

KURUKSHETRA UNIVERSITYKURUKSHETRA

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)

Chairman,

Department of Fine Art. Kurukshetra University, KURUKSHETRA-136119 Page 1 of 10

Solution

KURUKSHETRA UNIVERSITY KURUKSHETRA

Scheme of Examination forUnder-Graduate Programunder Multiple Entry-Exit, Internship andCBCS-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	Examinat Marks	ion	Duration of Exam (in Hours)	Total Marks	
		4 1 1	SKEITT NURUKSHETT		1-20.51	THUS	Internal	External	(iii iiours)		
	CC-A1	B23- FAS-101	Fundamentals of Visual Art-I	Т	4	4	30	70	3	100	
	(4 Credit)			Р	0	0	0	0	0		
	CC-B1	B23-FAS-102	Drawing &Pictorial Design	T	0	0	0	0	0	100	
	(4 Credit)	707 yes, 100, 400, 100, 200, 11, 200, 200, 11	Alice and Scotladene for the	P	4	4	30	7C	12		
Sem-I	CC-C1	B23-FAS-103	2D-3D Design	T	0	0	0	0	0	100	
Sem-i	(4 Credit)		W / 1910 P. C. T. C. 1918	P	4	4	30	7C	12		
	CC-M1	B23-FAS-104	Methods & Materials -I	T	2	2	15	35	3 50	50	
	(2 Credit)		A STATE OF THE STA	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 Availal					U-F			
	SEC-1 (3 Credit)		From All Availab	le SEC-1	of three cr	edits as per	NEP				
	VAC-1 (2 Credit)		From All Availal	ble VAC-1	of two cr	edits as per l	NEP				

Note- T - Theory, P- Practical

Chairman,

Department of Fine Art.
Kurukshetra University,
KUIL PA-136119 Page 2 of 10

First Year: Semester -2

Seme ster	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examinat Marks	ion	Ouration of Exam (in Hours)	Total Marks		
			Semillar et	100 11 51	92		Internal	External	(iii iiodis)	0 1		
	CC-A2	B23- FAS-201	Fundamentals of Visual Art-II	T	4	4	30	70	3	100		
	(4 Credit)	emand and	Reference Lands Labored Name I	P	0	0	0	0	0	61 040		
	CC-B2	B23-FAS-202	Relief Printmaking	T	0	0	0	0	0	100		
	(4 Credit)	political in an area		Р	4	4	30	73	6			
	CC-C2	B23-FAS-203	Sculpture	T	0	0	0	0	0	100		
	(4 Credit)			P	4	4	30	70	6			
	CC-M2	B23-FAS-204	Methods & Materials -II	T	2	2	15	35	3	50		
	(2 Credit)			P	0	0	0	0	0			
Sem- II	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)	0 0	From All Availab	ole SEC-2	of Three c	redits as per	NEP					
	VAC-2 (2 Credit)		From All Availa				NEP			plian		
			Internship of 4 Credits of 4-6 week	ks duratio	n after 2 ⁿ	d semester				- Marie		

Chairman,
Department of Fine Art.
Kurukshetra University,
KURUKSHETRA-136119.
Page 3 of 10

KURUKSHETRA UNIVERSITY KURUKSHETRA

Scheme of Examination forUnder-Graduate Programunder Multiple Entry-Exit, Internship andCBCS-LOCF in accordance to NEP-2020w.e.f. 2023-24 (in phased manner)

Bachelor of Fine Art (BFA): Scheme - D

SecondYear: Semester -3

Semes ter	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examinat Marks	ion	of Exam (in Hours)	Total Marks
							Internal	External	(iii riodis)	
	CC-A3	B23- FAS-301	History of Ancient Indian Art-I	T	4	4	30	70	3.	100
	(4 Credit)			Р	0	0	0	0	0	NA.
	CC-B3	B23-FAS-302	Drawing	T	0	0	0	0	0	100
	(4 Credit)			P	4	4	30	70	12	
	CC-C3	B23-FAS-303	Composition	T	0	0	0	0	0	100
Sem-III	(4 Credit)		12002-03-03-04-0	Р	4	4	30	70	18	
	CC-M3	B23-FAS-304	History of Early Western Art-I	Т	4	4	30	70	3	100
	(4 Credit)		The second and to so the second	P	0	0	0	0	0	5.2
	MDC-3 (3 Credit)			condition for	mail.	Three credits				TO SECOND
	AEC-3 (2 Credit)					two credits a	100			
	SEC-3 (3 Credit)		From All	Available S	SEC-3 of T	hree credits	as per NEP	100		

Chairman,

Department of Fine Arts
Kurukshetra Universit
KURUKSHETRA-1361

Page 4 of 10

Som

Second Year: Semester -4

Semes ter	Course Type	Course code	LEWITOWN DEATH	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
			· · · · · · · · · · · · · · · · · · ·	350 1/1	alt.		Internal	External	(minouis)	
	CC-A4	B23- FAS-401	History of Ancient Indian Art-II	T	4	4	30	70	3	100
	(4 Credit)	Chicago Carrio	CAMBELL MIGRIS STORY	Р	0	0	0	0	0	
	CC-B4	B23-FAS-402	History of Early Western Art-II	T	4	4	30	70	3	100
	(4 Credit)			Р	0	0	0	0	0	
	CC-C4*	B23-FAS-403	Composition Painting-I	T	0	0	0	0	0	100
	(4 Credit)	+ 100-1	4	P	4	4	30	70	18	PA
	(Choose one course title	B23-FAS-404	Graphic Design -I	T	0	0	0	0	0	100
	According to Subject specialization)		0 0	Р	4	4	30	70	18	
Sem-IV		B23-FAS-405	Composition Sculpture-I	T	0	0	0	0	0	100
Jeili IV				Р	4	4	30	70	18	Treat I
		B23- FAS-406	Printmaking Composition	T	0	0	0	0	0	100
	CC-M4 (V)*			Р	4	4	30	70	18	
	(4 Credit)	B23- FAS-407	Press Layout & Poster Design	T	0	0	0	0	0	100
	Select any One subject			Р	4	4	30	70	18	
		B23- FAS-408	Relief Mural Composition	T	0	0	0	0	0	100
				Р	4	4	30	70	18	
	AEC-4 (2 Credit)		From All A	Available	AEC-4 of to	wo credits a	s per NEP	E /-	105°	i elo c
	VAC-3 (2 Credit)		From All A	Available '	VAC-3 of t	wo credits a	s per NEP			7

^{*} 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.

Chairman,

Department of Fine Art. Kurukshetra University, KURUKSHETRA-136119

Jan An

KURUKSHETRA UNIVERSITY KURUKSHETRA

Scheme of Examination forUnder-Graduate Programunder Multiple Entry-Exit, Internship andCBCS-LOCF in accordance to NEP-2020w.e.f. 2023-24 (in phased manner)

Bachelor of Fine Art (BFA): Scheme - D

Third Year: Semester -5

Seme	Course Type	Course code	Course title	Credit	Credit	Contact Hours	Examinati Marks	ion	Ouration of Exam (in Hours)	Total Mark
ster		40 3				-	Internal External	External	(III TIOUTS)	
	(M)1	7 S - 100	1 1 1 1 1	T	4	4	30	70	3	100
	CC-A5	B23-FAS-501	History of Medieval Indian Art	P	0	0	0	0	0	
	(4 Credit)	1 101	B	T	0	0	0	0	0	100
	7.1	B23- FAS-502	Composition Painting-II	P	4	4	30	70	24	
	CC-B5	13		T	0	0	0	0	0	100
	(4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-503	Computer Graphics-I	D	4	4	30	70	24	
			The Containing II	T	0	0	0	0	0	100
		B23-FAS-504	Composition Sculpture- II	P	4	4	30	70	24	100
		A COLUMN TO THE REAL PROPERTY OF THE PROPERTY	Tell Street	T	1	1	10	15	1	100
	CC-C5	B23-FAS-505	Printmaking –I	P	3	3	25	50	24	
		202 545 505	Advertising Art-I	T	1	1	10	15	1	100
	(4 Credit)	B23-FAS-506	Advertising Art-i	P	3	3	25	50	12	
c)/	(Choose one course title		Advance Sculpture-I	T	1	1	10	15	1	100
Sem-V	According to Subject specialization)	B23-FAS-507	Advance Sculpture-1	Р	-3	3	25	50	24	Į Ų
			Portrait, Life & Nature Study-I	T	0	0	0	0	0	100
		B23-FAS-508	Portrait, Life & Nature Study	P	4	4	30	70	24	
	CC-M5 (V)	200 515 500	Ph etegraphy I	T	0	0	0	0	0	100
	(4 Credit)	B23-FAS-509	Photography-l	P	4	4	30	70	18	
	(Select any one option)	202 546 542	Life Study (Portrait/Torso)-I	T	0	0	0	0	0	100
	S HOUSEN TO DO NOT THE TAIL	B23-FAS-510 Life Study (Portrait/Tors	Life Study (Fortrait, 10130)	P	4	4	30	70	24	

(4 Credits)

Department of Fine Art. Kurukshetra University, KURUKSHETRA-136119

Page 6 of 10

Third Year: Semester -6

Semes ter	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examinat Marks	ion	Duration of Exam	Total Marks
			Leavand Lyocumura (CF)		527 13	anvi	Internal	External	(in Hours)	
	CC-A6	B23- FAS-601	History of Medieval Western Art	T	4	4	30	70	3	100
	(4 Credit)	2308050F6063 F3	Ing. Abur-month	Р	0	0	0	0	0	
		B23- FAS-602	Composition Painting-III	Т	0	0	0	0	0	100
	CC-B6	He Carrent &		Р	4	4	30	70	24	100
	(4 Credit)	B23-FAS-603	Computer Graphics-II	T	0	0	0	0	0	100
	(Choose one course title			Р	4	4	30	70	24	100
	According to Subject specialization)	B23-FAS-604	Composition Sculpture- III	T	0	0	0	0	0	100
	Subject specialization)			Р	4	4	30	70	24	
		B23-FAS-605	Portrait, Life & Nature Study-II	T	0	0	0	0	0	100
	CC-C6	734		P	4	4	30	70	24	
Sem-VI	(4 Credit)	B23-FAS-606	Photography-II	T	0	0	0	0	0	100
	(Choose one course title			P	4	4	30	70	24	
	According to Subject specialization)	B23-FAS-607	Life Study (Portrait/Torso)-II	T	0	0	0	0	0	100
		7-6		P	4	4	30	70	24	
	CC-M6	B23-FAS-608	Indian Aesthetics	T	4	4	30	70	3	100
	(4 Credit)			P	0	0	0	0	0	
		B23-FAS-609	Printmaking –II	T	0	0	0	0	0	100
	CC-M7 (V)			Р	4	4	30	70	24	
	(4 Credit)	B23-FAS-610	Advertising Art-II	Т	0	0	0	0	0	100
	(Choose any one			Р	4	4	30	70	24	
	Course)	B23-FAS-611	Advance Sculpture-II	T	0	0	0	0	0	100
		ne i na	71 1 1	Р	4	4	30	70	24	

Som

KURUKSHETRA UNIVERSITY KURUKSHETRA

Scheme of ExaminationforUnder-Graduate Programunder Multiple Entry-Exit, Internship andCBCS-LOCF in accordance to NEP-2020w.e.f. 2023-24 (in phased manner)

Bachelor of Fine Art (BFA): Scheme - D

Fourth Year: Semester -7 (Scheme for Honours)

Semes ter	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examinat Marks	ion	Ouration of Exam	Total Marks
	24			The state of the s			Internal	External	Hours)	- 3
	CC-H1	B23- FAS-701	History of Modern Indian Art	Т	4	4	30	70	3	100
	(4 Credit)			P	0	0	0	0	0	
		B23- FAS-702	Western Aesthetics-I	T	4	4	30	70	3	100
	CC-H2			P	0	0	0	0	0	
	(4 Credit)	B23-FAS-703	Fundamental of Advertising-I	Т	4	4	30	70	3	100
	(Choose one course title)			P	0	0	0	0	0	1
		B23-FAS-704	Advance Painting Composition-I	Т	0 '	0	0	0	0	100
	сс-нз	128		P	4	4	30	70	24	HO
	(4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-705	Advance Computer Graphics-I	T	0	0	0	0	0	100
				Р	4	4	30	70	24	
Sem-VII		B23-FAS-706	Life Study Sculpture (Full Figure)-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	100
	DSE-H1	B23-FAS-707	Life Study-I	T	0	0	0	0	0	100
	(4 Credit)	1 12 1		P	4	4	30	70	24	
	(Choose one course)	B23-FAS-708	Advance Photography-I	T	0	0	0	0	0	100
	1 2 45	14		P	4	4	30	70	24	1/2
	0	B23-FAS-709	Composition Sculpture -IV	T	0	0	0	0	0	100
	25	4 1-	A STATE OF THE STA	Р	4	4	30	70	24	
	PC-H1	B23-FAS-710	Advance Printmaking-I	T	0	0	0	0	0	100
	(4 credit)	H		Р	4	4	30	70	24	
	(Choose any one course	B23-FAS-711	Product & Social Campaign	Т	0	0	0	0	0	100
	title)	525 175 711	Design-I	Р .	4	4	30	70	24	1
		B23-FAS-712	Advance Sculpture Composition-I	T	0	0	0	0	0	100
		DZ3-17A3-71Z	Advance Scalptare composition	P	4	4	30	70	24 .	7

Chairman,
Department of Fine Art.
Kurukshotra University,

Page 8 of 10

som

Semes ter	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examinat Marks	ion	Duration of Exam	Total Marks
	¥	sint was	at a country of		myt a	nui D	Internal	External	(in Hours)	1
	CC-H4	B23- FAS-801	History of Modern Western Art	T	4	4	30	70	3	100
	(4 Credit)			P	0	0	0	0	0	1
		B23- FAS-802	Western Aesthetics-II	T	4	4	30	70	3	100
	CC-H5		SESSION ION AND IN PROCE	P	0	0	0	0	0	1
	(4 Credit)	B23-FAS-803	Fundamental of Advertising-II	T	4	4	30	70	3	100
	(Choose one course title)	Proprietable day	THE THE PART OF	P	0	0	0	0	0	1
	ects acult & s	B23-FAS-804	Advance Painting Composition-II	T	0	0	0	0	0	100
	CC-H6	STRUCK LANDS	SUS-DAP-EUG	P	4	4	30	70	24	
	(4 Credit)	B23-FAS-805	Advance Computer Graphics-II	T	0	0	0	0	0	100
Sem-VII	(Choose one course title According to Subject specialization)		0.00 500 500	P	4	4	30	70	24	
26III-AII		B23-FAS-806	Life Study Sculpture (Full Figure)-II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	DSE-H2	B23-FAS-807	Life Study-II	T	0	0	0	0_	0	100
	(4 Credit)			P	4	4	30	70	24	
	(Choose one course)	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
	14			P	4	4	30	70	24	
	PC-H2	B23-FAS-810	Advance Printmaking-II	T	0	0	0	0	0	100
	(4 credit)			Р	4	4	30	70	24	
	(Choose any one course	B23-FAS-811	Product & Social Campaign	T	0	0	0	0	0	100
	title)		Design-II	Р	4	4	30	70	24	1
		B23-FAS-812	Advance Sculpture Composition-IV	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	CC-HM2 (4 credit)		From the av	ailable co	urse as p	er NEP Or	dinance		- / 17 mg	

Page 9 of 10 Kurukshetra University, KURUKSHETRA-136149

Sen

S.No	Semester	West -	Course Type	Course Code	Course Title
		12	SEC SUBJECTS TO B	E ADDED IN THE POOL CO	DURSES
1	Eirct	1 2	SEC-1	B23-SEC-107	Basic Sketching & Illustration
1	First	1 -	SEC-1 SEC-2	B23-SEC-107 B23-SEC-227	Basic Sketching & Illustration Advance Sketching & Illustration
1 2	Second		SEC-2		
1 2 3				B23-SEC-227	Advance Sketching & Illustration

(ym)

Chairman,
Department of Fine Arts
Kurukshetra University,
KURUKSHETRA-136119

*Page 10 of 10

Sea WARY

	Session: 2023-24	1				
Control of the State of the Sta	Part A - Introduction	on				
Subject	Bachelor of Fine A	rts	or ship			
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	realing observations of the second se	in and the			
Level of the course (As per Annexure-I 00- 99						
Pre-requisite for the course (if any)	eni summing the	alical states mustic	2718/0028			
Course Learning Outcomes (CLO):	An understand concept, me apply them Knowledge of continuing towards the Understanding merits and d Progress towards	is course, the learner of the dia and formats, and to a specific aesthetic different element of Arthroughout the degree development of advantable basic fundamentals emerits and developing the known of the developing the known of the course of the course of the developing the known of the kn	of art & colour, the ability to intent. ts studies and program nce capabilities of arts with its			
Credits	Theory	Practical	Total			
	anne 4 rebederio	0	4			
Contact Hours	4	0	4			
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours				

Page 1 of 60 Chairman,
Department of Fine Art.
Kurukshetra University,
KURUKSHETRA-136119.

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	ETHA LABELY WELL Topics	Contact Hours
I	Visual arts and visual perception. Definition of art, Functions of art, Arts & Creativity, Scope of Art, Purpose of Art	15
П	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	End Term Examination: Theory- 70
Mid-Term Exam: 15	
 Practicum Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 	
Mid-Term Exam:	

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) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap10) A handbook of method & material Ray Smith.

Page 2 of 60

	Session: 2023-24	E (=) E	
insure) I	Part A - Introduct	ion	100)
Subject	Bachelor of Fine	Arts	
Semester	First		
Name of the Course	DRAWING &	PICTORIAL DES	SIGN
Course Code	B23-FAS-102	ese business among se Sugar assures among se	
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	in the state of th	
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	Enhances the exercise at 2. Understand to used in the concepts. Knowledge to creative c	this course, the learner e creative thoughts through the through the through the creative thoughts through the creative thoughts and physical creation of colour, and develop drawing and composition in art. The course, the learner to this course, the creative through through through through through the creative through throu	ough studio nts. ontrol of medium Texture& tones, painting Skills fo
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70	contail coorse he will make it make a later testion of the later testion	Time: Practical – 12 Hou	rs

Page 3 of 60

	Part B - Contents of the Course				
Unit	Topics Contact Hours				
I	Introduction to Drawing Techniques - Understanding the importance of drawing as a fundamental skill in visual art - Learning about different drawing materials and their characteristics	15			
	- 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	herr or disco			
	perspective - Exploring observational drawing and still life studiesDrawing and Composition - Understanding the principles of drawing and composition in	M SILVE			
	visual art - Learning about the elements of drawing such as line, shape, color, and texture				
I epilo	Advanced drawing Techniques and Style Development - 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	15			
	personal artistic voice - Exploring the use of mixed media and non-traditional materials in drawing				
	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.				
	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. No. of assignments: 10 Drawings	werther			
П	Pictorial Design and Composition - Understanding the principles of pictorial design and composition in visual art	15			

Page 4 of 60

- 0		
	- 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	oshuomeng sistema ombos bee om
	 Practicing creating visually engaging and balanced compositions Practicing mixing and applying paints to create a range of values, hues, and 	
	Advanced Painting Techniques and Style Development	
	- Exploring advanced painting techniques such as layering, texture creation, and brushwork	er the lawyay
	- Learning about different painting styles and movements in art history - Practicing experimenting with different styles and developing a personal artistic voice	A American
	- Exploring the use of mixed media and non-traditional materials in painting	B 10 = 10 - 10 = 1
IV.	Pictorial design exercises are to learn accurate observation and skills of graphic presentation in free hand drawing exercises from objects and	15
	nature to study proportion, volume and visual perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.	1 - 1
	a) Study of proportion, line, colour, form, tone, texture and graphic representation.	
	 b) Design- study of various natural forms. c) Painting from memory- to develop the sense of observation and 	
	the capacity to retain and recall images and their co-ordination.	- 21
	Painting Techniques and Color Theory	
	- Understanding color theory and its application in painting	
	- Learning about different color schemes and their emotional impact	
1.17	- Exploring different painting techniques such as wet-on-wet, glazing,	14
1	and impasto	
- 4	No. of Assignments: 15	
	Still Life -5, Memory painting - 5, Landscape - 5.	
	Suggested Evaluation Methods	
Intern	al Assessment:	End Term
> T		Examination:
	Class Participation:	Practical- 70
	Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
➤ Pı	racticum - 30	
•	Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.:10	

Page 5 of 60

• Mid-Term Exam / Submission-15

Part C - Learning Resources

Recommended Books/e-resources/LMS:

Suggested Reading-

- 1) BhartiyaChitra Kala kaltihas- 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
- BhartiyaChitrankan-R. K. Vishwakarma
 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.

*Applicable for courses having practical component.

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

	Session: 2023-24	10.297	
[14]	Part A - Introduct	ion	
Subject	Bachelor of Fine	Arts	
Semester	First	Course sorge be one at the	*
Name of the Course	2D - 3D DESIG	in	
Course Code	B23-FAS-103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- C1	Parameter to 12 and 12	£
Level of the course (As per Annexure-I 00 - 99			
Pre-requisite for the course (if any)	and to mount	koj (11. sovjeda 16.6 Imi koj espaĝi sakoli	
Course Learning Outcomes (CLO):	Fundamental well as ha Acquire critic resolution Understandir historic an Ability to use	this course, the learner theories and principal ands on training & pract all thinking skills in the of concepts related to ag the relevance of desid contemporary art & calligraphy with under alities of artistic Conce	s of Design as ices development and visual media , ign principals in design standing the
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70	makeim bas Isacij makeim bas Isacij mes -artgeralika	Time: Practical – 12 Hou	rs

Page 7 of 60

Ĭ.	Part B – Contents of the Course			
Instructions for Paper- Setter				
Unit	Topics	Contact Hours		
1	Study of two-dimensional space and its organizational possibilities. 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.	15		
	B)Study of various types of objects (natural and manmade) with a view to transform them into flat pictorial images. 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. D)Developing an awareness of inter-relationship of different shapes and forms -relative values. E)Activation of space through form and colour - Optical illusions.	ACT TO A STATE OF THE STATE OF		
II	Handling of various types of material for pictorial Organization and rendering, such as: 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. A coordinated series of basis design problems with aesthetic and analytical approach.	15		
Ш	 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. 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. 	15		
IV	Study of three-dimensional space and its organizational possibilities. a) To develop the sense of structure. b) Operational problems in building up structure. c) Gravitational and mechanical principles. d) Principles of composition and the study of the principles that hold the structure.	15		

- 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.
- 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.

Types: 1. Carved 2. Modeled. 3. Perforated (bored through) 4. Mobile. 5.

Various methods of joining such as Interlocking, pasting etc.

No. of assignments: 15

2-D Design: 10 3-D Design: 5

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

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 Korol Scala
- 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 LitaTalarico
- 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.

Page 9 of 60

Chain Air,
Department of Fine Art.
Kurukshetra University,
Kurukshetra Art.

End Term

Examination:

Practical- 70

	s - Transcorens of	Session: 2023-24	approximately a series	6 6 7
	e od vitadia i See P	Part A - Introduction	Magn Fran 13 h	
Subject		Bachelor of Fine A	arts	nthe Li
Semester	r	First	a masa da Sher Saligani a 48 jarsa	
Name of	the Course	METHODS &	MATERIALS-I	Andrew Comment
Course C	Code	B23- FAS- 104	e a bacholtz length	
	Type: C/MDC/CC- C/VOC/DSE/PC/AEC/VAC)	CC-M1	St. Westingston	e to popularity of the control of th
Level of	the course (As per Annexure-I	100 - 199		
Pre-requi	isite for the course (if any)		1375man	erit für Fremi mitsett, —
Course Lea	arning Outcomes (CLO):	Understand the creating Ar Enhances the	confidence to use art r	drawing materials fo
		 Study and kno contents in 	e concept. bwledge of about different art materials httfic approaches & skill	
Credits		 Study and kno contents in 	owledge of about different art materials	
Credits		Study and kno contents in Develop scien	owledge of about different art materials ntific approaches & skill	S III
Credits	Hours	Study and kno contents in Develop scier Theory	owledge of about different art materials artific approaches & skill	Total
Contact Max. M Interna	Hours Iarks:50 al Assessment Marks:15 arm Exam Marks:35	3. Study and kno contents in 4. Develop scier Theory	owledge of about different art materials artific approaches & skill Practical	Total 2
Contact Max. M Interna	Iarks:50 Il Assessment Marks:15 Irm Exam Marks:35	3. Study and kno contents in 4. Develop scier Theory	Practical O Time:3 hrs	Total 2
Contact Max. M Interna	Iarks:50 d Assessment Marks:15 rm Exam Marks:35	3. Study and kno contents in 4. Develop scier Theory 2	Practical O Time:3 hrs	Total 2
Contact Max. M	Iarks:50 d Assessment Marks:15 rm Exam Marks:35	3. Study and kno contents in 4. Develop scier Theory 2 2	Practical O Time:3 hrs	Total 2

Page 10 of 60

Chair On,
Department of Fine Art.
Kurukshetra University,
YURIWS FRA-136119

	paper etc	
П	Preparation of canvas, Stretching, Priming, Sizing & Preparation of other ground surfaces for the paintings. Preservation, Restoration methods & techniques of Art works. Photography: Manual &	7
***	Digital, New Media- Video, Sound etc,	
Ш	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
ΓV	Print making methods- Silk-screen, Etching- Mezzotint, Aquatint, Lithography, wood-cut, Lino cut Computer Soft wares & Hardware like Photoshop & Goral Draw.	8

Suggested Evaluation Methods

Internal Assessment: Theory- 15 Class Participation: 04	End Term Examination: 35
Seminar/presentation/assignment/quiz/class test etc :04	Commission of Section
Mid-Term Exam: 07	terroripie.
> Practicum	
Class Participation:	100
 Seminar/Demonstration/Viva-voce/Lab records etc.: 	
Mid-Term Exam:	2 of M. Commissions (

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- (i) 1. The Art of Painting, by Jan Vermeer
- 2. Notes on Color, by Johannes Itten (ii)
- (111) 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
- 9. Mural Magic: Painting Murals in Children's Bedrooms, by Shelly Burton (ix)
- 10. The Techniques of Painting Miniatures, by Sue Burton (x)
- 11. Painting Clouds and Skies, by Ted Goerschner (xi)
- 12. The Techniques of Painting Seascapes, by Ian King (xii)
- (xiii) 13. Printmaking in the Sun, by Dan Welden and Pauline Muir
- (xiv) 14. Lithography, by George Bellows
- 15. The Complete Printmaker, by John Ross and Clare Romano (xv)
- 16. Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream, by Wilhelm Worringer (xvi)
- 17. The Technique of Sculpture, by Antony Gormley (xvii)
- (xviii) 18. Modeling and Sculpting the Figure, by Edouard Lanten
- 19. The Art of Carving: A Guide to a Life-Sustaining Skill, by David Calvo (xix)
- 20. Metalworking: A Complete Guide to Dimensioning, Design, and Technical Drawing, by Harold Hall. (xx)

*Applicable for courses having practical component.

Page 11 of 60

	Session: 2023-24		2.536
P	art A - Introductio	on .	
Subject	Bachelor of Fine A	Arts	
Semester	Second	Commission of the 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	44-94	lusen fest A la
Level of the course (As per Annexure-I	00- 99	147-04	
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1. Knowledge ab traditions, 1 2. Student came Art Forms 3. Knowledge of designs, H	his course, the learner out the Indian Folk Art. their relations, and difference & their Motifs different Design forms ow, Where, and Why techniques.	Culture & Folk erences. s between India , Function of o use in Art with
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	
Par	t B - Contents of th	e Course	light Philippin
(i) No. of questions to be singular question no. 01 is to be (ii) No. of questions to be a	set from all over the attempted : 05 , Que:	from each unit up to 4 units.	

Page 12 of 60

All questions carry equal marks.

(iii)

Unit	Topics	Contact Hours
I	Meaning and Definition of Folk art their characteristic. Classification of Folk Arts in India - Madhubani, Warli, Pat Chitra, Sanjhi, Phad Chitra	15
П	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 3Interior 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 • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15	End Term Examination: Theory- 70
 Practicum Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	

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) Bhartiya Murtikala-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 Pratap10) A handbook of method & material - Ray Smith.

134193	Session: 2023-2	4	100	
Part A - Introduction				
Subject	Bachelor of F	ine 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):	After completing this course, the learner will be able to 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 phys 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	
The second second	0	4	4	
Contact Hours	0	4	4	
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 6 Hours		

Page 14 of 60 ...

	Instructions for Paper- Setter		
Unit	Topics	Contact Hours	
1	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	
Ш	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:	End Term
> Theory	Examination:
Class Participation:	Practical- 70
 Seminar/presentation/assignment/quiz/class test etc.: 	
Mid-Term Exam:	
➤ Practicum - 30	
Class Participation: 05	21
Seminar/Demonstration/Viva-voce/Lab records etc.:10	
Mid-Term Exam / Submission: 15	- 115-83

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

*Applicable for courses having practical component.

Page 15 of 60

		Session: 2023-2		
	P	Part A - Introduc	ction	
Subject	I	Bachelor of Fine A	Arts	
Semester	S	Second	Area di Vi. Saufeia	
Name of the Course		SCULPTURE		
Course Code	1	B23-FAS - 203	in the straight will be	AS PER S
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AC)		CC – C2		AV 1 HARE
Level of the course (As p Annexure-I	er	00 - 99		
Pre-requisite for the cou	urse (if			francos de la companya de la company
C Iina Outaoma	c(CLO):	After completing	this course the learner	will be able to:
Course Learning Outcomes	s(CLO):	Knowledge to build three Understand to as need book as Ability to use the unique 4. Enhance the	this course, the learner of manipulate, integrate of dimensional sculpture to research form, materially the direction of their so geometry, calligraphy of equalities of artistic Correspondingness towards e, scientific & analytical	and use material to s. ials and techniques culptural work. with understanding ncept s mother earth,
	s(CLO):	Knowledge to build three Understand to as need book as Ability to use the unique 4. Enhance the	o manipulate, integrate dimensional sculpture to research form, matericy the direction of their segeometry, calligraphy of qualities of artistic Control belongingness towards	and use material to s. ials and techniques culptural work. with understanding ncept s mother earth,
Annal - 1 Relighture 7 Di Hasifar 1	s(CLO):	Knowledge to build three Understand to as need book as Ability to use the unique Enhance the calculative	o manipulate, integrate e dimensional sculpture to research form, matericy the direction of their segeometry, calligraphy to equalities of artistic Core belongingness towards e, scientific & analytical	and use material to s. ials and techniques culptural work. with understanding neept s mother earth, strength.
W dualities 1	s(CLO):	Knowledge to build three Understand to as need book the unique Enhance the calculative Theory	o manipulate, integrate e dimensional sculpture to research form, matericy the direction of their segeometry, calligraphy to equalities of artistic Core belongingness towards e, scientific & analytical	and use material to s. ials and techniques culptural work. with understanding neept s mother earth, strength. Total
Credits	Iarks: 30	Knowledge to build three Understand to as need book the unique Enhance the calculative Theory	o manipulate, integrate e dimensional sculptures to research form, matericy the direction of their segeometry, calligraphy to equalities of artistic Core belongingness towards e, scientific & analytical	and use material to s. ials and techniques culptural work. with understanding neept s mother earth, strength. Total 4
Credits Contact Hours Max. Marks: 100 Internal Assessment M	Iarks: 30 ks: 70	Knowledge to build three Understand to as need book the unique Enhance the calculative Theory	o manipulate, integrate e dimensional sculpture: to research form, matericy the direction of their segeometry, calligraphy of equalities of artistic Corresponding to belongingness towards e, scientific & analytical Practical 4 Time: Practical- 6 Hour	and use material to s. ials and techniques culptural work. with understanding neept s mother earth, strength. Total 4
Credits Contact Hours Max. Marks: 100 Internal Assessment M	Iarks: 30 ks: 70	Knowledge to build three Understand to as need book the unique Enhance the calculative Theory 0 0	o manipulate, integrate e dimensional sculpture to research form, matericy the direction of their segeometry, calligraphy of equalities of artistic Corresponding to the control of their segeometry, calligraphy of equalities of artistic Corresponding to the course of t	and use material to s. ials and techniques culptural work. with understanding neept s mother earth, strength. Total 4
Credits Contact Hours Max. Marks: 100 Internal Assessment M	Iarks: 30 ks: 70	1. Knowledge to build three 2. Understand to as need book 3. Ability to use the unique 4. Enhance the calculative Theory 0 0 1. Knowledge to build three build three build the unique of the calculative of the calculative of the build three buildings and the buildings are the buildings and the buildings are the buil	o manipulate, integrate e dimensional sculpture to research form, matericy the direction of their segeometry, calligraphy of equalities of artistic Corresponding to the control of their segeometry, calligraphy of equalities of artistic Corresponding to the course of t	and use material to s. ials and techniques culptural work. with understanding neept s mother earth, strength. Total 4

Page 16 of 60

	Learning to see, experience and study of natural or manmade objects involving perception, analysis of perceptual elements and understanding of their relationships.	
П	Learning to work in round-Natural or man-made objects, in relief most familiar areas of contact.	15
Ш	Introduction to sculpture-basic elaments 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	15
	No. of assignments: 6 Medium: Clay, Plaster of Paris, Paper, metal foil sheet etc	

Suggested Evaluation Methods

Internal Assessment: ➤ Theory	End Term Examination: 70
Class Participation: Saminar/presentation/agains and the state of the stat	
Seminar/presentation/assignment/quiz/class test etc.:	
Mid-Term Exam:	
> Practicum	
Class Participation: 05	
 Seminar/Demonstration/Viva-voce/Lab records etc.:10 	
Mid-Term Exam / Submission: 15 minutes	
	1

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 1) BhartiyaChitra Kala kaltihas- 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) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap
- 10) A handbook of method & material Ray Smith.
- Sculpture: Some Observations on Shape and Form from Pygmahon's Creative Dream, by Wilhelm Worringer
- 11) The Technique of Sculpture, by Antony Gormley
- 12) Modeling and Sculpting the Figure, by Edouard Lanteri
- 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.

Page 17 of 60

glamman - Jacob	Session: 2023-24	Self desire (see 49	
Pa	rt A - Introductio	on	
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):	After completing this course, the learner will be able to 1. Integrate the course wide materials requirement develop an overall artistic knowledge. 2. Knowledge about the application of various material working method and inventory controll 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	SALES THE STATE OF THE SALES OF

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

Page 18 of 60

	T invitable and a part	
	Instructions for Paper- Setter	
Unit	Topics	Contact Hours
I	Study of various media like clay, ceramic, wood, cement, plaster of perish 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
Ш	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	
 The Cl Se Mi Prac Cl Se 	minar/presentation/assignment/quiz/class test etc. 04 d-Term Exam: 07	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.

Page 19 of 60

	Session: 2023-2	4	
	Part A - Introduc	ction	
Subject	Bachelor of Fine A	rts	- tal
Semester	Third		
Name of the Course	HISTORY OF ANCIENT INDIAN ART-I		
Course Code	B23-FAS- 301	a na tra	
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):	1.Study of India 2. Enhances the 3.Understandin philosoph 4. Understand	this course, the learner want to understand our content in and the knowledge of developing the Value of Indian scripes. The Development of differs in Indian Art	ultural hentage. nent in art & tradition ptures & Vedic
OEt-	Theory	Practical	Total
Credits	4	0	4
Contact Hours	4	0	4 4 4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	e estal
	Part B - Contents of	f the Course	or of the artifolio
01 is to be set from all	over the units. attempted : 05 , Que	aper- Setter from each unit up to 4 unestion no. 01 is compulso	

Page 20 of 60

(iii)

All questions carry equal marks.

Unit	Topics	Contact Hours
I	Importance of prehistoric cave painting. Medium and Subject of cave painting.	15
П	Pre-historical art Cave painting at Bhimbetka, Mirjapur, Hoshangabad, Panchmadhi. Jogimara Cave,	15
Ш	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 Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.:10 Mid-Term Exam: 15	End Term Examination: Theory – 70
> Practicum	to the of I make of
 Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	Cole Comment Smooth

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola
- 2) Bhartiy aChitrakalakaltihas- AvinashBahadur Verma
- 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) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap 🥕

*Applicable for courses having practical component.

Chairman,

Session: 2023-24 Part A - Introduction					
Semester	Third	el dura del la patiena d			
Name of the Course	DRAWING	NAME OF THE PARTY OF THE PARTY.	ne its and it		
Course Code	B23-FAS - 302				
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – B3	energia.	and as increased		
Level of the course (As per Annexure-I	100-199	TO HADE			
Pre-requisite for the course (if any)			Titlesymmet 4		
Course Learning Outcomes (CLO):	Enhances the and Drawir Understand to used in the concepts. Knowledge to creative co	his course, the learner of creative thoughts through assignments. It is visual and physical control application of colour, application of colour, application develop drawing and proposition in art.	ontrol of medium Texture& tones, painting Skills for		
Credits	Theory	Practical	Total		
	0	4	4		
Contact Hours	0	4	4		
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70	a may see l	Time: Practical - 12 Hou	rs		

	Part B - Contents of the Course	A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		
Instructions for Paper- Setter				
Unit	Topics	Contact Hours		
I	Introduction to Drawing Techniques - 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	- 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,	15		
	and perspective - Exploring observational drawing and still life studiesDrawing and Composition - Understanding the principles of drawing and composition in visual art - Learning about the elements of drawing such as line, shape, color, and texture	School on Proceedings of School of School on Proceedings of School of School on Schoo		
Ш	Advanced drawing Techniques and Style Development - 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	15		
	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. 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.			

Page 23 of 60

IV	Drawing exercises are to learn accurate observation and skills of	15
	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.	
	a) Study of proportion, line, colour, form, tone, texture and graphic representation.b) Nature Drawing: study of various natural forms.	
	 d) 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. No. of Assignments: 10	
	Still Life -2, Memory Drawing - 2, Landscape - 3. Head Study- 3	

Suggested Evaluation Methods

Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	End Term Examination: 70
> Practicum - 30 • Class Participation: 05	Karata
Seminar/Demonstration/Viva-voce/Lab records etc.:10 Mid-Term Exam / Submission: 15	
THE REPORT OF THE PARTY OF THE	insome seephA will

Part C - Learning Resources

Recommended Books/e-resources/LMS:

Suggested Reading-

- 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) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap

*Applicable for courses having practical component.

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

Page 24 of 60

	Session: 2023-2	4	
P	art A - Introduc	tion	
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		gravitation =
Pre-requisite for the course (if any)	s men takewas s	samed i vikingerda by <u>a s</u> organid ed vari desegna u g	Transfer of the same of the sa
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 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 Hour	'S

	Part B - Contents of the Course			
Instructions for Paper- Setter				
Unit	Topics	Contact Hours		
Ι.	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	,		
П	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			
	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			
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			
> Th • (0 • 5 • 1 > Pr • (0	al Assessment: neory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: racticum - 30 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10	End Term Examination: Practical- 70		

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
- 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
- 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

Chairman,

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

^{*}Applicable for courses having practical component.

	Session: 2023-2	4		
	Part A - Introduc	tion		
Subject	Bachelor of Fine	Arts		
Semester	Third			
Name of the Course	HISTORY OF	HISTORY OF EARLY WESTERN ART- I		
Course Code	B23-FAS- 304	n de la compaña		
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	100 - 199		
Pre-requisite for the course (if any)				
Course Learning Outcomes (CLO):	Understand the developments of world Art from initial stages. Knowledge of Distinguish between art historical periods. Sharpen ability to critically analyze visual art from a stylis cultural, ethical, and political perspective. 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		
Par	t B - Contents of t	he Course		
(i) No. of questions to be set:09 is to be set from all over the		er- Setter n each unit up to 4 units)	and question no. 01	

is to be set from all over the units.

No. of questions to be attempted : 05 , Question no. 01 is compulsory (ii)

All questions carry equal marks. (iii)

Unit	Topics	Contact Hours
I	I Introduction to pre-historic art: The old stone age: Altamira, Lascaux, Venus of Willendrop. The new stone age: Stonehenge[aerial view].	
П	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.	15
	Eastern art: Sumerian art- The white temple [Ziggurat]; Status, from the Abu temple; Ram & Tree. Aegean art: Minoan art- The Queen Megaron [Knossos]	
IV	Greek art: Painting [Geometric style, Oriental zing style]; Temple [Doric, Ionic]	15

Suggested Evaluation Methods

Internal Assessment: Theory- 30 Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.:10 Mid-Term Exam: 15	End Term Examination: Theory – 70
 Practicum Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 1. Razanl, Modern Paining, Skira Useful references from plates and text.
- Lake and Maillard Dictionary of Modern Painting. Lake and Maillard – Dictionary of Modern Painting.
 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:

- 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.

Page 29 of 60

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

Page 100 J	Session: 202	3-24	
	Part A - Intro	duction	
Subject	Bachelor of Fine	Arts	
Semester	Fourth	Sevillated Street Country Train	
Name of the Course	HISTORY O	F ANCIENT INDIA	N ART-II
Course Code	B23-FAS- 401	to the second	
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC - A4	Company of the letter of the l	THE SECRET
Level of the course (As per Annexure-I	100 - 199		
Pre-requisite for the course (if any)	a di marina di m	mill in section 2	40 MPTE DESCRIPTION
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1.Study of Indian art to understand our cultural heritage. 2. Enhances the knowledge of development in art & trad 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	
Pa	art B - Contents o	f the Course	
(i) No. of questions to be set 01 is to be set from all ov (ii) No. of questions to be att (iii) All questions carry equal	er the units. empted : 05 , Que	from each unit up to 4 ur	

Page 30 of 60

Unit	Topics	Contact Hours
I	I The Vedic & Upanishad Period Study of Evidence found in this period, Indo Aryan Culture, Mahakavya period	
п	Mauryan Art: Importance sculpture of the Mauryanperiod: Lion capital [Sarnath], Sarnath stupa, Didarganjyakshini, parkhamyaksha.	15
III	The study of stupa sculpture:Bharahut, 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 • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15	End Term Examination: Theory – 70
> Practicum	
 Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 	estatus.

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.

Page 31 of 60

120 022 7	Session: 2023-2	24		
	Part A - Introdu	ction		
Subject	Bachelor of Fine	Arts	i no plante	
Semester	Fourth	e april	No. of St. Control of	
Name of the Course	HISTORY O	F EARLY WESTER	RN 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	100 - 199		
Pre-requisite for the course (if any)			or a second	
Course Learning Outcomes (CLO):	Understand the developments of world Art from initial stages. Knowledge of Distinguish between art historical periods. Sharpen ability to critically analyze visual art from a stylis cultural, ethical, and political perspective. 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	toleral followings	
Part	B - Contents of t	he Course		
Ins	tructions for Pape	er- Setter		

Page 32 of 60

No. of questions to be attempted: 05, Question no. 01 is compulsory

All questions carry equal marks.

(ii) (iii)

Unit	Topics The study of Roman sculptures and painting. The study of Early Christian period. Roman sculptures and paintings. Early Christian: Catacombs, Mosaics.	
I		
п	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.	15
Ш	The study of Romanesque period Romanesque: Cathedral and Campanile; Sculpture [Apostle] and Painting [The battle of Hastings, St. John the Evangelist].	
IV	The Study of Gothic period: 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.	
	Suggested Evaluation Methods	
 Theor Clas Sem Mid Pract Clas 	ss Participation: 05 hinar/presentation/assignment/quiz/class test etc.:10 -Term Exam: 15	End Term Examination Theory – 70

Recommended Books/e-resources/LMS:

- 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.
- 11. Deymatie: 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 Encyclopeadia of World Art.
- 14. Rosenblum Cubism and 20th Century Art.
- 15. Selz: German Expressionism. For Expressionism See Also Encyclopeadia 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.

	Session: 2023-24			
	Part A - Introduction	on therplant		
Subject	Bachelor of Fine Arts	T .	direc	
Semester	Fourth	A straight in the Anna	I manufactured	
Name of the Course	COMPOSITIO	N PAINTING -I	Superior I	
Course Code	B23 -FAS- 403	B23 -FAS- 403		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC - C4	n 2 gado. Prin escipinio de telit supodiren tenes que al lum nom relatos	di mandini E	
Level of the course (As per Annexure-I	100 - 199	100 - 199		
Pre-requisite for the course (if any)	of the Essentia	el pri tribit el entracorpt	visionalius III	
Course Learning Outcomes (CLO):	1. Imparting know Traditional 2.Enhancing the values. 3.Increase patier	nis course, the learner was viedge with Practical Association of Miniature art. skill of using colours are and philosophical value ional intelligence by us	ssignments on Indiar nd compositional alues through art.	
Credits	Theory	Practical	Total	
	0 1 1 1 1 1 1	4	4	
Contact Hours	0	4	4	
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70	immedia contratava s	Time: Practical – 18 Hours		

	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	
Ш	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, markmaking, and texture - Experimenting with symbolism and visual metaphors in compositions No. of assignments: 10	15 ,	
	Suggested Evaluation Methods	tint pare to scroverse, but	
> T	al Assessment: heory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: racticum - 30 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10	End Term Examination Practical- 70	

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 ThanosZaharopoulos
- 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.

- No.	Session: 2023-24		
Pa	rt A - Introductio	on Mir. I Ambana	raseris behavior
Subject	Bachelor of Fine	e Arts, (BFA)	
Semester	Fourth	i real sult describer	
Name of the Course	GRAPHIC DES	SIGN- I	
Course Code	B23 – FAS- 404	Line Fill of American	Waster as a
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):	After completing this course, the learner will be able to: 1.Do composition, text generation, multiple effects and colour correction. 2. Develops strong conceptual frame work for different at 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 Hour	s
Part B	- Contents of the (Course	
Transform	ctions for Paper- S	Patton	

Page 38 of 60

Unit	Topics	Contact Hours
I	-Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition	
п	-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
Ш	-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 • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:	End Term Examination: Practical - 70
Mid-Term Exam:	
> Practicum - 30	
 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam / Submission: 15 	

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

Page 39 of 60

^{*}Applicable for courses having practical component.

	Session: 2023-24	eT .		
Pa	rt A - Introductio	n		
Subject	Bachelor of Fine	Arts		
Semester	Fourth		-E-001	
Name of the Course	COMPOSITION	SCULPTURE - I	entitud	
Course Code	B23 - FAS- 405	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)		or y level out junter of Making payments and		
Course Learning Outcomes (CLO):	 Imparting knowledge with Practical Assignments and manipulate, integrate, engineer materials to build three-dimensional art. Enhancing the skill of research on form, materials and techniques as needed by the direction of their sculptural work Develop ideas that are relevant and responsive to the world around. 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 Hour	rs	

Part B - Contents of the Course

Instructions for Paper- Setter

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

Page 40 of 60

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	End Term Examination:
Class Participation:	Practical- 70
 Seminar/presentation/assignment/quiz/class test etc.: 	
Mid-Term Exam:	
> Practicum - 30	
Class Participation: 05	
 Seminar/Demonstration/Viva-voce/Lab records etc.:10 	A CHARLES AND A CHARLES
Mid-Term Exam / Submission: 15	21

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.

	Session: 2023	3-24	
and the first of the second	Part A - Introd	uction	thodays
Subject	Bachelor of Fine	Arts	
Semester	Fourth	netag sela lem um laugidung midespela inan met besela e	es, and
Name of the Course	PRINT MAK	ING COMPOSITIO	ON- I
Course Code	B23 -FAS-40	6	
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M4 (V)	Indicate Market	manage barried
Level of the course (As per Annexure-I	100 - 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	Knowledge relief bloc Knowledge 3. Introductory practices	of different printing colour study of Intaglio Techniq	king materials to prepare methods. ues with practical
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			
Instructions for Paper- Setter				
Unit	Topics	Contact Hours		
I	Introduction of Materials and its use for making design for relief print.	15		
	Principles of stencil printing. Preparing drawing for stencils. Multi colour relief Printing process and preparing different blocks.	neith paralless.		
	Working with glue, Texture white and lacquer for Collography block making and printing.			
	Introduction to Intaglio Printing and working Drypoint on Acrylic Sheet or metal sheet.			
	Handling and using of big Rollers for applying colours on intaglio plate.			
П	Introduction to Printmaking - 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		
Ш	Relief Printmaking Techniques - 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	Intaglio Techniques - 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 No. of assignments: 4 Size of Block- 12" X 12"	15		
	Suggested Evaluation Methods			
> T	al Assessment: heory Class Participation: 0 Seminar/presentation/assignment/quiz/class test etc.:0 Mid-Term Exam: 0	End Term Examination Practical- 7		
> P₁ •	Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam / Submission: 15			

Page 43 of 60

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 Lubowsky Talbott
- 20. Handprinted: A Fabric Lover's Guide to Creating Beautiful Blocks for Printing and More by Erin Dollar

Page 44 of 60

^{*}Applicable for courses having practical component.

	Session: 2023-24		
	Part A - Introduction		
Subject	Bachelor of Fine Art	s (BFA)	
Semester	Fourth	e a vez rejetila de nego za	ង ក ារបានស្នា ទី ឆ្នាក់ដែលសមិទ្ធិសន
Name of the Course	PRESS LAYOUT&	POSTER DESIGN	
Course Code	B23 – FAS- 407	and the second s	es indexil Luit, solucine
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – M4 (V)	en sidiples is estimate vs to entreveniette ent realization stipuet ess	erott sendere godensowick stock seeten
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 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 is the creation, reproduction, and distribution of visual decision.		Paper Ad. aspect of news synthesize and live
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70	engines decorated anamaga son- to tentany, i.e. of his new	Time: Practical – 18 Hour	"S
Par	t B - Contents of the	Course	
Yes	structions for Paper-	Setter	orthograph

Page 45 of 60

Unit	Topics	Contact Hours	
I	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	of 2 of the second seco	
П	-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		
Ш	-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	-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 No. of assignments: Press Layouts: 02 in different sizes, Book cover Design: 01. Magazine	15	

Suggested Evaluation Methods		
Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	End Term Examination Practical- 70	
 Practicum - 30 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 		

Recommended Books/e-resources/LMS:

Mid-Term Exam / Submission: 15

- 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 Teressalezzi
- 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.

		Session: 2023-2	24	
	prof het 1	Part A - Introduc	ction	damented by
Subjec	et in the second	Bachelor of Fine	Arts	of applied baseling a
Semest	ter	Fourth		respective a
Name o	of the Course	RELIEF MURA	AL COMPOSITION	Marine Control of
Course	Code	B23 – FAS- 408	Andread of	
(CC/M	e Type: ICC/MDC/CC- EC/VOC/DSE/PC/AEC/VAC)	CC-M4 (V)	iou il tinti il N. Parimiraja	was 2 printing
Level o	of the course (As per ure-I	100-199	the Charles Court	menter de la companya
Pre-req	quisite for the course (if any)		Milliann Leighert ud. 1978 Say (1981)	
Course I	Learning Outcomes (CLO):	competer 2. Enhances necessar 3. Compete process of 4. Imparting	ge to demonstrate visual ney in the non-verbal langs to demonstrate compety for mural work including ney and experience in the foreating work of mural knowledge of using nation of mural were to demonstrate the secution of mural were security and security securi	guages of art. ency in skill g large scale work. e application projects. ural and metal
Credit	S	Theory	Practical	Total
		0	4	4
Conta	ct Hours	0	4	4
Max. Intern End T	s			
	Part	B - Contents of the	he Course	
	Inst	ructions for Pape	er- Setter	
Unit		Topics		Contact Hours
1	To understand the history and significant to explore different styles and approximate to develop skills in mural planning. To learn techniques for working on or the style of	paches to mural worki design, and execution	ng n.	15

Page 48 of 60



> .7	nal Assessment: Theory Class Participation:	End Term Examination Practical - 70
	Medium: Clay, Cement, Wood Carving/POP Carving/ Terracotta, Scrape Materials. No. of Assignments: 03 Suggested Evaluation Methods	
	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. Minimum Size: 12" x 12"C	assert guren
4	Designing the Mural Understanding scale, proportion, and composition in mural design. Techniques for sketching and planning a mural layout. Incorporating the chosen concept into the design. Courses of Study: Detail Practical Syllabus	15
3	Concept Development Exploring different approaches to conceptualizing mural ideas. Researching and gathering references for inspiration. Developing a theme or concept for the final mural project.	15
2	Introduction to Mural Art Overview of the history and cultural significance of murals. Examination of famous mural artists and their works. Introduction to materials, tools, and safety guidelines	15

Recommended Books/e-resources/LMS:

• Mid-Term Exam / Submission: 15

· Mid-Term Exam:

Class Participation: 05

> Practicum - 30

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

• Seminar/Demonstration/Viva-voce/Lab records etc.: 10

*Applicable for courses having practical component.

Page 49 of 60

	Session: 2023-24	36 64	Comment of the last
P	art A - Introduction	ofe leads and a second	
Subject	Bachelor of Fine Art	S at the later than the	
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)	min Test to the Harry related to the con-		
Course Learning Outcomes (CLO):	sketching an fundamental perspective, 2 Creative Expres artistic style, themes, and 3 Technical Profit guidance, str illustration t 4 Conceptualizati visualize con	ciency: Through hand udents will gain expe- ools and software. on and Visualization implex illustrations, hang, conceptualizing, a	ues, mastering e, shading, ultivate their unique illustration styles, ds-on practice and ertise in using various : Learn to plan and ioning their skills in and executing creative
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	. 3
Max. Marks: 75 Internal Assessment Marks: 25 End Term Exam Marks: 50	nemporko indalizaria	Time: Practical - 6 Hou	r's

Page 50 of 60

	Part B - Contents of the Course		
Instructions for Paper- Setter			
Unit	Topics	Contact Hours	
I	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	
Ш	3; Picture Book Illustration: Creating Illustrations for Children books, Newspapers, and Online Articles No. of assignments: Sketching 500, Illustration-8	15	
	Suggested Evaluation Methods		
> T	heory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	End Term Examination 50	
:	Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 07 Mid-Term Exam / Submission: 13		

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	e Straff years	
P	art A - Introductio	on	*
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)	To the strange by a	And the control of	
Course Learning Outcomes (CLO):	1 Fundamental Skills: Students will develop proficient sketching and illustration techniques, mastering fundamental concepts such as line, shading, perspective, and proportion. 2 Creative Expression: Students will cultivate their unique artistic style, exploring different illustration styles, themes, and concepts. 3 Technical Proficiency: Through hands-on practice and guidance, students will gain expertise in using various illustration tools and software. 4 Conceptualization and Visualization: Learn to plan and visualize complex illustrations, honing their skills in brainstorming, conceptualizing, and executing creative projects effectively.		
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 Hour	'S

Page 52 of 60

Instructions for Paper- Setter			
Unit	authubenal - Rezell		
I	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	
П	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	
Ш	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	15	
	No. of assignments: Sketching 500, Illustration-8		

Internal Assessment:	End Term
➤ Theory	Examination: 50
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 	

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.

Page 53 of 60

	Session: 2023-24		
P	art A - Introduction	on	
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)	the extension of the first of the supplication		
Course Learning Outcomes (CLO):	 Technical Proficiency: Demonstrating proficiency in handling tools, materials, and processes involved in creating intricate and visually compelling prints. Creative Expression: Cultivate their creativity, experimenting with textures, tones, and mixed medicelements. 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. Professionalism and Presentation: Students will acquire essential knowledge about professional practices in the art world, including framing, exhibition preparation, and portfolio development. 		
Credits	Theory	Practical	Total
	0	3	3
Contact Hours	0	3	3
Max. Marks: 75 Internal Assessment Marks: 25 End Term Exam Marks: 50	malati apro pri da	Time: Practical - 12 Hou	urs

Page 54 of 60

	Part B - Contents of the Course			
Instructions for Paper- Setter				
Unit	Topics 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		
П	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		
Ш	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		
1	Suggested Evaluation Methods			
>] •	nal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: Practicum - 25	End Term Examination: 50		

Recommended Books/e-resources/LMS:

Mid-Term Exam / Submission: 13

1 "Intaglio Printmaking" by Myra Toth

Class Participation: 05

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 havi	mg practical component
------------------------------	------------------------

Seminar/Demonstration/Viva-voce/Lab records etc.: 07

Page 55 of 60

-	Session: 2023-24	3 di tah		
Pa	rt A - Introduction	DOM:		
Subject	Bachelor of Fine Arts, (BFA)			
Semester	Third			
Name of the Course	GRAPHIC DES	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):	After completing this course, the learner will be able to: 1.Do composition, text generation, multiple effects and colour correction. 2. Develops strong conceptual frame work for different artechniques 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	Torsen Emerical	Time: Practical – 12 Hou	ırs	

Instructions for Paper- Setter	7
Topics	Contac t Hours
-Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition	15
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, nonograms, Insignia, Emblems, and Logotype etc. Introduction to branding and visual identity	15
Study and history of typography: Roman and Vernacular, Serif and an-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
	Understanding the basics of graphics Exploring tools and features for creating visual designs Fundamental principles of design composition 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, honograms, Insignia, Emblems, and Logotype etc. Introduction to branding and visual identity Study and history of typography: Roman and Vernacular, Serif and an-Serif, Gothic & Roman, Italic etc., etter as a design form; spacing; study of basic typefaces;

Suggested Evaluation Methods

Internal Assessment: > Theory	End Term Examination:
 Class Participation: Seminar/presentation/assignment/quiz/class test etc.: 	Practical - 50
Mid-Term Exam:	*
➤ Practicum - 25	
Class Participation: 05	
 Seminar/Demonstration/Viva-voce/Lab records etc.: 07 	
Mid-Term Exam / Submission: 13	

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.

Page 57 of 60

		Session: 2023-24	no Die Ureus	
	P	art A - Introduction	on designated	•
Subject	ac i	Bachelor of Fine	Arts	in.
Semester		Third		
Name of the C	Course	CLAY MODELING		
Course Code	The same that yellow your terms of the same	B23 – SEC- 329		
Course Type (CC/MCC/MI M/DSEC/VO		SEC-3		
Level of the c	course (As per Annexure-I	100-199	arger de l'outent lans gladis Nordal les aintes à desetters	
Pre-requisite	for the course (if any)		п ставу. То помет в на	
Course Learnin	ng Outcomes (CLO):	manipulat three dime 2. Enhancing technique sculptural 3. Develop is	deas that are relevant an	terials to build form, materials and tion of their d responsive₊to the
Credits		Theory	Practical	Total
		0	3	3
Contact Hou	ırs	0	3	3
Max. Mark Internal As End Term	s: 75 sessment Marks: 25 Exam Marks:50	PAGE OF THE PAGE	Time: Practical – 12 Hours	
	Part	B - Contents of th	e Course	
	Ins	tructions for Paper	- Setter	emericasis in
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	

Page 58 of 60

 Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: 	
2 2: Advanced Clay Modeling Techniques 2.1 Sculpting Human and Animal Figures 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. 2.2 Detailing and Texture Techniques 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. 2.3 Glazing and Finishing Touches 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. 3 : Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
2.1 Sculpting Human and Animal Figures 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. 2.2 Detailing and Texture Techniques 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. 2.3 Glazing and Finishing Touches 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. 3 3: Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
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. 2.2 Detailing and Texture Techniques 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. 2.3 Glazing and Finishing Touches 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. 3 : Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	15
Step-by-step guide to sculpting a human face and body. Animal anatomy and creating realistic animal sculptures. 2.2 Detailing and Texture Techniques 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. 2.3 Glazing and Finishing Touches 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. 3 : Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Animal anatomy and creating realistic animal sculptures. 2.2 Detailing and Texture Techniques 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. 2.3 Glazing and Finishing Touches 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. 3 3: Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods **Iternal Assessment:** Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
2.2 Detailing and Texture Techniques 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. 2.3 Glazing and Finishing Touches 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. 3 Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Iternal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Texture techniques: stamping, carving, and adding intricate patterns. Experimentation with various textures to create depth and visual interest. 2.3 Glazing and Finishing Touches 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. 3: Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Experimentation with various textures to create depth and visual interest. 2.3 Glazing and Finishing Touches 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. 3: Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
2.3 Glazing and Finishing Touches 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. 3: Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
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. 3: Advanced Concepts and Specializations in Clay Modeling 3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Techniques for achieving different finishes: matte, glossy, and textured surfaces. Tips for proper kiln firing and understanding temperature control. 3	
surfaces. Tips for proper kiln firing and understanding temperature control. 3	
3.1 Sculpture Composition and Expression Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Iternal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Composition principles: balance, harmony, rhythm, and focal points in sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	15
sculptures. 3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Internal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
3.2 Specialized Clay Modeling Techniques Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Iternal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	,
Sculpting busts and caricatures. Creating abstract and contemporary sculptures. No. of assignments: 4 Suggested Evaluation Methods Iternal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
No. of assignments: 4 Suggested Evaluation Methods Iternal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Suggested Evaluation Methods Iternal Assessment: Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	
 Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: 	
 Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: 	nd Term
 Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: 	camination actical- 50
Mid-Term Exam:	actical- 30
Prosting 20	
Theream 50	
Class Participation: 05	
 Seminar/Demonstration/Viva-voce/Lab records etc.: 07 Mid-Term Exam / Submission: 13 	

Page 59 of 60



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.