamental of Advertising-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-H6 (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-804	Advance Painting Composition-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-805	Advance Computer Graphics-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	DSE-H2 (4 Credit) (Choose one course)	B23-FAS-806	Life Study Sculpture (Full Figure)-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-807	Life Study-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	PC-H2 (4 credit) (Choose any one course title)	B23-FAS-808	Advance Photography-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-809	Composition Sculpture -V	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	CC-HM2 (4 credit)	B23-FAS-810	Advance Printmaking-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-811	Product & Social Campaign Design-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-812	Advance Sculpture Composition-IV	T	0	0	0	0	0	100
				P	4	4	30	70	24	
From the available course as per NEP Ordinance										


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Pool Subjects - Department of Fine Art

S.No	Semester	Course Type	Course Code	Course Title
SEC SUBJECTS TO BE ADDED IN THE POOL COURSES				
1	First	SEC-1	B23-SEC-107	Basic Sketching & Illustration
2	Second	SEC-2	B23-SEC-227	Advance Sketching & Illustration
3	Third	SEC-3	B23-SEC-327	Intaglio Printing
			B23-SEC-328	Graphic Design
			B23-SEC-329	Clay Modeling



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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	FUNDAMENTAL OF VISUAL ART-I		
Course Code	B23-FAS-101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A1		
Level of the course (As per Annexure-I)	00- 99		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. An understanding of basic principal of art & colour, concept, media and formats, and the ability to apply them to a specific aesthetic intent. 2. Knowledge of different element of Arts studies and continuing throughout the degree program towards the development of advance capabilities. 3. Understanding the basic fundamentals of arts with its merits and demerits 4. Progress towards developing the knowledge of consistent, personal direction and style. 		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course

Instructions for Paper- Setter

- (i) No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.
- (ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory
- (iii) All questions carry equal marks.

Unit	Topics	Contact Hours
I	Visual arts and visual perception. Definition of art, Functions of art, Arts & Creativity, Scope of Art, Purpose of Art	15
II	Elements of art - Line, Form, Shape, Space, Colour, Value, Texture,	15
III	Principle of art Rhythm, Unity, Harmony, Contrast, Dominance, Balance, Perspective.	15
IV	Classification of art Painting, Sculpture, Music, Architecture, Literature, Drama and Dance.	15

Suggested Evaluation Methods

Internal Assessment:

➤ Theory- 30

- Class Participation: 05
- Seminar/presentation/assignment/quiz/class test etc.:10
- Mid-Term Exam: 15

➤ Practicum

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam:

End Term Examination:
Theory- 70

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 1) BhartiyaChitra Kala kalitias- VachaspatiGairola
- 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma
- 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma
- 4) BhartiyaMurtikala- Ramanath Mishra
- 5) Bhartiya Kala- A. L. Srivastava
- 6) BhartiyaChitrakan- R. K. Vishwakarma
- 7) Arts and Architecture of India- Benjamin Rowland
- 8) Indian Sculpture- Stella Kramrisch
- 9) BhartiyaChitrakalaAvemMurtikalaKalitias- Dr. Rita Pratap
- 10) A handbook of method & material – Ray Smith.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	DRAWING & PICTORIAL DESIGN		
Course Code	B23-FAS-102		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – B1		
Level of the course (As per Annexure-I)	00-99		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhances the creative thoughts through studio exercise and Drawing assignments. 2. Understand to visual and physical control of medium used in the application of colour, Texture & tones, concepts. 3. Knowledge to develop drawing and painting Skills for creative composition in art. 4. Inculcates Emotional attachment towards nature & society 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 12 Hours	

Part B - Contents of the Course		
Unit	Topics	Contact Hours
I	<p>Introduction to Drawing Techniques</p> <ul style="list-style-type: none"> - Understanding the importance of drawing as a fundamental skill in visual art - Learning about different drawing materials and their characteristics - Exploring different compositional techniques such as rule of thirds, balance, and focal point - Practicing creating visually engaging and balanced compositions - Practicing basic drawing techniques such as line, shading, and perspective - Exploring observational drawing and still life studies <p>Drawing and Composition</p> <ul style="list-style-type: none"> - Understanding the principles of drawing and composition in visual art - Learning about the elements of drawing such as line, shape, color, and texture 	15
II	<p>Advanced drawing Techniques and Style Development</p> <ul style="list-style-type: none"> - Exploring advanced drawing techniques such as layering, texture creation, and brushwork - Learning about different drawing styles and movements in art history - Practicing experimenting with different styles and developing a personal artistic voice - Exploring the use of mixed media and non-traditional materials in drawing <p>Drawing exercises are to learn accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.</p> <ol style="list-style-type: none"> a) Study of proportion, line, colour, form, tone, texture and graphic representation. b) Nature Drawing: study of various natural forms. c) Drawing from various man-made objects. d) Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordination. <p>No. of assignments: 10 Drawings</p>	15
III	<p>Pictorial Design and Composition</p> <ul style="list-style-type: none"> - Understanding the principles of pictorial design and composition in visual art 	15

	<ul style="list-style-type: none"> - Learning about the elements of design such as line, shape, color, and texture - Exploring different compositional techniques such as rule of thirds, balance, and focal point - Practicing creating visually engaging and balanced compositions - Practicing mixing and applying paints to create a range of values, hues, and tones <p>Advanced Painting Techniques and Style Development</p> <ul style="list-style-type: none"> - Exploring advanced painting techniques such as layering, texture creation, and brushwork - Learning about different painting styles and movements in art history - Practicing experimenting with different styles and developing a personal artistic voice - Exploring the use of mixed media and non-traditional materials in painting 	
IV.	<p>Pictorial design exercises are to learn accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.</p> <p>a) Study of proportion, line, colour, form, tone, texture and graphic representation.</p> <p>b) Design- study of various natural forms.</p> <p>c) Painting from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordination.</p> <p>Painting Techniques and Color Theory</p> <ul style="list-style-type: none"> - Understanding color theory and its application in painting - Learning about different color schemes and their emotional impact - Exploring different painting techniques such as wet-on-wet, glazing, and impasto <p>No. of Assignments: 15 Still Life -5, Memory painting – 5, Landscape – 5.</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		<p>End Term Examination: Practical- 70</p>

Part C - Learning Resources

Recommended Books/e-resources/LMS:

Suggested Reading-

- 1) Bhartiya Chitra Kala Kalthihas- Vachaspati Gairola
- 2) Bhartiya Chitrakalaka Itihas- Avinash Bahadur Verma
- 3) Rupaprada Kala ke Muladhar- R. A. Agarwal and S. K. Sharma
- 4) Bhartiya Murtikala- Ramanath Mishra
- 5) Bhartiya Kala- A. L. Srivastava
- 6) Bhartiya Chitrangan- R. K. Vishwakarma
- 7) Arts and Architecture of India- Benjamin Rowland
- 8) Indian Sculpture- Stella Kramrisch
- 9) Bhartiya Chitrakala Avam Murtikala Kalthihas- Dr. Rita Pratap
- 10) A handbook of method & material – Ray Smith.

*Applicable for courses having practical component.



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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	2D - 3D DESIGN		
Course Code	B23-FAS-103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- C1		
Level of the course (As per Annexure-I)	00 - 99		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Fundamental theories and principals of Design as well as hands on training & practices 2. Acquire critical thinking skills in the development and resolution of concepts related to visual media 3. Understanding the relevance of design principals in historic and contemporary art & design 4. Ability to use calligraphy with understanding the unique qualities of artistic Concept. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 12 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Study of two-dimensional space and its organizational possibilities.</p> <p>A) Elements of pictorial expression related to concepts of space and forms. Developing an Awareness of pictorial elements such as point, line, shape, volume texture, light and colour, Basic design problems.</p> <p>B) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.</p> <p>C) Developing an awareness of pictorial space-division of space form and its relation with space-observation of primitive, folk and miniature paintings as well as graphic designs.</p> <p>D) Developing an awareness of inter-relationship of different shapes and forms -relative values.</p> <p>E) Activation of space through form and colour - Optical illusions.</p>	15
II	<p>Handling of various types of material for pictorial Organization and rendering, such as:</p> <p>Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophanes, oil newsprint and other collage material, gums and adhesives, wax crayon with inks, etc.</p> <p>A coordinated series of basis design problems with aesthetic and analytical approach.</p>	15
III	<p>a) Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgment of the composition of letter's spacing organization - intuitive and logical planning of writing development of style.</p> <p>b) A coordinated series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.</p>	15
IV	<p>Study of three-dimensional space and its organizational possibilities.</p> <p>a) To develop the sense of structure.</p> <p>b) Operational problems in building up structure.</p> <p>c) Gravitational and mechanical principles.</p> <p>d) Principles of composition and the study of the principles that hold the structure.</p>	15

<p>e) Simple assignments in organizing various units through: Symmetrical load bearing structure Cantilever construction. Flexibility and ability to stretch Geometrical regularity Arched structure. Control of tensions Hinge construction.</p> <p>f) Expanding structure through unit etc. Experiments through various types of material and their combinations such as:- Paper, cardboard, wood block, wire, clay, plasticine, plaster of Paris, metal sheets. plastic form Thermo-cole, string, gums and adhesives, wax found objects etc.</p> <p>Types: 1. Carved 2. Modeled. 3. Perforated (bored through) 4. Mobile. 5. Various methods of joining such as Interlocking, pasting etc.</p> <p>No. of assignments: 15 2-D Design: 10 3-D Design: 5</p>	
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Suggested Evaluation Methods

<p>Internal Assessment:</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission-15 	<p>End Term Examination: Practical- 70</p>
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Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. "The Elements of Typographic Style" by Robert Bringhurst
2. "Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students" by Ellen Lupton
3. "Calligraphy for Dummies" by Jim Bennett
4. "The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them" by David Harris
5. "Calligraphy: A Complete Guide to the Art of Lettering" by Julien Chazal
6. "Learning Calligraphy: An Essential Workbook for Beginners" by Mary Noble and Eleanor Winters
7. "Mastering Copperplate Calligraphy: A Step-by-Step Manual" by Eleanor Winters
8. "Designing with Type: The Essential Guide to Typography" by James Craig and Irene KorolScala
9. "The Non-Designer's Design Book" by Robin Williams
10. "Layout Workbook: A Real-World Guide to Building Pages in Graphic Design" by Kristin Cullen
11. "The Geometry of Type: The Anatomy of 100 Essential Typefaces" by Stephen Coles
12. "Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers, and Three Dimensional Designers" by Josef Müller-Brockmann
13. "Typography Sketchbooks" by Steven Heller and Lita Falarico
14. "3D Typography: Creating Letterforms in Three Dimensions" by Jeanette Abbink and Emily CM Anderson
15. "Mastering Type: The Essential Guide to Typography for Print and Web Design" by Denise Bosler
16. "101 Things I Learned in Architecture School" by Matthew Frederick
17. "Graphic Design: The New Basics" by Ellen Lupton and Jennifer Cole Phillips
18. "Design Elements: Color Fundamentals" by AarisSherin
19. "Typography Workbook: A Real-World Guide to Using Type in Graphic Design" by Timothy Samara
20. "Calligraphy and Lettering: A Maker's Guide" by Samantha Warren

*Applicable for courses having practical component.

Session: 2023-24

Part A - Introduction

Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	METHODS & MATERIALS-I		
Course Code	B23- FAS- 104		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-MI		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Understand the basic fundamental of drawing materials for creating Art. 2. Enhances the confidence to use art materials with appropriate concept. 3. Study and knowledge of about different ingredients & contents in art materials 4. Develop scientific approaches & skills		
Credits	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2
Max. Marks:50 Internal Assessment Marks:15 End Term Exam Marks:35	Time:3 hrs		

Part B - Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting medium such as pencil, crayon, charcoal, pastel, pen and ink, Types of Brushes. Drying oils, thinners and siccativ'e's. Practical: Mounting and Pasting of Art Works/ coating surface on	7

	paper etc	
II	Preparation of canvas, Stretching, Priming, Sizing & Preparation of other ground surfaces for the paintings. Preservation, Restoration methods & techniques of Art works. Photography: Manual & Digital, New Media- Video, Sound etc,	7
III	Types of Papers – Hot Press & Cold Press papers, Handmade – Machine made Technique of Water colour (Opaque & Transparent), Wash Technique, Gouache, Tempera and oil paint, Gums and glues, Resin and Varnishes	8
IV	Print making methods- Silk-screen, Etching- Mezzotint, Aquatint, Lithography, wood-cut, Lino cut Computer Soft wares & Hardware like Photoshop & Coral Draw.	8

Suggested Evaluation Methods

Internal Assessment: > Theory- 15 <ul style="list-style-type: none"> • Class Participation: 04 • Seminar/presentation/assignment/quiz/class test etc :04 • Mid-Term Exam: 07 > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 	End Term Examination: 35
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Part C - Learning Resources

Recommended Books/e-resources/LMS:

- (i) 1. The Art of Painting, by Jan Vermeer
- (ii) 2. Notes on Color, by Johannes Itten
- (iii) 3. Composition of Outdoor Painting, by Edgar Payne
- (iv) 4. Oil Painting Techniques and Materials, by Harold Speed
- (v) 5. The Practice and Science of Drawing, by Harold Speed
- (vi) 6. The Natural Way to Draw, by Kimon Nicolaides
- (vii) 7. The Elements of Drawing, by John Ruskin
- (viii) 8. Mural Painting Techniques, by Manuel Neri
- (ix) 9. Mural Magic: Painting Murals in Children's Bedrooms, by Shelly Burton
- (x) 10. The Techniques of Painting Miniatures, by Sue Burton
- (xi) 11. Painting Clouds and Skies, by Ted Goersehner
- (xii) 12. The Techniques of Painting Seascapes, by Ian King
- (xiii) 13. Printmaking in the Sun, by Dan Welden and Pauline Muir
- (xiv) 14. Lithography, by George Bellows
- (xv) 15. The Complete Printmaker, by John Ross and Clare Romano
- (xvi) 16. Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream, by Wilhelm Worringer
- (xvii) 17. The Technique of Sculpture, by Antony Gormley
- (xviii) 18. Modeling and Sculpting the Figure, by Edouard Lanteri
- (xix) 19. The Art of Carving: A Guide to a Life-Sustaining Skill, by David Calvo
- (xx) 20. Metalworking: A Complete Guide to Dimensioning, Design, and Technical Drawing, by Harold Hall.

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	FUNDAMENTAL OF VISUAL ART-II		
Course Code	B23-FAS-201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- A2		
Level of the course (As per Annexure-I)	00- 99		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Knowledge about the Indian Folk Art, Culture & Folk traditions, their relations, and differences. 2. Student came to know the differences between Indian Art Forms & their Motifs 3. Knowledge of different Design forms, Function of designs, How, Where, and Why to use in Art with tools and techniques. 4. Enhances the value of Indian culture & Patriotism. 		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
(i)	No. of questions to be set: 09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.		
(ii)	No. of questions to be attempted : 05 , Question no. 01 is compulsory		
(iii)	All questions carry equal marks.		

Unit	Topics	Contact Hours
I	1 Meaning and Definition of Folk art their characteristic. 2 Classification of Folk Arts in India - Madhubani, Warli, Pat Chitra, Sanjhi, Phad Chitra	15
II	Meaning & comparative Study of Classical Art, Traditional Art, Craft Works, Tribal Art, Folk Art.	15
III	Visual elements and the elements of design their characteristics and behavior. 1 Meaning of Design 2 Design thorough nature 3 Interior design, Fashion design, Textile design, 4 Furniture design, Jewelry design, Graphic Design	15
IV	Study on different types of dimensions in Art, Basic principles, their application of various media of Dimensional Art. 1 Dimension in art- 2D 2 Dimension in art- 3D	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kalitias- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrankan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKalitias- Dr. Rita Pratap 10) A handbook of method & material – Ray Smith.		

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	RELIEF PRINT MAKING		
Course Code	B23-FAS-202		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – B2		
Level of the course (As per Annexure-I)	00 - 99		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Develop Artistic Ability with tools, materials and techniques inherent to basic printmaking processes. 2. Knowledge of solving visual problems with equal emphasis on combining both concept and physical process of printmaking. 3. Understand and discuss the historical and contemporary role of printmaking media in art, design & culture building. 4. Enhances the knowledge of Indian print culture & tradition. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 6 Hours	


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Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Fundamentals of various methods of taking Relief print.	15
II	Observation of intrinsic texture of various surfaces and the textures of natural and man-made things. Experience of Hand printing with wood blocks, Methods of inking on block.	15
III	Introduction of materials and its use for making a design for a relief print. Making relief print by wood block and Linoleum block	15
IV	Techniques of taking prints in: - Single colour or Double colour. Experience of printing of different types of surfaces: Different papers & Various types of fabrics (cloth) Practical Syllabus Based on above given details No. of Assignments: 6	15
Suggested Evaluation Methods		
Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 		End Term Examination: Practical- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. The Complete Printmaker by John Ross and Clare Romano 2. Printmaking: A Contemporary Art Form by Paul Coldwell 3. The Printmaking Bible: The Complete Guide to Materials and Techniques by Ann D'Arcy Hughes and Hebe Vernon-Morris 4. Mastering the Art of Printmaking by Wendy Stayman 5. Printmaking Handbook: Intaglio Techniques by Anne Desmet and Jim Anderson 6. Printmaking in the Sun by Dan Welden and Pauline Muir 7. Making Woodblock Prints by Merlyn Chesterman and Rod Nelson 8. The Art of Printmaking by Stan Smith 9. Japanese Prints: The Art of Masterpieces by MatthiForrer and Shinichi Segi 10. The Printmaker's Handbook: The Techniques of Lithography by Bill Ritchie 		

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	SCULPTURE		
Course Code	B23-FAS - 203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – C2		
Level of the course (As per Annexure-I)	00 - 99		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Knowledge to manipulate, integrate and use material to build three dimensional sculptures. 2. Understand to research form, materials and techniques as need by the direction of their sculptural work. 3. Ability to use geometry, calligraphy with understanding the unique qualities of artistic Concept.. 4. Enhance the belongingness towards mother earth, calculative, scientific & analytical strength. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical- 6 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
Unit	Topics		Contact Hours
I	<u>Courses of study:</u>		15

	Learning to see, experience and study of natural or manmade objects involving perception, analysis of perceptual elements and understanding of their relationships.	
II	Learning to work in round-Natural or man-made objects, in relief most familiar areas of contact.	15
III	Introduction to sculpture-basic elements and their relationships-Sculptural exercises based on studies from nature, human figures or other areas of contact.	15
IV	Exercises in sculptural expression-manipulation of space and volumes using different materials. Practical Syllabus – Assignments Based on Above Given Details No. of assignments: 6 Medium: Clay, Plaster of Paris, Paper, metal foil sheet etc	15
Suggested Evaluation Methods		
Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 		End Term Examination: 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kalitias- VachaspatiGajrola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrangan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaltihas- Dr. Rita Pratap 10) A handbook of method & material – Ray Smith. Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream, by Wilhelm Worringer 11) The Technique of Sculpture, by Antony Gormley 12) Modeling and Sculpting the Figure. by EdouardLanteri 13) The Art of Carving: A Guide to a Life-Sustaining Skill. by David Calvo 14) Metalworking: A Complete Guide to Dimensioning, Design, and Technical Drawing, by Harold Hall.		

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	METHODS & MATERIALS -II		
Course Code	B23 – FAS- 204		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M2		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Integrate the course wide materials requirement to develop an overall artistic knowledge. 2. Knowledge about the application of various material working method and inventory controlling techniques into practice 3. Inculcate the professional artistic development, attitude, higher – order thinking skills. 4. Enhance to understand the basic Artistic development theory. 		
Credits	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2
Max. Marks: 50 Internal Assessment Marks: 15 End Term Exam Marks:35		Time: 3hrs	


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Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Study of various media like clay, ceramic, wood, cement, plaster of paris etc. and techniques employed in creative sculpture (including molding and casting)	7
II	Coloring and finishing of plaster, Cement and Wood sculptures and firing of terracotta, pottery and ceramic.	7
III	Study of various stone, marble and metals for casting and fabrication like aluminum, bronze, copper, mild steel etc.	8
IV	Mural Work, Types of Mural (Direct & Indirect Mural Techniques), Method & Material use for Mural Making	8
Suggested Evaluation Methods		
Internal Assessment: > Theory- 15 • Class Participation: 04 • Seminar/presentation/assignment/quiz/class test etc. 04 • Mid-Term Exam: 07 > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: 35
Part C - Learning Resources		
Recommended Books/e-resources/LMS: A handbook of method and Material – Ray Smith Sculpture: Principles and Practice" by Louis Slobodkin Materials, Methods, and Masterpieces of Medieval Art" by Janetta Rebold Benton Sculpture: Techniques in Clay, Wax, Slate" by Peter King Materials and Techniques in Art" by Ralph Mayer Sculpture Techniques" by John Plowman The Complete Book of Sculpture Techniques" by John W. Mills		

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	HISTORY OF ANCIENT INDIAN ART-I		
Course Code	B23-FAS- 301		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – A3		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Study of Indian art to understand our cultural heritage. 2. Enhances the knowledge of development in art & tradition. 3. Understanding the Value of Indian scriptures & Vedic philosophies. 4. Understand the Development of different ideologies & influences in Indian Art 		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
(i)	No. of questions to be set: 09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.		
(ii)	No. of questions to be attempted : 05 , Question no. 01 is compulsory		
(iii)	All questions carry equal marks.		

Unit	Topics	Contact Hours
I	Importance of prehistoric cave painting. Medium and Subject of cave painting.	15
II	Pre-historical art Cave painting at Bhimbetka, Mirzapur, Hoshangabad, Panchmadhi. Jogimara Cave,	15
III	Proto-Historic Art: Indus valley civilization - Harappa and Mohenjodaro.	15
IV	Different types of Architecture, Sculpture and Painting. ie: Priest, Dancing girl, Seals & coins, Terracotta sculpture, Mother Goddess figurines.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory – 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrankan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaltihas- Dr. Rita Pratap		

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	DRAWING		
Course Code	B23-FAS - 302		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – B3		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhances the creative thoughts through studio exercise and Drawing assignments. 2. Understand to visual and physical control of medium used in the application of colour, Texture & tones, concepts. 3. Knowledge to develop drawing and painting Skills for creative composition in art. 4. Inculcates Emotional attachment towards nature & society 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical - 12 Hours	


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Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Drawing Techniques</p> <ul style="list-style-type: none"> - Understanding the importance of drawing as a fundamental skill in visual art - Learning about different drawing materials and their characteristics - Practicing basic drawing techniques such as line, shading, and perspective 	15
II	<ul style="list-style-type: none"> - Exploring different compositional techniques such as rule of thirds, balance, and focal point - Practicing creating visually engaging and balanced compositions - Practicing basic drawing techniques such as line, shading, and perspective - Exploring observational drawing and still life studies - Understanding the principles of drawing and composition in visual art - Learning about the elements of drawing such as line, shape, color, and texture 	15
III	<p>Advanced drawing Techniques and Style Development</p> <ul style="list-style-type: none"> - Exploring advanced drawing techniques such as layering, texture creation, and brushwork - Learning about different drawing styles and movements in art history - Practicing experimenting with different styles and developing a personal artistic voice - Exploring the use of mixed media and non-traditional materials in drawing <p>Drawing exercises are to learn accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.</p> <ul style="list-style-type: none"> e) Study of proportion, line, colour, form, tone, texture and graphic representation. f) Nature Drawing: study of various natural forms. g) Drawing from various man-made objects. h) Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordination. 	15

IV	<p>Drawing exercises are to learn accurate observation and skills of graphic presentation in free hand drawing exercises from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.</p> <p>a) Study of proportion, line, colour, form, tone, texture and graphic representation.</p> <p>b) Nature Drawing: study of various natural forms.</p> <p>c) Drawing from various man-made objects.</p> <p>d) Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordination.</p> <p>No. of Assignments: 10 Still Life -2, Memory Drawing – 2, Landscape – 3. Head Study- 3</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 	<p>End Term Examination: 70</p>	
Part C - Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <p>Suggested Reading-</p> <ol style="list-style-type: none"> 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrakan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaltihas- Dr. Rita Pratap 		

*Applicable for courses having practical component.



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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	COMPOSITION		
Course Code	B23 –FAS- 303		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – C3		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Imparting knowledge with Practical Assignments on Indian Traditional Miniature art. 2. Enhancing the skill of using colours and compositional values. 3. Increase patience and philosophical values through art. 4. Improves emotional intelligence by using colour & forms. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	



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Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to Painting, Applied & Sculpture Composition: - Understanding the basics of composition. - Learning about the principles of design (balance, unity, contrast, etc.) - Exploring different types of compositions (symmetrical, asymmetrical, rule of thirds, etc.) - Studying the use of color, value, and texture in composition	15
II	Traditional Techniques in Composition - Learning classical techniques like chiaroscuro and glazing - Exploring the golden ratio and its application in composition - Studying the use of leading lines, focal points, and visual hierarchy in compositions - Analyzing and discussing famous artworks with strong compositions	15
III	Contemporary Approaches in Design & Composition - Understanding abstract and non-representational composition - Experimenting with unconventional compositions and breaking traditional rules - Exploring the use of negative space and unconventional color schemes - Studying the works of modern and contemporary artists known for their innovative compositions	15
IV	Narration Through 2D & 3D Composition - Developing storytelling through composition - Understanding the psychological impact of composition on the viewer - Exploring expressive composition techniques through brushwork, mark-making, and texture - Experimenting with symbolism, Visual Communication and visual metaphors in compositions No. of assignments: 10	15
Suggested Evaluation Methods		
Internal Assessment: > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15		End Term Examination: Practical- 70

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Composition: Understanding Line, Notan, and Color by Arthur Wesley Dow
2. Elemental Composition: Making Sense of the 12 Elements of Art by Eileen S. Prince
3. Creative Composition: Digital Painting Techniques Using Adobe Photoshop by John A. Parks
4. Composition of Outdoor Painting by Edgar Payne
5. The Principles of Composition in Photography by Brian Peterson
6. Composition: From Snapshots to Great Shots by Laurie Excell
7. Composition: A Painter's Guide to Basic Principles by William F. Powell
8. Composition for Outdoor Painting by Richard McKinley
9. Composition: Understanding Composition in Art and Photography by Graham Battams
10. The Elements of Landscape Oil Painting: Techniques for Rendering Sky, Terrain, Trees, and Water by Suzanne Brooker
11. Perspective, Composition, Color and Value: Strategies and Inspiration for Better Coastal Paintings by Thanos Zaharopoulos
12. Composition for the 21st Century by Frank Lisa
13. The Elements of Visual Style: The Basics of Print Design for Every Job by Robert W. Harris
14. Painting the Landscape in Watercolor: A Simplified Approach to Composition by Buck Paulson
15. Creative Composition Toolbox: Tips, Tricks, and Techniques for More Creative and Successful Photography by Michelle Perkins
16. Finding Your Visual Voice: A Painting Composition Book by Dakota Sexton
17. Composition for Metalwork by Tim McCreight
18. Painting with Composition in Mind: A Guide to Finding Your Own Visual Voice by Courtney Jordan
19. Artful Color, Mindful Composition: Color and Composition for Artists and Crafters by Judith Baker Montano
20. Composition for Beginners: Practical Skills to Learn in 30 Days or Less by Julia Diego

*Applicable for courses having practical component.



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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	HISTORY OF EARLY WESTERN ART- I		
Course Code	B23-FAS- 304		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – M3		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	(i) Understand the developments of world Art from initial stages. (ii) Knowledge of Distinguish between art historical periods. (iii) Sharpen ability to critically analyze visual art from a stylistic, cultural, ethical, and political perspective. (iv) Inculcate the tradition, location, period, resources and techniques in cultures of European Art.		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
(i) No. of questions to be set: 09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. (ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory (iii) All questions carry equal marks.			

Unit	Topics	Contact Hours
I	Introduction to pre-historic art: The old stone age: Altamira, Lascaux, Venus of Willendorf. The new stone age: Stonehenge[aerial view].	15
II	The study of Egyptian art: The old Kingdom – Pyramid of king Zoser, The pyramids of Mycerinus, Giza -The great Sphinx.	15
III	The study of Eastern art, Aegean art and Greek art. Eastern art: Sumerian art- The white temple [Ziggurat]; Status, from the Abu temple; Ram & Tree. Aegean art: Minoan art- The Queen Megaron [Knossos]	15
IV	Greek art: Painting [Geometric style, Oriental zing style] ; Temple [Doric, Ionic]	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory – 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Razanl, Modern Paining, Skira – Useful references from plates and text. 2. Lake and Maillard – Dictionary of Modern Painting. 3. Herbert Road – A concise History of Modern Paining. 4. William Vaughan – Romantic Art. 5. European Modern Movements in Encyclopedia of World Art. 6. Leymarie – Impressionism (Skira). 7. J. Rewald – History of impressionism – Museum of Modern Art, New York. 8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods). 9. Roger Fry – Vision and Design. 10. Madsen – Art Nouveau. SCULPTURE: <ol style="list-style-type: none"> 11. Herbert Read : (i) Modern Sculpture. 12. Herbert Read : (ii) Art of Sculpture. 13. Giedion Welcker : Contemporary Sculpture. 14. Sculpture of the 19th – 20th Centuries. 		

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	HISTORY OF ANCIENT INDIAN ART-II		
Course Code	B23-FAS- 401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – A4		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Study of Indian art to understand our cultural heritage. 2. Enhances the knowledge of development in art & tradition. 3. Understanding the Value of Indian scriptures & Vedic philosophies. 4. Understand the Development of different ideologies & influences in Indian Art 		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
(i)	No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.		
(ii)	No. of questions to be attempted : 05 , Question no. 01 is compulsory		
(iii)	All questions carry equal marks.		

Unit	Topics	Contact Hours
I	The Vedic & Upanishad Period Study of Evidence found in this period, Indo Aryan Culture, Mahakavya period	15
II	Mauryan Art : Importance sculpture of the Mauryan period : Lion capital [Sarnath] , Sarnath stupa , Didarganj yakshini, parkhamyaksha.	15
III	The study of stupa sculpture: Bharhut, Sanchi, Amaravati, Nagarjunkonda. Early Buddhist stupas and their architectural elements. Development of stupas in different regions and time periods. Architectural Features of Stupas: Variations in stupa architecture across different Buddhist traditions and cultures. Carvings and sculptures on stupas depicting Buddhist stories and motifs. Analysis of art styles and techniques used in decorating stupas.	15
IV	Kushan Period – Mathura & Gandhara Historical and Geographical Context: Introduction to the Gandhara region and its historical significance. Interaction of Gandharan culture with neighboring civilizations. Gandhara Art and Sculptures: Stylistic analysis of Gandharan sculptures, focusing on Buddha figures and other deities.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory – 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) Bhartiya Chitra Kala kalitias- Vachaspati Gairola 2) Bhartiya Chitrakalakaalitihas- Avinash Bahadur Verma 3) Rupaprada Kala ke Muladhar- R. A. Agarwal and S. K. Sharma 4) Bhartiya Murtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) Bhartiya Chitrangan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) Bhartiya Chitrakala Avam Murtikala Kalitias- Dr. Rita Pratap		

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	HISTORY OF EARLY WESTERN ART- II		
Course Code	B23-FAS- 402		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – B4		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	(i) Understand the developments of world Art from initial stages. (ii) Knowledge of Distinguish between art historical periods. (iii) Sharpen ability to critically analyze visual art from a stylistic, cultural, ethical, and political perspective. (iv) Inculcate the tradition, location, period, resources and techniques in cultures of European Art.		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
(i) No. of questions to be set: 09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. (ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory (iii) All questions carry equal marks.			

Unit	Topics	Contact Hours
I	<p>The study of Roman sculptures and painting. The study of Early Christian period.</p> <ol style="list-style-type: none"> 1 Roman sculptures and paintings. 2 Early Christian: Catacombs, Mosaics. 	15
II	<p>Byzantine art: Characteristics of Byzantine architecture, including domes, pendentives, and basilica plans. Famous Byzantine architectural wonders like Hagia Sophia in Constantinople (modern-day Istanbul). Importance of mosaics in Byzantine art and architecture. Techniques and themes depicted in Byzantine mosaics, often religious and imperial in nature.</p>	15
III	<p>The study of Romanesque period Romanesque: Cathedral and Campanile; Sculpture [Apostle] and Painting [The battle of Hastings, St. John the Evangelist].</p>	15
IV	<p>The Study of Gothic period:</p> <p>Development and characteristics of Gothic architecture, including pointed arches, ribbed vaults, and flying buttresses. Sculptural elements and styles in Gothic architecture, including gargoyles, grotesques, and tympanums. Importance of stained glass windows in Gothic architecture. Techniques used in creating intricate stained glass designs and their religious symbolism. Development of Gothic painting, including manuscript illumination and panel paintings.</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <ul style="list-style-type: none"> ➤ Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 ➤ Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		<p>End Term Examination: Theory – 70</p>

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Raza, Modern Painting, Skira – Useful references from plates and text.
2. Lake and Maillard – Dictionary of Modern Painting.
3. Herbert Read – A concise History of Modern Painting.
4. William Vaughan – Romantic Art.
5. European Modern Movements in Encyclopedia of World Art.
6. Leymarie – Impressionism (Skira).
7. J. Rewald – History of Impressionism – Museum of Modern Art, New York.
8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Roger Fry – Vision and Design.
10. Madsen – Art Nouveau.
11. Deymattie : Fauvism (good introduction also in Encyclopedia of World Art.)
12. Crespelle – The Fauves.
13. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopaedia of World Art.
14. Rosenblum – Cubism and 20th Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopaedia of World Art.

SCULPTURE:

16. Herbert Read : (i) Modern Sculpture.
17. Herbert Read : (ii) Art of Sculpture.
18. Giedion Welcker : Contemporary Sculpture.
19. Sculpture of the 19th – 20th Centuries.

*Applicable for courses having practical component.



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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	COMPOSITION PAINTING -I		
Course Code	B23 –FAS- 403		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – C4		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Imparting knowledge with Practical Assignments on Indian Traditional Miniature art. 2. Enhancing the skill of using colours and compositional values. 3. Increase patience and philosophical values through art. 4. Improves emotional intelligence by using colour & forms. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	


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Part B - Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	Introduction to Painting Composition - Understanding the basics of composition in painting - Learning about the principles of design (balance, unity, contrast, etc.) - Exploring different types of compositions (symmetrical, asymmetrical, rule of thirds, etc.) - Studying the use of color, value, and texture in composition	15
II	Traditional Techniques in Painting Composition - Learning classical techniques like chiaroscuro, and glazing - Exploring the golden ratio and its application in composition - Studying the use of leading lines, focal points, and visual hierarchy in compositions - Analyzing and discussing famous artworks with strong compositions	15
III	Contemporary Approaches in Painting Composition - Understanding abstract and non-representational composition - Experimenting with unconventional compositions and breaking traditional rules - Exploring the use of negative space and unconventional color schemes - Studying the works of modern and contemporary artists known for their innovative compositions	15
IV	Expressive and Narrative Composition - Developing storytelling through painting composition - Understanding the psychological impact of composition on the viewer - Exploring expressive composition techniques through brushwork, mark-making, and texture - Experimenting with symbolism and visual metaphors in compositions No. of assignments: 10	15

Suggested Evaluation Methods

Internal Assessment: ➤ Theory <ul style="list-style-type: none">• Class Participation:• Seminar/presentation/assignment/quiz/class test etc.:• Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none">• Class Participation: 05• Seminar/Demonstration/Viva-voce/Lab records etc.: 10• Mid-Term Exam / Submission: 15	End Term Examination: Practical- 70
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Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Composition: Understanding Line, Notan, and Color by Arthur Wesley Dow
2. Elemental Composition: Making Sense of the 12 Elements of Art by Eileen S. Prince
3. Creative Composition: Digital Painting Techniques Using Adobe Photoshop by John A. Parks
4. Composition of Outdoor Painting by Edgar Payne
5. The Principles of Composition in Photography by Brian Peterson
6. Composition: From Snapshots to Great Shots by Laurie Excell
7. Composition: A Painter's Guide to Basic Principles by William F. Powell
8. Composition for Outdoor Painting by Richard McKinley
9. Composition: Understanding Composition in Art and Photography by Graham Battams
10. The Elements of Landscape Oil Painting: Techniques for Rendering Sky, Terrain, Trees, and Water by Suzanne Brooker
11. Perspective, Composition, Color and Value: Strategies and Inspiration for Better Coastal Paintings by Thanos Zaharopoulos
12. Composition for the 21st Century by Frank Lisa
13. The Elements of Visual Style: The Basics of Print Design for Every Job by Robert W. Harris
14. Painting the Landscape in Watercolor: A Simplified Approach to Composition by Buek Paulson
15. Creative Composition Toolbox: Tips, Tricks, and Techniques for More Creative and Successful Photography by Michelle Perkins
16. Finding Your Visual Voice: A Painting Composition Book by Dakota Sexton
17. Composition for Metalwork by Tim McCreight
18. Painting with Composition in Mind: A Guide to Finding Your Own Visual Voice by Courtney Jordan
19. Artful Color, Mindful Composition: Color and Composition for Artists and Crafters by Judith Baker Montano
20. Composition for Beginners: Practical Skills to Learn in 30 Days or Less by Julia Diego

*Applicable for courses having practical component.



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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts, (BFA)		
Semester	Fourth		
Name of the Course	GRAPHIC DESIGN- I		
Course Code	B23 – FAS- 404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC –C4		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Do composition, text generation, multiple effects and colour correction. 2. Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their computer work. 3. Enhances the ability to manipulate different images with an innovative concept. 4. Inculcate proficiency with core visual skills for computer design that are easy to understand and use. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			

Unit	Topics	Contact Hours
I	-Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition	15
II	-Study of design elements such as color, typography, and layout. - Understanding how to use shapes, lines, and space effectively - Creating visually appealing and balanced designs: symbol, Logo, monograms, Insignia, Emblems, and Logotype etc. - Introduction to branding and visual identity	15
III	-Study and history of typography: Roman and Vernacular, Serif and San-Serif, Gothic & Roman, Italic etc., -letter as a design form; spacing; study of basic typefaces; -Interrelation of Negative and Positive space; Design New Font	15
IV	- Exploring advanced features of graphic design software - Learning advanced photo editing and manipulation techniques - Creating complex visual effects and illustrations - Experimenting with different design styles and trends No. of assignments: 10	15

Suggested Evaluation Methods

Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 	End Term Examination: Practical - 70
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Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. "The Advertising Concept Book" by Pete Barry
2. "Graphic Design for Advertising" by Tony Seddon
3. "Layout Essentials: 100 Design Principles for Using Grids" by Beth Tondreau
4. "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa
5. "The Art of Advertising: Creative Ideas for World-Class Creativity" by John Caple
6. "Advertising Design and Typography" by Alex W. White
7. "The Advertising Design Handbook" by Warren Berger
8. "The Complete Guide to Advertising" by Saatchi & Saatchi
9. "Advertising Design and Communication" by Bonnie L. Drewniany
10. "Graphic Design as Communication" by Malcolm Barnard

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	COMPOSITION SCULPTURE - I		
Course Code	B23 – FAS- 405		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – C4		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ol style="list-style-type: none"> 1. Imparting knowledge with Practical Assignments & manipulate, integrate, engineer materials to build three-dimensional art. 2. Enhancing the skill of research on form, materials and techniques as needed by the direction of their sculptural work 3. Develop ideas that are relevant and responsive to the world around. 4. Improves emotional intelligence by using earth material. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
Unit	Topics		Contact Hours
1	Introduction to Sculpture: Students will learn about the history and significance of sculpture as an art form, studying various styles and approaches.		15


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2	Anatomy and Proportions: Understanding the human form and anatomy is crucial for figurative sculpture. Students may study anatomy and proportions to accurately represent the human body in their sculptures.	15
3	Concept Development: The course will emphasize the development of conceptual thinking and idea generation. Students will learn how to translate their ideas into three-dimensional forms and create sculptures with meaningful narratives.	15
4	Design Principles: They will explore the fundamental principles of design, such as balance, proportion, rhythm, and unity, and how they apply to three-dimensional artwork	15
Suggested Evaluation Methods		
Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 		End Term Examination: Practical- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: The Art of Fiction" by John Gardner The Elements of Style by William Strunk Jr. and E.B. White The Creative Writer's Handbook" by Philip K. Jason and Allan B. Lefcowitz		

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	PRINT MAKING COMPOSITION- I		
Course Code	B23 –FAS-406		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M4 (V)		
Level of the course (As per Annexure-I)	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Knowledge of using different Printmaking materials to prepare relief blocks. 2. Knowledge of different printing colour methods. 3. Introductory study of Intaglio Techniques with practical practices. 4. Inculcate the scientific approach in making edition of artworks 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical- 18 Hours	

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Part B - Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>Introduction of Materials and its use for making design for relief print.</p> <p>Principles of stencil printing. Preparing drawing for stencils. Multi colour relief Printing process and preparing different blocks.</p> <p>Working with glue, Texture white and lacquer for Collography block making and printing.</p> <p>Introduction to Intaglio Printing and working Drypoint on Acrylic Sheet or metal sheet.</p> <p>Handling and using of big Rollers for applying colours on intaglio plate .</p>	15
II	<p>Introduction to Printmaking</p> <ul style="list-style-type: none"> - Understanding the history and significance of printmaking as an art form - Learning about the different printmaking techniques (relief, intaglio, lithography, screen printing) - Exploring the materials and tools used in printmaking (block, plate, ink, brayer, press) - Studying basic printmaking techniques and processes 	15
III	<p>Relief Printmaking Techniques</p> <ul style="list-style-type: none"> - Learning the process of relief printmaking (linocut, woodcut) - Exploring the use of carving tools and techniques to create a relief block - Experimenting with different mark-making techniques to achieve texture and detail - Understanding the concept of editioning and creating multiple prints from a single block 	15
IV	<p>Intaglio Techniques</p> <ul style="list-style-type: none"> - Understanding intaglio printmaking techniques (Etching & Drypoint) - Exploring the use of acids and other chemicals for etching - Learning the process of creating prints using Acrylic Sheet or metal plates - Studying different techniques for creating textures, shading, and tonal range in intaglio prints <p>No. of assignments: 4</p> <p>Size of Block- 12" X 12"</p>	15

Suggested Evaluation Methods

<p>Internal Assessment:</p> <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: 0 • Seminar/presentation/assignment/quiz/class test etc.:0 • Mid-Term Exam: 0 ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 	<p>End Term Examination:</p> <p>Practical- 70</p>
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Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. The Complete Printmaker by John Ross and Clare Romano
2. Printmaking: A Contemporary Art Form by Paul Coldwell
3. The Printmaking Bible: The Complete Guide to Materials and Techniques by Ann D'Arcy Hughes and Hebe Vernon-Morris
4. Mastering the Art of Printmaking by Wendy Stayman
5. Printmaking Handbook: Intaglio Techniques by Anne Desmet and Jim Anderson
6. Printmaking in the Sun by Dan Welden and Pauline Muir
7. Making Woodblock Prints by Merlyn Chesterman and Rod Nelson
8. The Art of Printmaking by Stan Smith
9. Japanese Prints: The Art of Masterpieces by MatthiForrer and Shinichi Segi
10. The Printmaker's Handbook: The Techniques of Lithography by Bill Ritchie
11. Printmaking at the Edge by Richard Noyce
12. The Book of Fine Prints: An Anthology of Printed Pictures and Introduction to the Study of Graphic Art in the West and the East by Francis J. Gribble
13. Screenprinting: The Complete Water-Based System by Robert Adam and Carol Robertson
14. Print Workshop: Hand-Printing Techniques and Truly Original Projects by Christine Schmidt
15. The Screenprinting Primer by Brad Faine
16. Printmaking Today by Rosemary Simmons
17. Lithography Manual by Abraham Pincus and Gene Landon
18. The Printmaker's Bible: Techniques, Tools, and Methods for Relief, Intaglio, Screenprinting, and Lithography by Ruth Leaf
19. Etching in America by David Acton and Susan LubowskyTalbot
20. Handprinted: A Fabric Lover's Guide to Creating Beautiful Blocks for Printing and More by Erin Dollar

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts (BFA)		
Semester	Fourth		
Name of the Course	PRESS LAYOUT & POSTER DESIGN		
Course Code	B23 – FAS- 407		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – M4 (V)		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. To develop the skill to design News Paper Ad. According to technical and creative aspect of news paper. 2. Enhances the knowledge of analyze, synthesize and utilize design processes and strategy. 3. Imparting knowledge to deliver & solve communication problems creatively. 4. Utilize relevant application of tools and technology in the creation, reproduction, and distribution of visual decision. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			


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Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> - Analyzing and understanding the purpose of press advertisements - Designing effective press ad layouts - Typography and copywriting principles for press ads - Incorporating graphics, illustrations, and photographs - Understanding the role and significance of press advertisements - Exploring different types of print media and their audience - Analyzing successful press advertisements from various industries Design Principles for Press Advertisement - Studying the principles of graphic design applicable to print media - Understanding the effective use of color, typography, and layout in press ads - Learning to create visually appealing and attention-grabbing designs 	15
II	<ul style="list-style-type: none"> - Copywriting and Message Development - Understanding the importance of compelling copy in press advertisements - Learning techniques for writing persuasive headlines, subheadings, and body copy - Developing a clear message and call to action in press ads - Production and Print Process - Exploring the technical aspects of producing press advertisements - Understanding different printing techniques and paper selection - Preparing press ad files for print production 	15
III	<ul style="list-style-type: none"> - Introduction to Poster Design - Understanding the purpose and significance of poster advertisements - Studying the history and evolution of poster design - Analyzing the elements of effective poster design and their psychological impact on viewers - Visual Communication and Composition - Exploring principles of visual communication in poster design - Understanding composition techniques, including balance, hierarchy, and focal points - Utilizing color, typography, and imagery effectively in poster design 	15
IV	<ul style="list-style-type: none"> - Concept Development and Message Delivery - Developing strong concepts and ideas for poster advertisements - Different influences on Poster designing - Identifying target audience and tailoring the message accordingly - Stylistic choices and storytelling techniques for effective message delivery - Production and Presentation - Exploring the technical aspects of producing and presenting posters - Understanding print production techniques and materials - Preparing mock-ups, digital files, and presentations for client or exhibition purposes <p>No. of assignments: Press Layouts: 02 in different sizes, Book cover Design: 01. Magazine Cover Design: 1. Poster- 2, Hording - 2</p>	15


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Suggested Evaluation Methods

Internal Assessment:

> Theory

- Class Participation:
- Seminar/presentation/assignment/quiz/class test etc.:
- Mid-Term Exam:

> Practicum - 30

- Class Participation: 05
- Seminar/Demonstration/Viva-voce/Lab records etc.: 10
- Mid-Term Exam / Submission: 15


**End Term
Examination
Practical- 70**

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa
2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry
3. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan
4. "The Elements of Graphic Design: Space, Unity, Page Architecture, and Type" by Alex W. White
5. "Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers" by Josef Müller-Brockmann
6. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan
7. "Copywriting" by Mark Shaw
8. "The Idea Writers: Copywriting in a New Media and Marketing Era" by TeressaIezzi
9. "Production for Graphic Designers" by Alan Pipes
10. "Print Production Handbook" by David Bennett
11. "Making and Breaking the Grid: A Graphic Design Layout Workshop" by Timothy Samara
12. "The Complete Guide to Advertising" by Saatchi & Saatchi

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	RELIEF MURAL COMPOSITION		
Course Code	B23 – FAS- 408		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M4 (V)		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ol style="list-style-type: none"> 1. Knowledge to demonstrate visual literacy, including competency in the non-verbal languages of art. 2. Enhances to demonstrate competency in skill necessary for mural work including large scale work. 3. Competency and experience in the application process of creating work of mural projects. 4. Imparting knowledge of using natural and metal materials for execution of mural works 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
Unit	Topics		Contact Hours
1	To understand the history and significance of mural art in various cultures. To explore different styles and approaches to mural working To develop skills in mural planning, design, and execution. To learn techniques for working on different surfaces and environments.		15

2	<p>Introduction to Mural Art</p> <p>Overview of the history and cultural significance of murals.</p> <p>Examination of famous mural artists and their works. Introduction to materials, tools, and safety guidelines</p>	15
3	<p>Concept Development</p> <p>Exploring different approaches to conceptualizing mural ideas. Researching and gathering references for inspiration. Developing a theme or concept for the final mural project.</p>	15
4	<p>Designing the Mural</p> <p>Understanding scale, proportion, and composition in mural design. Techniques for sketching and planning a mural layout. Incorporating the chosen concept into the design.</p> <p><u>Courses of Study: Detail Practical Syllabus</u></p> <p>Direct & Indirect Mural Techniques in Clay, Cement, Wood, Metal, Scrape, with proper understanding of the character of different material and tools employed to fix and finish. Use of common bodies of different types of used for Mural.</p> <p><i>Minimum Size: 12" x 12"C</i> <i>Medium: Clay, Cement, Wood Carving/POP Carving/ Terracotta, Scrape Materials.</i> <i>No. of Assignments : 03</i></p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 		<p>End Term Examination: Practical - 70</p>
Part C - Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <p>Reliefs: Forms and Types" by Kathleen Nicastro and Robert H. Brill: Reliefs and Inscriptions at Luxor Temple" by Peter J. Brand The Techniques of Sculpture" by John W. Mills</p>		

*Applicable for courses having practical component.


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Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	BASIC SKETCHING & ILLUSTRATION		
Course Code	B23-SEC- 107		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC-1		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>1 Fundamental Skills: Students will develop proficient sketching and illustration techniques, mastering fundamental concepts such as line, shading, perspective, and proportion.</p> <p>2 Creative Expression: Students will cultivate their unique artistic style, exploring different illustration styles, themes, and concepts.</p> <p>3 Technical Proficiency: Through hands-on practice and guidance, students will gain expertise in using various illustration tools and software.</p> <p>4 Conceptualization and Visualization: Learn to plan and visualize complex illustrations, honing their skills in brainstorming, conceptualizing, and executing creative projects effectively.</p>		
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	3
Max. Marks: 75 Internal Assessment Marks:25 End Term Exam Marks:50		Time: Practical - 6 Hours	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	1: Foundations of Sketching and Basic Illustration Techniques Introduction to Basic Sketching: Line, Shape, and Form Understanding Perspective: One-Point, Two-Point, and Three-Point Perspective Drawing Exploring Different Sketching Mediums: Pencil, Ink, Charcoal, and Pastels	15
II	2: Basic Illustration Techniques and Styles Environmental and Conceptual Illustration: Drawing Scenes, Backgrounds, and Imaginary Worlds Exploring Various Illustration Styles: Realism, Cartoons, Abstract, and Mixed Media	15
III	3; Picture Book Illustration: Creating Illustrations for Children books, Newspapers, and Online Articles No. of assignments: Sketching 500, Illustration-8	15
Suggested Evaluation Methods		
Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 25 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 07 • Mid-Term Exam / Submission: 13 		End Term Examination: 50
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1 "Drawing on the Right Side of the Brain" by Betty Edwards 2 "Keys to Drawing" by Bert Dodson 3 "The Natural Way to Draw: A Working Plan for Art Study" by Kimon Nicolaïdes 4 "Perspective Made Easy" by Ernest R. Norling 5 "How to See: Visual Adventures in a World God Never Made" by George Nelson 6 "The Complete Guide to Drawing and Illustration: A Practical and Inspirational Course for Artists of All Abilities" by Peter Gray 7 "Color and Light: A Guide for the Realist Painter" by James Gurney 8 "Creative Illustration" by Andrew Loomis 9 "Figure Drawing: Design and Invention" by Michael Hampton 10 "Botany for the Artist: An Inspirational Guide to Drawing Plants" by Sarah Simblet		

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	ADVANCE SKETCHING & ILLUSTRATION		
Course Code	B23-SEC- 227		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC-2		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>1 Fundamental Skills: Students will develop proficient sketching and illustration techniques, mastering fundamental concepts such as line, shading, perspective, and proportion.</p> <p>2 Creative Expression: Students will cultivate their unique artistic style, exploring different illustration styles, themes, and concepts.</p> <p>3 Technical Proficiency: Through hands-on practice and guidance, students will gain expertise in using various illustration tools and software.</p> <p>4 Conceptualization and Visualization: Learn to plan and visualize complex illustrations, honing their skills in brainstorming, conceptualizing, and executing creative projects effectively.</p>		
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	3
Max. Marks: 75 Internal Assessment Marks:25 End Term Exam Marks:50		Time: Practical - 6 Hours	

Part B - Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	1: Advance Sketching and Illustration Techniques Introduction to Shading and Light: Techniques for Creating Depth and Volume in Sketches Exploring Different Sketching Mediums: Pencil, Ink, Charcoal, and Pastels	15
II	2: Advanced Illustration Techniques and Styles Environmental and Conceptual Illustration: Drawing Scenes, Backgrounds, and Imaginary Worlds Exploring Various Illustration Styles: Realism, Cartoons, Abstract, and Mixed Media	15
III	3: Professional Applications and Portfolio Development Editorial Illustration: Creating Illustrations for Magazines, Newspapers, and Online Articles Storyboarding and Sequential Art: Illustrating Narratives and Comics Painting Techniques: Adding Texture, Color Gradients, and Special Effects Building a Portfolio: Organizing and Presenting Artwork, Self-Promotion, and Professional Practices in the Illustration Industry No. of assignments: Sketching 500, Illustration-8	15

Suggested Evaluation Methods

<p>Internal Assessment:</p> <ul style="list-style-type: none"> ➤ Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 25 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 07 • Mid-Term Exam / Submission: 13 	<p>End Term Examination: 50</p>
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Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 1 "Drawing on the Right Side of the Brain" by Betty Edwards
- 2 "Keys to Drawing" by Bert Dodson
- 3 "The Natural Way to Draw: A Working Plan for Art Study" by Kimon Nicolaïdes
- 4 "Perspective Made Easy" by Ernest R. Norling
- 5 "How to See: Visual Adventures in a World God Never Made" by George Nelson
- 6 "The Complete Guide to Drawing and Illustration: A Practical and Inspirational Course for Artists of All Abilities" by Peter Gray
- 7 "Color and Light: A Guide for the Realist Painter" by James Gurney
- 8 "Creative Illustration" by Andrew Loomis
- 9 "Figure Drawing: Design and Invention" by Michael Hampton
- 10 "Botany for the Artist: An Inspirational Guide to Drawing Plants" by Sarah Simblet

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	INTAGLIO PRINTING		
Course Code	B23-SEC- 327		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC-3		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>1 Technical Proficiency: Demonstrating proficiency in handling tools, materials, and processes involved in creating intricate and visually compelling prints.</p> <p>2 Creative Expression: Cultivate their creativity, experimenting with textures, tones, and mixed media elements.</p> <p>3 Critical Thinking and Problem-Solving: Students will enhance their critical thinking skills by analyzing the visual impact of their prints, making informed decisions about technique selection, and solving technical challenges.</p> <p>4 Professionalism and Presentation: Students will acquire essential knowledge about professional practices in the art world, including framing, exhibition preparation, and portfolio development.</p>		
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	3
Max. Marks: 75 Internal Assessment Marks: 25 End Term Exam Marks: 50		Time: Practical - 12 Hours	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to Intaglio Printmaking Overview of Printmaking Techniques Historical Background of Intaglio Printmaking Introduction to Tools and Materials Safety Procedures and Studio Etiquette	15
II	Drypoint Etching: Basic Techniques and Applications Engraving: Line Quality and Mark-making Mezzotint: Creating Tonal Variations Aquatint: Introducing Tonal Range and Texture Advanced Intaglio Methods Soft Ground Etching: Exploring Texture and Detail Multi-Plate Printing: Registration and Color Blending	15
III	Photo Intaglio: Integrating Photography into Prints Experimental Approaches and Contemporary Trends Collagraphy: Creating Collage-based Plates Mixed Media in Intaglio: Incorporating Other Art Forms Professional Practices and Exhibition Techniques in Intaglio Printmaking No. of assignments: 4	15
Suggested Evaluation Methods		
Internal Assessment: > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 25 • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 07 • Mid-Term Exam / Submission: 13		End Term Examination: 50
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1 "Intaglio Printmaking" by Myra Toth 2 "Printmaking: A Complete Guide to Materials & Processes" by Bill Fick and Beth Grabowski 3 "Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint" by Robert Adam and Carol Robertson 4 "Intaglio Simultaneous Color Printmaking: Significance of Materials and Processes" by Wuon-Gean Ho 5 "Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability" by Dwight Pogue 6 "Intaglio Printmaking with Photopolymer Plates: A Manual for Artists & Printmakers" by Robert Adam and Carol Robertson		

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts, (BFA)		
Semester	Third		
Name of the Course	GRAPHIC DESIGN		
Course Code	B23 – SEC- 328		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC-3		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Do composition, text generation, multiple effects and colour correction. 2. Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their work. 3. Enhances the ability to manipulate different images with an innovative concept. 4. Inculcate proficiency with core visual skills for design that are easy to understand and use. 		
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	3
Max. Marks: 75 Internal Assessment Marks: 25 End Term Exam Marks:50		Time: Practical – 12 Hours	


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Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	-Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition	15
II	-Study of design elements such as color, typography, and layout. - Understanding how to use shapes, lines, and space effectively - Creating visually appealing and balanced designs: symbol, Logo, monograms, Insignia, Emblems, and Logotype etc. - Introduction to branding and visual identity	15
III	-Study and history of typography: Roman and Vernacular, Serif and San-Serif, Gothic & Roman, Italic etc., -letter as a design form; spacing; study of basic typefaces; -Interrelation of Negative and Positive space; Design New Font No. of assignments: 4	15
Suggested Evaluation Methods		
Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 25 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 07 • Mid-Term Exam / Submission: 13 		End Term Examination: Practical - 50
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. "The Advertising Concept Book" by Pete Barry 2. "Graphic Design for Advertising" by Tony Seddon 3. "Layout Essentials: 100 Design Principles for Using Grids" by Beth Tondreau 4. "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa 5. "The Art of Advertising: Creative Ideas for World-Class Creativity" by John Caple 6. "Advertising Design and Typography" by Alex W. White 7. "The Advertising Design Handbook" by Warren Berger 8. "The Complete Guide to Advertising" by Saatchi & Saatchi 9. "Advertising Design and Communication" by Bonnie L. Drewniany 10. "Graphic Design as Communication" by Malcolm Barnard 		

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	CLAY MODELING		
Course Code	B23 – SEC- 329		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC-3		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ol style="list-style-type: none"> 1. Imparting knowledge with Practical Assignments & manipulate, integrate, engineer materials to build three dimensional art. 2. Enhancing the skill of research on form, materials and techniques as needed by the direction of their sculptural work 3. Develop ideas that are relevant and responsive to the world around. 4. Improves emotional intelligence by using earth material. 		
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	3
Max. Marks: 75 Internal Assessment Marks: 25 End Term Exam Marks:50		Time: Practical – 12 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
Unit	Topics		Contact Hours
1	Introduction to Clay Modeling Basics 1.1 Understanding Clay as a Medium Types of clay used in modeling (e.g., earthenware, stoneware, polymer clay). Properties of clay: texture, plasticity, drying, and firing processes.		15

	<p>1.2 Essential Tools and Materials</p> <p>Overview of basic tools: sculpting tools, rolling pins, wire tools, and carving tools. Introduction to armatures and their role in clay modeling. Safety precautions and proper handling of tools and materials.</p> <p>1.3 Basic Clay Modeling Techniques</p> <p>Hand-building techniques: pinch, coil, and slab methods. Basics of wheel throwing (pottery wheel) for advanced learners. Creating basic forms: spheres, cylinders, and cubes to understand volume and proportion.</p>	
2	<p>2: Advanced Clay Modeling Techniques</p> <p>2.1 Sculpting Human and Animal Figures</p> <p>Anatomy basics: proportions, skeletal structure, and muscle definition. Step-by-step guide to sculpting a human face and body. Animal anatomy and creating realistic animal sculptures.</p> <p>2.2 Detailing and Texture Techniques</p> <p>Adding fine details: facial features, hair, fur, and clothing. Texture techniques: stamping, carving, and adding intricate patterns. Experimentation with various textures to create depth and visual interest.</p> <p>2.3 Glazing and Finishing Touches</p> <p>Introduction to glazes: types, application methods, and firing temperatures. Techniques for achieving different finishes: matte, glossy, and textured surfaces. Tips for proper kiln firing and understanding temperature control.</p>	15
3	<p>3: Advanced Concepts and Specializations in Clay Modeling</p> <p>3.1 Sculpture Composition and Expression</p> <p>Composition principles: balance, harmony, rhythm, and focal points in sculptures.</p> <p>3.2 Specialized Clay Modeling Techniques</p> <p>Sculpting busts and caricatures. Creating abstract and contemporary sculptures.</p> <p>No. of assignments: 4</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 07 • Mid-Term Exam / Submission: 13 		<p>End Term Examination: Practical- 50</p>

Part C - Learning Resources

Recommended Books/e-resources/LMS:

The Art of Fiction" by John Gardner

The Elements of Style by William Strunk Jr. and E.B. White

The Creative Writer's Handbook" by Philip K. Jason and Allan B. Lefcowitz

*Applicable for courses having practical component.


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