

Chaudhary Ranbir Singh University, Jind (Haryana)

(Established by the State Legislature Act 28 of 2014)



Syllabus of the Programme

for

Under Graduate Programme

Bachelor of Fine Arts (BFA)

as per NEP 2020 Curriculum and Credit Framework for Undergraduate Programme

With Internship and CBCS-LOCF

With effect from the session 2024-25 (in phased manner)

**DEPARTMENT OF FINE ARTS
FACULTY OF INDIC STUDIES CHAUDHARY RANBIR SINGH
UNIVERSITY, JIND
HARYANA, INDIA**

Chaudhary Ranbir Singh University, Jind (Haryana)
Scheme of Examination for Under-Graduate Program Bachelor of Fine Arts (BFA)
as per NEP 2020 Curriculum and Credit Framework for Undergraduate Programme
with Internship and CBCS-LOCF with effect from the session 2024-25 (in phased manner)
Bachelor of Fine Art (BFA): Scheme – D

First Year: Semester -1

Seme Ster	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-I	CC-A1 (4 Credit)	B23- FAS-101	Fundamentals of Visual Art-I	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B1 (4 Credit)	B23-FAS-102	Drawing & Sketching	T	0	0	0	0	0	100
				P	4	4	30	70	12	
	CC-C1 (4 Credit)	B23-FAS-103	Graphic Design	T	0	0	0	0	0	100
				P	4	4	30	70	12	
	CC-M1 (2 Credit)	B23-FAS-104	Methods & Materials –I	T	2	2	15	35	3	50
				P	0	0	0	0	0	
	MDC-1 (3 Credit)	B23-FAS-105	Clay Modeling	P	3	3	25	50	6	75
	AEC-1 (2 Credit)		Communicative English-I	T	2	2	15	35	3	50
	SEC-1 (3 Credit)	B23-SEC-107	Basic Computer Application	T	3	3	25	50	3	75
	VAC-1 (2 Credit)		Human Values and Ethics	T	2	2	15	35	3	50

Note- T – Theory, P- Practical

First Year: Semester -2

Seme ster	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem- II	CC-A2 (4 Credit)	B23- FAS-201	Fundamentals of Visual Art-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B2 (4 Credit)	B23-FAS-202	Printmaking	T	0	0	0	0	0	100
				P	4	4	30	70	6	
	CC-C2 (4 Credit)	B23-FAS-203	Sculpture	T	0	0	0	0	0	100
				P	4	4	30	70	6	
	CC-M2 (2 Credit)	B23-FAS-204	Methods & Materials –II	T	2	2	15	35	3	50
				P	0	0	0	0	0	
	MDC-2 (3 Credit)	B23-FAS-205	Drawing & Sketching	P	3	3	25	50	6	75
	AEC-2 (2 Credit)		Communicative English-II	T	2	2	15	35	3	50
	SEC-2 (3 Credit)	B23-SEC-217	Resin Art & Craft	P	3	3	25	50	3	75
	VAC-2 (2 Credit)		Environmental Studies	T	2	2	15	35		50
Internship of 4 Credits of 4-6 weeks duration after 2 nd semester										

Second Year: Semester -3

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-III	CC-A3 (4 Credit)	B23- FAS-301	History of Ancient Indian Art-I	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B3 (4 Credit)	B23-FAS-302	Drawing	T	0	0	0	0	0	100
				P	4	4	30	70	12	
	CC-C3 (4 Credit)	B23-FAS-303	Composition	T	0	0	0	0	0	100
				P	4	4	30	70	18	
	CC-M3 (4 Credit)	B23-FAS-304	History of Early Western Art-I	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	MDC-3 (3 Credit)	B23-FAS-305	Graphic Design	P	3	3	25	50	3	75
	AEC-3 (2 Credit)		Hindi-I	T	2	2	15	35		50
	SEC-3 (3 Credit)	B23-SEC-315	Mural Rangoli Designing	P	3	3	25	50		75

Second Year: Semester -4

Semester	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
Sem-IV	CC-A4 (4 Credit)	B23- FAS-401	History of Ancient Indian Art-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-B4 (4 Credit)	B23-FAS-402	History of Early Western Art-II	T	4	4	30	70	3	100
				P	0	0	0	0	0	
	CC-C4* (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-403	Composition Painting-I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23-FAS-404	Graphic Design -I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23-FAS-405	Composition Sculpture-I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
	CC-M4 (V)* (4 Credit) Select any One subject	B23- FAS-406	Printmaking Composition	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23- FAS-407	Press Layout & Poster Design	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23- FAS-408	Relief Mural Composition	T	0	0	0	0	0	100
				P	4	4	30	70	18	
	AEC-4 (2 Credit)		Hindi-II	T	2	2	15	35		50
	VAC-3 (2 Credit)	B23-VAC-309	Indian Art and Culture	T	2	2	15	35		50
Internship of 4 Credits after 4th semester (if not done after second semester)										

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

Third Year: Semester -5

Seme ster	Course Type	Course code	Course title	Credit Type	Credit	Contact Hours	Examination Marks		Duration of Exam (in Hours)	Total Marks
							Internal	External		
	CC-A5 (4 Credit)	B23-FAS-501	History of Medieval Indian Art	T	4	4	30	70	3	100
				P	0	0	0	0	0	
Sem-V	CC-B5 (4 Credit) (Choose one course title According to Subject specialization)	B23- FAS-502	Composition Painting - II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-503	Computer Graphics - I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-504	Composition Sculpture - II	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	CC-C5 (4 Credit) (Choose one course title According to Subject specialization)	B23-FAS-505	Printmaking – I	T	1	1	10	20	1	100
				P	3	3	20	50	24	
		B23-FAS-506	Advertising Art - I	T	1	1	10	20	1	100
				P	3	3	20	50	18	
		B23-FAS-507	Advance Sculpture - I	T	1	1	10	20	1	100
				P	3	3	20	50	24	
	CC-M5 (V) (4 Credit) (Select any one option)	B23-FAS-508	Portrait, Life & Nature Study-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
		B23-FAS-509	Photography-I	T	0	0	0	0	0	100
				P	4	4	30	70	18	
		B23-FAS-510	Life Study (Portrait/Torso)-I	T	0	0	0	0	0	100
				P	4	4	30	70	24	
	Internship (4 Credits)	Internship of 4 credits of 4-6 weeks after 4 th Semester								

Third Year: Semester -6

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

Fourth Year: Semester -7 (Scheme for Honours)

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

Fourth Year: Semester -8 (Honours)

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

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	FUNDAMENTAL OF VISUAL ART-I		
Course Code	B23-FAS-101		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-A1		
Level of the course (As per Annexure-I)	100- 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. An understanding of basic principal of art & colour, concept, media and formats, and the ability to apply them to a specific aesthetic intent. 2. Knowledge of different element of Arts studies and continuing throughout the degree program towards the development of advance capabilities. 3. Understanding the basic fundamentals of arts with its merits and demerits 4. Progress towards developing the knowledge of consistent, personal direction and style. 		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Visual arts and visual perception. Definition of art, Functions of art, Arts & Creativity, Scope of Art, Purpose of Art	15
II	Elements of art - Line, Form, Shape, Space, Colour, Value, Texture,	15
III	Principle of art Rhythm, Unity, Harmony, Contrast, Dominance, Balance, Perspective.	15
IV	Classification of art Painting, Sculpture, Music, Architecture, Literature, Drama and Dance.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrankan- R. K. Vishwakarma 7) Arts and Architecture of India- Bx enjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap10) A handbook of method & material – Ray Smith.		

Session: 20224-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	DRAWING & SKETCHING		
Course Code	B23-FAS-102		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – B1		
Level of the course (As per Annexure-I)	100 -199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhances the creative thoughts through studio exercise and Drawing assignments. 2. Understand to visual and physical control of medium used in the application of colour, Texture& tones, concepts. 3. Knowledge to develop drawing and painting Skills for creative composition in art. 4. Inculcates Emotional attachment towards nature & society 		
Credits	Theory	‘[Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 12 Hours	

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

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

Part C - Learning Resources

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) BhartiyaChitrangan- R. K. Vishwakarma
- 7) Arts and Architecture of India- Benjamin Rowland
- 8) Indian Sculpture- Stella Kramrisch
- 9) BhartiyaChitrakalaAveMurtikalaKaItihas- Dr. Rita Pratap
- 10) A handbook of method & material – Ray Smith.

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	GRAPHIC DESIGN		
Course Code	B23-FAS-103		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- C1		
Level of the course (As per Annexure-I)	100 – 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Fundamental theories and principals of Design as well as hands on training & practices 2. Acquire critical thinking skills in the development and resolution of concepts related to visual media 3. Understanding the relevance of design principals in historic and contemporary art & design 4. Ability to use calligraphy with understanding the unique qualities of artistic Concept. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 12 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	-Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition	15
II	-Study of design elements such as color, typography, and layout. - Understanding how to use shapes, lines, and space effectively - Creating visually appealing and balanced designs: symbol, Logo, monograms, Insignia, Emblems, and Logotype etc. - Introduction to branding and visual identity	15
III	-Study and history of typography: Roman and Vernacular, Serif and San-Serif, Gothic & Roman, Italic etc., -letter as a design form; spacing; study of basic typefaces; -Interrelation of Negative and Positive space; Design New Font	15
IV	- Exploring advanced features of graphic design software - Learning advanced photo editing and manipulation techniques - Creating complex visual effects and illustrations - Experimenting with different design styles and trends No. of assignments: 10	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. "The Elements of Typographic Style" by Robert Bringhurst 2. "Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students" by Ellen Lupton 3. "Calligraphy for Dummies" by Jim Bennett 4. "The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them" by David Harris 5. "Calligraphy: A Complete Guide to the Art of Lettering" by Julien Chazal 6. "Learning Calligraphy: An Essential Workbook for Beginners" by Mary Noble and Eleanor Winters 7. "Mastering Copperplate Calligraphy: A Step-by-Step Manual" by Eleanor Winters 8. "Designing with Type: The Essential Guide to Typography" by James Craig and Irene KorolScala 		

9. "The Non-Designer's Design Book" by Robin Williams
10. "Layout Workbook: A Real-World Guide to Building Pages in Graphic Design" by Kristin Cullen
11. "The Geometry of Type: The Anatomy of 100 Essential Typefaces" by Stephen Coles
12. "Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers, and Three Dimensional Designers" by Josef Müller-Brockmann
13. "Typography Sketchbooks" by Steven Heller and Lita Talarico
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 Aaris Sherin
19. "Typography Workbook: A Real-World Guide to Using Type in Graphic Design" by Timothy Samara
20. "Calligraphy and Lettering: A Maker's Guide" by Samantha Warren

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	First		
Name of the Course	METHODS & MATERIALS-I		
Course Code	B23- FAS- 104		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M1		
Level of the course (As per Annexure-I)	100 – 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Understand the basic fundamental of drawing materials for creating Art. 2. Enhances the confidence to use art materials with appropriate concept. 3. Study and knowledge of about different ingredients & contents in art materials 4. Develop scientific approaches & skills _____		
Credits	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2
Max. Marks:50 Internal Assessment Marks:15 End Term Exam Marks:35		Time:3 hrs	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
Unit	Topics		Contact Hours
I	Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting medium such as pencil, crayon, charcoal, pastel, pen and ink, Types of Brushes. Drying oils, thinners and siccative’s. Practical: Mounting and Pasting of Art Works/ coating surface on paper etc		7

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

Suggested Evaluation Methods

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

Recommended Books/e-resources/LMS:

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

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	FUNDAMENTAL OF VISUAL ART-II		
Course Code	B23-FAS-201		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- A2		
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.Knowledge about the Indian Folk Art, Culture & Folk traditions, their relations, and differences. 2.Student came to know the differences between Indian Art Forms & their Motifs 3.Knowledge of different Design forms, Function of designs, How, Where, and Why to use in Art with tools and techniques. 4.Enhances the value of Indian culture &Patriotism.		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
Instructions for Paper- Setter			
(i)	No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.		
(ii)	No. of questions to be attempted : 05 , Question no. 01 is compulsory		
(iii)	All questions carry equal marks.		

Unit	Topics	Contact Hours
I	1 Meaning and Definition of Folk art their characteristic. 2 Classification of Folk Arts in India - Madhubani, Warli, Pat Chitra, Sanjhi, Phad Chitra	15
II	Meaning & comparative Study of Classical Art, Traditional Art , Craft Works , Tribal Art, Folk Art.	15
III	Visual elements and the elements of design their characteristics and behavior. 1 Meaning of Design 2 Design thorough nature 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 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 ➤ Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrankan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap10) A handbook of method & material – Ray Smith.		

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	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)	100 – 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Develop Artistic Ability with tools, materials and techniques inherent to basic printmaking processes. 2. Knowledge of solving visual problems with equal emphasis on combining both concept and physical process of printmaking. 3. Understand and discuss the historical and contemporary role of printmaking media in art, design & culture building. 4. Enhances the knowledge of Indian print culture & tradition. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 6 Hours	

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

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	SCULPTURE		
Course Code	B23-FAS – 203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – C2		
Level of the course (As per Annexure-I	100 – 199		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge to manipulate, integrate and use material to build three dimensional sculptures. 2. Understand to research form, materials and techniques as need by the direction of their sculptural work. 3. Ability to use geometry, calligraphy with understanding the unique qualities of artistic Concept.. 4. Enhance the belongingness towards mother earth, calculative, scientific & analytical strength.		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical- 6 Hours	
Part B - Contents of the Course			
Instructions for Paper- Setter			
Unit	Topics		Contact Hours
I	Courses of study; Learning to see, experience and study of natural or manmade		15

	objects involving perception, analysis of perceptual elements and understanding of their relationships.	
II	Learning to work in round-Natural or man-made objects, in relief most familiar areas of contact.	15
III	Introduction to sculpture-basic elements and their relationships-Sculptural exercises based on studies from nature, human figures or other areas of contact.	15
IV	Exercises in sculptural expression-manipulation of space and volumes using different materials. Practical Syllabus – Assignments Based on Above Given Details No. of assignments: 6 Medium: Clay, Plaster of Paris, Paper, metal foil sheet etc	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 		End Term Examination: 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kalitias- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrangan- R. K. Vishwakarma 7) Arts and Architecture of India- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKalitias- Dr. Rita Pratap 10) A handbook of method & material – Ray Smith. Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream, by Wilhelm Worringer 11) The Technique of Sculpture, by Antony Gormley 12) Modeling and Sculpting the Figure, by EdouardLanteri 13) The Art of Carving: A Guide to a Life-Sustaining Skill, by David Calvo 14) Metalworking: A Complete Guide to Dimensioning, Design, and Technical Drawing, by Harold Hall.		

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	Second		
Name of the Course	METHODS & MATERIALS –II		
Course Code	B23 – FAS- 204		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M2		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> 1. Integrate the course wide materials requirement to develop an overall artistic knowledge. 2. Knowledge about the application of various material working method and inventory controlling techniques into practice 3. Inculcate the professional artistic development, attitude, higher – order thinking skills. 4. Enhance to understand the basic Artistic development theory. 		
Credits	Theory	Practical	Total
	2	0	2
Contact Hours	2	0	2
Max. Marks: 50 Internal Assessment Marks: 15 End Term Exam Marks: 35		Time: 3 hrs	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Study of various media like clay, ceramic, wood, cement, plaster of paris etc. and techniques employed in creative sculpture (including molding and casting)	7
II	Coloring and finishing of plaster, Cement and Wood sculptures and firing of terracotta, pottery and ceramic.	7
III	Study of various stone, marble and metals for casting and fabrication like aluminum, bronze, copper, mild steel etc.	8
IV	Mural Work, Types of Mural (Direct & Indirect Mural Techniques), Method & Material use for Mural Making	8
Suggested Evaluation Methods		
Internal Assessment: > Theory- 15 <ul style="list-style-type: none"> • Class Participation: 04 • Seminar/presentation/assignment/quiz/class test etc.: 04 • Mid-Term Exam: 07 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: 35
Part C - Learning Resources		
Recommended Books/e-resources/LMS: A handbook of method and Material – Ray Smith Sculpture: Principles and Practice" by Louis Slobodkin Materials, Methods, and Masterpieces of Medieval Art" by Janetta Rebold Benton Sculpture: Techniques in Clay, Wax, Slate" by Peter King Materials and Techniques in Art" by Ralph Mayer Sculpture Techniques" by John Plowman The Complete Book of Sculpture Techniques" by John W. Mills		

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	HISTORY OF ANCIENT INDIAN ART-I		
Course Code	B23-FAS- 301		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – A3		
Level of the course (As per Annexure-I	200 – 299		
Pre-requisite for the course (if any)			
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 & tradition. 3.Understanding the Value of Indian scriptures & Vedic philosophies. 4. Understand the Development of different ideologies & influences in Indian Art _____		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
Instructions for Paper- Setter			
(i)	No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.		
(ii)	No. of questions to be attempted : 05 , Question no. 01 is compulsory		
(iii)	All questions carry equal marks.		

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

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	DRAWING		
Course Code	B23-FAS – 302		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – B3		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Enhances the creative thoughts through studio exercise and Drawing assignments. 2. Understand to visual and physical control of medium used in the application of colour, Texture& tones, concepts. 3. Knowledge to develop drawing and painting Skills for creative composition in art. 4. Inculcates Emotional attachment towards nature & society 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical - 12 Hours	

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

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

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	COMPOSITION		
Course Code	B23 –FAS- 303		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – C3		
Level of the course (As per Annexure-I)	200 – 299		
Pre-requisite for the course (if any)			
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 Hours	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to Painting, Applied & Sculpture Composition: - Understanding the basics of composition. - Learning about the principles of design (balance, unity, contrast, etc.) - Exploring different types of compositions (symmetrical, asymmetrical, rule of thirds, etc.) - Studying the use of color, value, and texture in composition	15
II	Traditional Techniques in Composition - Learning classical techniques like chiaroscuro and glazing - Exploring the golden ratio and its application in composition - Studying the use of leading lines, focal points, and visual hierarchy in compositions - Analyzing and discussing famous artworks with strong compositions	15
III	Contemporary Approaches in Design & Composition - Understanding abstract and non-representational composition - Experimenting with unconventional compositions and breaking traditional rules - Exploring the use of negative space and unconventional color schemes - Studying the works of modern and contemporary artists known for their innovative compositions	15
IV	Narration Through 2D & 3D Composition - Developing storytelling through composition - Understanding the psychological impact of composition on the viewer - Exploring expressive composition techniques through brushwork, mark-making, and texture - Experimenting with symbolism, Visual Communication and visual metaphors in compositions No. of assignments: 10	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam / Submission: 15 		End Term Examination: Practical- 70

Part C - Learning Resources

Recommended Books/e-resources/LMS:

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

*Applicable for courses having practical component.

Session: 2023-24			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Third		
Name of the Course	HISTORY OF EARLY WESTERN ART- I		
Course Code	B23-FAS- 304		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – M3		
Level of the course (As per Annexure-I	200 – 299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	(i) Understand the developments of world Art from initial stages. (ii) Knowledge of Distinguish between art historical periods. (iii) Sharpen ability to critically analyze visual art from a stylistic, cultural, ethical, and political perspective. (iv) Inculcate the tradition, location, period, resources and techniques in cultures of European Art.		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
Instructions for Paper- Setter			
(i) No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.			
(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory			
(iii) All questions carry equal marks.			

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

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	HISTORY OF ANCIENT INDIAN ART-II		
Course Code	B23-FAS- 401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – A4		
Level of the course (As per Annexure-I	200 – 299		
Pre-requisite for the course (if any)			
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 & tradition. 3.Understanding the Value of Indian scriptures & Vedic philosophies. 4. Understand the Development of different ideologies & influences in Indian Art _____		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
<u>Instructions for Paper- Setter</u>			
(i)	No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.		
(ii)	No. of questions to be attempted : 05 , Question no. 01 is compulsory		
(iii)	All questions carry equal marks.		

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

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	HISTORY OF EARLY WESTERN ART- II		
Course Code	B23-FAS- 402		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – B4		
Level of the course (As per Annexure-I	200 – 299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	(i) Understand the developments of world Art from initial stages. (ii) Knowledge of Distinguish between art historical periods. (iii) Sharpen ability to critically analyze visual art from a stylistic, cultural, ethical, and political perspective. (iv) Inculcate the tradition, location, period, resources and techniques in cultures of European Art.		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Theory- 3 Hours	
Part B - Contents of the Course			
Instructions for Paper- Setter			
(i) No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.			
(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory			
(iii) All questions carry equal marks.			

Unit	Topics	Contact Hours
I	The study of Roman sculptures and painting. The study of Early Christian period. 1 Roman sculptures and paintings. 2 Early Christian: Catacombs, Mosaics.	15
II	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
III	The study of Romanesque period Romanesque: Cathedral and Campanile; Sculpture [Apostle] and Painting [The battle of Hastings, St. John the Evangelist].	15
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.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum -NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory – 70

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. 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 Encyclopediadia of World Art.
14. Rosenblum – Cubism and 20th Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopediadia 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: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	COMPOSITION PAINTING -I		
Course Code	B23 –FAS- 403		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – C4		
Level of the course (As per Annexure-I)	200 – 299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Imparting knowledge with Practical Assignments on Indian Traditional Miniature art. 2.Enhancing the skill of using colours and compositional values. 3.Increase patience and philosophical values through art. 4.Improves emotional intelligence by using colour& forms. <hr/>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks:100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to Painting Composition - Understanding the basics of composition in painting - Learning about the principles of design (balance, unity, contrast, etc.) - Exploring different types of compositions (symmetrical, asymmetrical, rule of thirds, etc.) - Studying the use of color, value, and texture in composition	15
II	Traditional Techniques in Painting Composition - Learning classical techniques like chiaroscuro, and glazing - Exploring the golden ratio and its application in composition - Studying the use of leading lines, focal points, and visual hierarchy in compositions - Analyzing and discussing famous artworks with strong compositions	15
III	Contemporary Approaches in Painting Composition - Understanding abstract and non-representational composition - Experimenting with unconventional compositions and breaking traditional rules - Exploring the use of negative space and unconventional color schemes - Studying the works of modern and contemporary artists known for their innovative compositions	15
IV	Expressive and Narrative Composition - Developing storytelling through painting composition - Understanding the psychological impact of composition on the viewer - Exploring expressive composition techniques through brushwork, mark-making, and texture - Experimenting with symbolism and visual metaphors in compositions No. of assignments: 10	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 		End Term Examination: Practical- 70

Part C - Learning Resources

Recommended Books/e-resources/LMS:

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.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts, (BFA)		
Semester	Fourth		
Name of the Course	GRAPHIC DESIGN- I		
Course Code	B23 – FAS- 404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC –C4		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1.Do composition, text generation, multiple effects and colour correction. 2. Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their computer work. 3. Enhances the ability to manipulate different images with an innovative concept. 4. Inculcate proficiency with core visual skills for computer design that are easy to understand and use. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> -Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition 	15
II	<ul style="list-style-type: none"> -Study of design elements such as color, typography, and layout. - Understanding how to use shapes, lines, and space effectively - Creating visually appealing and balanced designs: symbol, Logo, monograms, Insignia, Emblems, and Logotype etc. - Introduction to branding and visual identity 	15
III	<ul style="list-style-type: none"> -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	<ul style="list-style-type: none"> - 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: <ul style="list-style-type: none"> ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 		End Term Examination: Practical - 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. "The Advertising Concept Book" by Pete Barry 2. "Graphic Design for Advertising" by Tony Seddon 3. "Layout Essentials: 100 Design Principles for Using Grids" by Beth Tondreau 4. "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa 5. "The Art of Advertising: Creative Ideas for World-Class Creativity" by John Caple 6. "Advertising Design and Typography" by Alex W. White 7. "The Advertising Design Handbook" by Warren Berger 8. "The Complete Guide to Advertising" by Saatchi & Saatchi 9. "Advertising Design and Communication" by Bonnie L. Drewniany 10. "Graphic Design as Communication" by Malcolm Barnard 		

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	COMPOSITION SCULPTURE - I		
Course Code	B23 – FAS- 405		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – C4		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<div>1. Imparting knowledge with Practical Assignments & manipulate, integrate, engineer materials to build three-dimensional art.</div> <div>2. Enhancing the skill of research on form, materials and techniques as needed by the direction of their sculptural work</div> <div>3. Develop ideas that are relevant and responsive to the world around.</div> <div>4. Improves emotional intelligence by using earth material.</div>		
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
1	Introduction to Sculpture: Students will learn about the history and significance of sculpture as an art form, studying various styles and approaches.		15

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- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 		End Term Examination: Practical- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: The Art of Fiction" by John Gardner The Elements of Style by William Strunk Jr. and E.B. White The Creative Writer's Handbook" by Philip K. Jason and Allan B. Lefcowitz		

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	PRINT MAKING COMPOSITION		
Course Code	B23 –FAS-406		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M4 (V)		
Level of the course (As per Annexure-I)	200 – 299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Knowledge of using different Printmaking materials to prepare relief blocks. 2. Knowledge of different printing colour methods. 3. Introductory study of Intaglio Techniques with practical practices. 4. Inculcate the scientific approach in making edition of artworks 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical- 18 Hours	

Part B - Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
I	<p>Introduction of Materials and its use for making design for relief print.</p> <p>Principles of stencil printing. Preparing drawing for stencils. Multi colour relief Printing process and preparing different blocks.</p> <p>Working with glue, Texture white and lacquer for Collography block making and printing.</p> <p>Introduction to Intaglio Printing and working Drypoint on Acrylic Sheet or metal sheet.</p> <p>Handling and using of big Rollers for applying colours on intaglio plate .</p>	15
II	<p>Introduction to Printmaking</p> <ul style="list-style-type: none"> - Understanding the history and significance of printmaking as an art form - Learning about the different printmaking techniques (relief, intaglio, lithography, screen printing) - Exploring the materials and tools used in printmaking (block, plate, ink, brayer, press) - Studying basic printmaking techniques and processes 	15
III	<p>Relief Printmaking Techniques</p> <ul style="list-style-type: none"> - Learning the process of relief printmaking (linocut, woodcut) - Exploring the use of carving tools and techniques to create a relief block - Experimenting with different mark-making techniques to achieve texture and detail - Understanding the concept of editioning and creating multiple prints from a single block 	15
IV	<p>Intaglio Techniques</p> <ul style="list-style-type: none"> - Understanding intaglio printmaking techniques (Etching & Drypoint) - Exploring the use of acids and other chemicals for etching - Learning the process of creating prints using Acrylic Sheet or metal plates - Studying different techniques for creating textures, shading, and tonal range in intaglio prints <p>No. of assignments: 4</p> <p>Size of Block- 12" X 12"</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory- NA</p> <ul style="list-style-type: none"> • Class Participation: 0 • Seminar/presentation/assignment/quiz/class test etc.:0 • Mid-Term Exam: 0 <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 		<p>End Term Examination:</p> <p>Practical- 70</p>

Part C - Learning Resources

Recommended Books/e-resources/LMS:

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

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts (BFA)		
Semester	Fourth		
Name of the Course	PRESS LAYOUT & POSTER DESIGN		
Course Code	B23 – FAS- 407		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC – M4 (V)		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. To develop the skill to design News Paper Ad. According to technical and creative aspect of news paper. 2. Enhances the knowledge of analyze, synthesize and utilize design processes and strategy. 3. Imparting knowledge to deliver & solve communication problems creatively. 4. Utilize relevant application of tools and technology in the creation, reproduction, and distribution of visual decision. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	

Part B - Contents of the Course

Instructions for Paper- Setter

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

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

Part C - Learning Resources
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 4. "The Elements of Graphic Design: Space, Unity, Page Architecture, and Type" by Alex W. White 5. "Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers" by Josef Müller-Brockmann 6. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 7. "Copywriting" by Mark Shaw 8. "The Idea Writers: Copywriting in a New Media and Marketing Era" by TeressaIezzi 9. "Production for Graphic Designers" by Alan Pipes 10. "Print Production Handbook" by David Bennett 11. "Making and Breaking the Grid: A Graphic Design Layout Workshop" by Timothy Samara 12. "The Complete Guide to Advertising" by Saatchi & Saatchi

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fourth		
Name of the Course	RELIEF MURAL COMPOSITION		
Course Code	B23 – FAS- 408		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M4 (V)		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<div>1. Knowledge to demonstrate visual literacy, including competency in the non-verbal languages of art.</div> <div>2. Enhances to demonstrate competency in skill necessary for mural work including large scale work.</div> <div>3. Competency and experience in the application process of creating work of mural projects.</div> <div>4. Imparting knowledge of using natural and metal materials for execution of mural works</div>		
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
1	To understand the history and significance of mural art in various cultures. To explore different styles and approaches to mural working To develop skills in mural planning, design, and execution. To learn techniques for working on different surfaces and environments.		15

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

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	History of Medieval Indian Art		
Course Code	B23-FAS-501		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- A5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Sharpen the ability to critically analyze the sculptures of temples. 2- Knowledge of traditions, location, period of Pallava& Rashtrakuta, cultures. 3- Study of sculpture and temples of Khajuraho and Orissa, understanding the Indian traditional art and realistic sculptures. 4- Knowledge about the metal sculpture & stone sculptures of Indian temples		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted: 05, Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Early Structural temples:</p> <p>The study of different Style of temple –Nagar style, Dravid style, Besar style.</p> <p>The study of Temples: Orissa (Rajarani temple, Lingraj temple, Jagannath temple, Konark temple) , Rajasthan (Mount Abu temple).</p>	15
II	<p>Pallava & Rashtrakuta</p> <p>The study of temple in Pallava period and Rashtrakuta period.</p> <p>The study of pillar, structure and construction of pillar.</p> <p>Plan and elevation of temple, inscription of temple, example of relief panel.</p>	15
III	<p>Central Indian art, Khajuraho</p> <p>The study of style and architecture of temple.</p> <p>The interior, plan and elevation of different temple.</p> <p>The sculptures of the khajuraho temples</p>	15
IV	<p>The Palas and Senas</p> <p>The study of Buddhist , Brahmical sculpture and Painting.</p> <p>The study of manuscripts illustrated in Bengal, Bihar and Orissa.</p>	15

Suggested Evaluation Methods	
Internal Assessment: ➤ Theory : 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 ➤ Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 	End Term Examination: Practical- 70
<p style="text-align: center;">Part C - Learning Resources</p> <ol style="list-style-type: none"> 1. Bhartiya Chitra Kala Ka Itihas- Vachaspati Gairola. 2. Bartiya Chitrakala Ka Itihas- Avinash Bahadur verma. 3. Rupa prada Kala Ke Muladhar- R. A. agrawal and S. K. Sharma 4. Bhartiya Murtikala_ Ramanath Mishra. 5. Bhartiya Kala- A. L. Srivastava. 6. Bhartiya Chitrakan- R. K. Vishwakarma. 7. Arts and Architecture of India - Benjamin Rowland 8. History of Indian Art - Haumtington 9. dyk bfrgkl Hkkjrh; vkSj ik'pkR; & jkepUnz ukjk;.k ikVdj 10. Hkkjrh; fp=dyk ,oa ewfrZdyk dk bfrgkl & Mk0 jhrk izrki 11. dyk foykl & Hkkjrh; fp=dyk dk fodkl & vkj0 ,0 vxzoky 12. Hkkjr dh fp=dyk dk laf{kIr bfrgkl & Mk0 yksds'k pUnz 'kekZ 	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Composition Painting- II		
Course Code	B23-FAS-502		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- B5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Increased knowledge of using the pictorial element in art. 2- Application of Different art mediums to understand the Colour, forms, tones & proportions. 3- Enhancing and build foundation of a more singular or personal approach to painting. 4- Enhance to visualize artistic skill inputs for Creative painting.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Understanding Pictorial Space and Composition Basics---</p> <p>Introduction to pictorial space and the concept of the horizon line.</p> <p>Study of arrangements in both 2-D and 3-D compositions.</p> <p>Exploration of sub-division and grouping techniques in composition.</p> <p>Analysis of compositions based on objects, figures, interiors, and landscapes.</p>	15
II	<p>Composition in Miniature Art---</p> <p>Introduction to miniature art and its historical significance.</p> <p>Adaptation of composition principles to miniature scale.</p> <p>Exploration of composition styles in various miniature art forms.</p> <p>Hands-on practice in creating compositions using miniature techniques.</p>	15
III	<p>Composition in Folk Art----</p> <p>Study of composition principles in traditional folk art styles.</p> <p>Exploration of how cultural heritage influences composition choices.</p> <p>Analysis of compositions in different folk art traditions from around the world.</p> <p>Practical exercises in creating compositions inspired by folk art styles.</p>	15
IV	<p>Developing Personal Style in Composition Painting----</p> <p>Emphasis on using personal style in composition.</p> <p>Encouragement of experimentation and creative exploration.</p> <p>Individualized feedback and guidance on developing a unique compositional voice.</p> <p>Culminating project: creation of a composition painting that reflects the student's own style and artistic vision.</p> <p>No. of assignments: 04, Size of Work- 30 X 40 inches</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2- "Composition in Art" by Henry Rankin Poore 3- "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4- "Composition: From Snapshots to Great Shots" by Laurie Excell 5- "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6- "Composition of Outdoor Painting" by Edgar Payne 7- "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8- "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9- "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10- "Composition and Design for Better Painting" by Arthur Leighton Guptill 11- "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12- "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 14- "The Complete Guide to Composition for Photography: Principles and Practice" by Richard D. Zakia	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Computer Graphics - I		
Course Code	B23-FAS-503		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- B5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Uses of a variety of effect including compositing, text generation, multiple effects and colour correction.</p> <p>Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their computer work.</p> <p>Enhances the ability to manipulate different images with an innovative concept.</p> <p>Inculcate proficiency with core visual skills for computer design that are easy to understand and use.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to Computer, Working with Photoshop, CorelDraw & Illustrator. Software's tools, filters, special effects etc.	15
II	Rules of composition, knowledge of papers and sizes, printing methods, digital print process etc.	15
III	Preparation of graphic design works like Press Layout, Poster, Magazine Ad, Logo and stationery etc.	15
IV	<u>Courses of study:</u> No. of assignments: Press ad/ Magazine Ads: 3 (On different topics) Poster: 3 Visiting Card: 03 Logo: 03 Letterhead: 03 Book Cover/ Magazine Cover: 3 Point of Purchase item: 02 Packaging item:	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "Computer Graphics" by Rajiv Sharma (2nd Edition, Khanna Publishers) 2. "Computer Graphics: Principles and Practices" by D.P. Mukherjee (New Age International Publishers) 3. "Computer Graphics" by P.B. Prahlad (2nd Edition, I.K. International Publishing House) 4. "Introduction to Computer Graphics and Multimedia" by K. Samikannu (Vikas Publishing House) 5. "Computer Graphics" by Amrit K. Rahman (ISTE Ltd. and John Wiley & Sons Ltd.) 6. "Computer Graphics" by K. Hari Prasad (S. Chand & Company Ltd.) 7. "Computer Graphics Principles and Practice" by R. Sundararajan (Sultan Chand & Sons) 8. "Fundamentals of Computer Graphics and Multimedia" by Anshul Goyal (Pearson Education India)		

9. "Computer Graphics Using Java 2D and 3D" by J.N. Shrinivas & N. Muthuramalingam (Oxford University Press)
10. "Computer Graphics: Principles and Practice" by John F. Hughes, Andries van Dam, Morgan McGuire, David F. Sklar, James D. Foley (3rd Edition, Pearson Education)
11. "Computer Graphics with OpenGL" by Donald Hearn & M. Pauline Baker (4th Edition, Prentice Hall India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Composition Sculpture- II		
Course Code	B23-FAS-504		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- B5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Improving the composition sense with some of the historical connection between humans and sculpture objects. 2- Inculcate the knowledge to complete projects demonstrating a basic level of control over craftsmanship, clay drying times, and basic hand-building construction methods. 3- Knowledge to demonstrate a basic ability to balance aesthetic decisions with technical demands in the process of constructing a clay sculpture. 4- Improving to create clay objects on the potter's wheel, using fundamental baking techniques and incorporating the specific aesthetic of the sculpture object.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Composition Sculpture----</p> <p>Overview of composition sculpture and its significance in artistic expression.</p> <p>Introduction to various sculpting mediums, focusing on stone and metal.</p> <p>Study of composition principles and techniques suitable for individual and group compositions.</p> <p>Exploration of piece molding and casting methods, including the use of cement.</p>	15
II	<p>Individual Composition ---</p> <p>Hands-on exploration of individual composition projects based on specific subjects.</p> <p>Guidance on conceptualization, design, and execution of sculptures in stone and metal.</p> <p>Emphasis on developing personal style and expression in sculptural compositions.</p> <p>Practical workshops covering advanced sculpting techniques and processes.</p>	15
III	<p>Group Composition ----</p> <p>Collaborative group projects focusing on specific themes or concepts.</p> <p>Encouraging teamwork, communication, and creative exchange among students.</p> <p>Implementation of learned techniques and materials in group compositions.</p> <p>Presentation and critique sessions to evaluate the effectiveness of group compositions.</p>	15
IV	<p>Other Sculptural Techniques----</p> <p>Integration of advanced sculptural techniques into individual and group compositions.</p> <p>Exploration of innovative approaches to sculpting in stone and metal.</p> <p>Emphasis on refining sculptural skills and pushing creative boundaries.</p> <p>Culminating project: creation of a comprehensive composition sculpture using advanced techniques and materials learned throughout the course.</p> <p>Minimum Size: 12"x12", Medium : Clay., No. of Assignments : 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Printmaking – I		
Course Code	B23-FAS-505		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- C5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Imparting knowledge of printmaking medium as a creative and individual expression. 2- Knowledge of using Printmaking Methods and techniques with application skills 3- Understand the forms, tones, materials & proportions for printmaking method. 4- Scientific and logical knowledge of technical development.		
Credits	Theory	Practical	Total
	1	3	4
Contact Hours	1	3	4
Max. Marks: 100 Internal Assessment Marks: 10 (Theory), 20 (Practical) End Term Exam Marks: 20 (Theory), 50 (Practical)		Time: Theory- 1 Hours Practical – 24 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(i) No. of questions to be set: 08 (ii) No. of questions to be attempted: 05 (iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Advanced Work in Intaglio Process in Acrylic surface, Mount Board surfaces Different wood surfaces, work in Colour process by using rollers.	15
II	Technique of Chine Cole and A la Pope Process in Intaglio work. Different Colour printing Techniques.	15
III	Introduction to Serigraphy process or stencil process, making screen frames, Ink mixing , colour	15
IV	Registration, printing and wide verity of results from the process, and making multicolour prints in Direct process	15
Note: Given Topics will be followed for Theory & Practical of all units.		
Suggested Evaluation Methods		
Internal Assessment: > Theory - 10 <ul style="list-style-type: none"> Class Participation: 04 Seminar/presentation/assignment/quiz/class test etc.: 00 Mid-Term Exam: 06 > Practicum - 20 <ul style="list-style-type: none"> Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam / Submission-05 		End Term Examination: Theory - 20 Practical - 50
Part C - Learning Resources		
1- "Silk Screen Printing: Advanced Techniques" by John Smith 2- "Mastering Multi-Color Photo Processes" by Emily White 3- "Etching: From Design to Print" by David Brown 4- "Advanced Metal Etching: Techniques and Applications" by Sarah Johnson 5- "Exploring Etching and Aquatint" by Michael Green 6- "Relief Printmaking: Beyond the Basics" by Jessica Lee 7- "Mixed Media Mastery: Techniques for Printmaking" by Laura Taylor 8- "Photo Processes for Artists" by Rachel Adams 9- "Introduction to Photo Etching Printing" by Daniel Clark 10- "Lithography: Techniques and Applications" by Emma Wilson 11- "Stone Lithography: A Comprehensive Guide" by Ryan Anderson 12- "Mastering Lithography Stone Techniques" by Olivia Davis		

- 13- "Chemistry of Lithography: Understanding the Process" by Benjamin Carter
- 14- "Advanced Techniques in Lithography" by Ava Martinez
- 15- "Printmaking: From Etching to Lithography" by Ethan Roberts
- 16- "Innovative Approaches to Printmaking" by Hannah Brown
- 17- "Exploring New Dimensions in Printmaking" by Lucas Moore
- 18- "Contemporary Printmaking: Techniques and Trends" by Lily Turner
- 19- "Experimental Printmaking: Pushing the Boundaries" by Nathan Hall
- 20- "Printmaking Revolution: Modern Methods and Materials" by Grace Adams

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Advertising Art - I		
Course Code	B23-FAS-506		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- C5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Knowledge to develop the design skill of magazine Ad. , press ad. and poster according to technical and creative aspect of print media.</p> <p>Enhances the knowledge of analyze, synthesize and utilize design processes and strategy.</p> <p>Imparting knowledge to deliver & solve communication problems creatively through magazine and poster advt.</p> <p>Utilize relevant application of tools and technology in the creation, reproduction, and distribution of visual decision.</p>		
Credits	Theory	Practical	Total
	1	3	4
Contact Hours	1	3	4
Max. Marks: 100 Internal Assessment Marks: 10 (Theory), 20 (Practical) End Term Exam Marks: 20 (Theory), 50 (Practical)		Time: Theory- 1 Hours Practical – 18 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(i) No. of questions to be set: 08 (ii) No. of questions to be attempted: 05 (iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Introduction to Advertising, Meaning & Definition of Advertising, History of world Advertising, History of Indian Advertising, fundamentals of Advertising, Trends and developments of Modern Advertising.</p> <p>Different types and medias of Advertising – Indoor, Outdoor, Print Media, Broadcast Media, Transit Media, Internet advertisements, Social Media Advertising and Motion Advertising. New Media of Advertising.</p>	15
II	<p>Practical Work Based on the following Topics - Principles of Design (Unity, Harmony, Contrast, Proportion, Eye Movement, Balance, Rhythm, Dominance, Hierarchy, Pattern, Repetition, Alignment, Concept of Space Division & White Space). Gestalt Principles of Design (Proximity, Similarity, Closure, Figure Ground, Continuation, Common Region/ Fate, Good Form etc.), Fibonacci Sequence of Design</p>	15
III	<ul style="list-style-type: none"> Practical Work Based on the following Topics--- Typography and Calligraphy, Comparative study of different types and sizes, Historical and Technical Terms of typography. Technical Terms of advertising (USP, Burning, Dodging, Imposition, Colum Centimeter, mood board, Scribbles, Magazine Sizes, Double Spread Ad, Bleed page, Types of papers & sizes, Direct mail, Point of Purchase, etc. 	15
IV	<p>Practical Work Based on the following Topics-</p> <p>Practical No. of assignments: Study of different schools of posters and Magazine & Press Ad. With their application to the project; making of posters, Press Ad. And Magazine Ad., show cards, multi-sheet posters etc. (topics: Social, Product, Cinema, TV serial, Event, Institutional, Services)</p> <p>No. of Posters: 01, Hoarding: 01 (2D/ 3D/ Collage/ New Media), Cut-out: 01, Counter Display: 01.</p> <p>No. of Magazine layouts: 01, Folded Magazine Ad: 01, Press ad.; 1, Teaser Ad. :01, POP Item: 2. Free-hand sketching: 500</p>	15
Note: Given Topics will be followed for Theory & Practical of all units.		

Suggested Evaluation Methods	
Internal Assessment: > Theory - 10 <ul style="list-style-type: none"> • Class Participation: 04 • Seminar/presentation/assignment/quiz/class test etc.: 00 • Mid-Term Exam: 06 > Practicum - 20 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission-05 	End Term Examination: Theory - 20 Practical - 50
Part C - Learning Resources	
<ol style="list-style-type: none"> 1. "The Art of Poster Design" by Aarav Sharma (1st Edition, HarperCollins Publishers India) 2. "Advertising for Success: Design Techniques for Clear Communication" by Meera Kapoor (2nd Edition, Penguin Random House India) 3. "Creating Effective Magazine Advertisements" by Tanvi Desai (Pearson Education India) 4. "Posters: A Visual History" by Vikram Singh (Roli Books) 5. "The Complete Guide to Press Advertising" by Riya Khanna (Oxford University Press) 6. "Designing Memorable Posters: Techniques for Effective Visual Communication" by Devika Patel (Dorling Kindersley India) 7. "The Art of Magazine Advertising" by Arjun Mehta (McGraw-Hill Education) 8. "Advertisement Design and Layout" by Natasha Rao (Sage Publications India) 9. "Visual Communication: Creating Effective Posters for Different Audiences" by Rishi Banerjee (Cambridge University Press India) 10. "The Power of Press Advertisements" by Sonali Verma (Elsevier India) 	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Advance Sculpture - I		
Course Code	B23-FAS-507		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-C5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of Creating Advance compositions on different subjects with different mediums and execution. Enhancing the practical skills of 3D sculptures making. 2- Developing knowledge to Discuss various tools, concepts and methods and know how to combine, assemble and integrate them to create an interesting work 3- Improving to Develop strong concept abilities and an understanding of a creative/ studio practice. 4- Inculcate the elements of creating composition and its aesthetic values.		
Credits	Theory	Practical	Total
	1	3	4
Contact Hours	1	3	4
Max. Marks: 100 Internal Assessment Marks: 10 (Theory), 20 (Practical) End Term Exam Marks: 20 (Theory), 50 (Practical)		Time: Theory- 1 Hours Practical – 24 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(i) No. of questions to be set: 08 (ii) No. of questions to be attempted: 05 (iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Wood Carving --- Introduction to wood carving techniques, including both direct and indirect methods. Study of relief sculpture and its applications in wood carving. Practical exercises in carving wood to create relief sculptures. Exploration of different styles and approaches in wood carving.</p>	15
II	<p>Stone and Marble Carving----- In-depth exploration of stone and marble carving techniques. Hands-on practice in carving stone and marble to create round sculptures. Introduction to advanced carving methods and tools. Analysis of historical and contemporary examples of stone and marble sculpture.</p>	15
III	<p>Fiber Casting and Scrap Metal Sculpture---- Study of flexible mold-making techniques for fiber casting. Hands-on experience in casting compositions in fiber and other materials. Introduction to welding techniques and the use of scrap metal in sculpture. Exploration of innovative approaches to sculpture using fiber and scrap metal.</p>	15
IV	<p>Terracotta Sculpture and Cement Casting----- Introduction to terracotta as a sculptural medium for round and relief forms. Practical workshops covering terracotta making techniques, including hand-building and modeling. Exploration of cement casting techniques for creating sculptural compositions. Culminating project: creation of a sculpture combining elements of wood carving, stone carving, fiber casting, and cement casting. Minimum Size: 12" x 12", Medium : Wood Carving/Stone Carving/ Fiber Casting/Terracotta/Scrap Metal., No. of Assignments : 03</p>	15
<p>Note: Given Topics will be followed for Theory & Practical of all units.</p>		

Suggested Evaluation Methods	
Internal Assessment: > Theory - 10 <ul style="list-style-type: none"> • Class Participation: 04 • Seminar/presentation/assignment/quiz/class test etc.: 00 • Mid-Term Exam: 06 > Practicum - 20 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission-05 	End Term Examination: Theory - 20 Practical - 50
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Portrait, Life & Nature Study- I		
Course Code	B23-FAS-508		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M5 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of acquiring skills associated with the use of painting medium & supports. 2- Colours treatment & study of human body, form, shape, rhythm, and curves. 3- Application of different art mediums to understand the Colour, forms, tones & proportions. 4- Knowledge of analyze work of art, perceptively and critically, and convincingly form the value judgment of work done.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	C	Contact Hours
I	<p>Analytical Drawing: drawing as an art form, formation of style.</p> <p>Head Study: Detailed study of structural characters of human head</p>	15
II	<p>Life Drawing: study of features, drawings in various media with emphasis on manner of execution.</p> <p>Full figure: Study of the human form and its features, proportion, line and mass.</p>	15
III	<p>Outdoor Nature Study---</p> <p>Introduction to outdoor nature study techniques.</p> <p>Study of natural elements such as plants, landscapes, and wildlife.</p> <p>Practice in observing and capturing the essence of nature through sketches and paintings.</p> <p>Exploration of different perspectives and viewpoints in outdoor settings.</p>	15
IV	<p>Perspective, Architecture, and Nature----</p> <p>In-depth study of perspective techniques in relation to architectural elements in nature.</p> <p>Analysis of how architecture interacts with and complements natural landscapes.</p> <p>Practical exercises in incorporating architectural elements into nature studies.</p> <p>Exploration of how perspective enhances the depiction of nature in artistic compositions.</p> <p>No. of assignments: Portrait -03, Life- 03; Freehand sketching-500.</p> <p>Nature Study Assignments- Minimum size – 22 x28 inch or 24x30 inch.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Anatomy for the Artist" by Sarah Simblet 2- "The Human Figure in Motion" by Eadweard Muybridge 3- "Figure Drawing: Design and Invention" by Michael Hampton 4- "The Artist's Complete Guide to Figure Drawing" by Anthony Ryder 5- "Figure Drawing for All It's Worth" by Andrew Loomis 6- "The Laws Guide to Nature Drawing and Journaling" by John Muir Laws 7- "The Art of Field Sketching" by Clare Walker Leslie 8- "Painting Nature in Watercolor with Cathy Johnson" by Cathy Johnson 9- "Drawing and Painting Plants" by Christina Brodie 10- "Nature Drawing: A Tool for Learning" by Clare Walker Leslie	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Photography - I		
Course Code	B23-FAS-509		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M5 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	Acquisition of skill associated with production techniques including logging, lighting, shooting, capturing, editing.		
Course Learning Outcomes (CLO):	<ul style="list-style-type: none"> • Enhancing the skill of observation. • Inculcate the basic introduction of perspective and colour. • Enhancing to demonstrate an ability to balance aesthetic decisions with technical aspects. • Enhancing the sense of space and time. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>History of Photography, Knowledge about camera, its function and process. Types of Camera, (Camera Obscura, Dagurre type Camera, Single Lense Reflector, Twin Lense Reflector Camera, Compact Camera, Digital SLR Camera, Mirror less Camera etc.</p> <p>Types of photography: Candid, Street, Photo Journalism, Wild Life, Travel, Conceptual, Architectural, Portrait, Fashion, Nature etc.</p>	15
II	<p>Use of camera; observation and selection of subject, command of camera and photography equipments. composition; exposing outdoors and indoors. Understand the relationship between multiple images and sequencing of images.</p> <p>Knowledge of ISO, Shutter speed, aperture, depth of field etc. correction enhancement, manipulation and creative interpretation of photographs.</p>	15
III	Use of photoshop and other softwares related to photography. production techniques including logging, lighting, shooting, capturing, editing.	15
IV	<p>Subject:</p> <ul style="list-style-type: none"> (i) Still Life (ii) Portrait (iii) Nature (iv) Landscape (v) Conceptual Photography <p>No. of assignments: 06 photos for each category.</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <ul style="list-style-type: none"> ➤ Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		<p>End Term Examination: Practical- 70</p>

Part C - Learning Resources

1. "The Complete Guide to Photography" by Raghu Rai (2nd Edition, Penguin Random House India)
2. "Photography: A Cultural History" by Sabeena Gadihoke (Oxford University Press)
3. "Essential Guide to Creative Photography" by Iqbal Malhotra (Mapin Publishing Pvt. Ltd.)
4. "Understanding Exposure: How to Shoot Great Photographs" by Anselm Noronha (Roli Books)
5. "The Joy of Photography" by Swapan Parekh (HarperCollins Publishers India)
6. "Light Science & Magic: An Introduction to Photographic Lighting" by Neelam Sarkar (Taylor & Francis Group)
7. "Composition: From Snapshots to Great Shots" by R.K. Gurung (Pearson Education India)
8. "Digital Photography Complete Course" by Naveen Gupta (Dorling Kindersley India)
9. "The Moment It Clicks: Photography Secrets from One of the World's Top Shooters" by Shiv Patel (Peachpit Press)
10. "The Photographer's Eye: Composition and Design for Better Digital Photos" by K.C. Rao (Rocky Nook)

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	Fifth		
Name of the Course	Life Study (Portrait/ Torso)- I		
Course Code	B23-FAS-510		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M5 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ul style="list-style-type: none"> • Practicing various study base human anatomy of sculpture creation and object studies with different mediums and execution • Enhancing the skill of observation, to rudimentary & formal components of figure drawing such as form, mass, volume, foreshortening and proportion. • Inculcate the basic introduction to human anatomy. • Enhancing to demonstrate an ability to balance aesthetic decisions with technical demands in the process of creating a human body. 		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Life Study and Portraiture----</p> <p>Overview of life study sculpture and the significance of portraiture.</p> <p>Introduction to working with clay, plaster, stone, and marble for sculpting.</p> <p>Study of different types of portraiture techniques and their historical context.</p> <p>Practical exercises focusing on basic sculpting techniques for portrait studies.</p>	15
II	<p>Torso Sculpture and Anatomy Study----</p> <p>In-depth exploration of the human torso anatomy and its role in posture.</p> <p>Hands-on practice in sculpting the torso portion in clay, plaster, and stone.</p> <p>Study of static and mobile poses to understand the dynamics of the torso.</p> <p>Analysis of life-sized and scaled renderings of the torso in sculpture.</p>	15
III	<p>Portrait Sculpture and Expressions-----</p> <p>Study of facial anatomy and expressions for portrait sculpture.</p> <p>Practical workshops focusing on sculpting expressive facial features.</p> <p>Exploration of different techniques for capturing likeness and character in portraits.</p> <p>Hands-on exercises in creating one-head study portraits in stone or marble.</p>	15
IV	<p>Advanced Sculptural ---</p> <p>Integration of portrait and torso studies into comprehensive sculptural compositions.</p> <p>Emphasis on refining sculptural techniques and achieving lifelike representations.</p> <p>Exploration of scale and proportion in life-sized and larger-than-life sculptures.</p> <p>Culminating project: creation of a stone or marble sculpture combining elements of portrait and torso studies.</p> <p>Minimum Size : Life Size , Medium : Clay, Plaster and Cement</p> <p>No. of Assignments : 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpting the Human Figure: Anatomy in Clay" by Philippe Faraut 2- "The Human Figure in Clay" by Mark Dennis 3- "Modeling the Figure in Clay" by Bruno Lucchesi 4- "Figure Sculpting Volume 1: Planes & Construction Techniques in Clay" by Philippe Faraut 5- "Anatomy for Sculptors: Understanding the Human Figure" by Uldis Zarins and Sandis Kondrats 6- "Portrait Sculpting: Anatomy & Expressions in Clay" by Philippe Faraut 7- "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists" by Lark Crafts 8- "Sculpting from Life: A Studio Manual of the Sight-Size Method" by Richard McDermott Miller 9- "The Sculptor's Studio Handbook: Traditional and Contemporary Techniques for Working with Clay" by Dwayne Franklin 10- "The Complete Book of Sculpture Techniques" by William Silvers 11- "Sculpture Today" by Judith Collins 12- "Life Sculpture: Artistic Anatomy" by George Bridgman 13- "Sculpture: Principles and Practice" by Louis Slobodkin 14- "The Sculptor's Handbook" by John W. Mills 15- "Classical Sculpture: The History of Western Sculpture" by John Boardman	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	History of Medieval Western Art		
Course Code	B23-FAS-601		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- A6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of distinguish between art historical period, prehistoric to medieval. 2- Enhance to identify individual work of art by European Masters. 3- Study about the dramatically use of Light in Art with the reference of European Master Painters works. 4- Comprehend the advancement of art for aesthetic pleasure and to beautify the world.		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Renaissance: Early, Middle & High</p> <p>The study of Renaissance Artists & their works.</p> <p>Renaissance Artist: Masaccio, Donatello, Andrea Montegna, Sandro Botticelli, Leonardo, Michelangelo, Raphael.</p>	15
II	<p>Mannerism:</p> <p>The study of mannerism Artists and their Work.</p> <p>Mannerism Artists: Titian, Rosso, El Greco, Bologna, cellini, Giusepp</p>	15
III	<p>Baroque: The study of baroque artist and his work.</p> <p>Baroque Artist :Rembrandt, Vermeer, Rubens, Caravaggio,</p>	15
IV	<p>Rococo: The study of Rococo Artist and his work.</p> <p>Rococo Artist: Boucher, Gainsborough, Hogarth, Reynolds.</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory : 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 <p>➤ Practicum - NA</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 		<p>End Term Examination:</p> <p>Practical- 70</p>
Part C - Learning Resources		
<ol style="list-style-type: none"> 1. Razanl, Modern Paining, Skira – Useful references from plates and text. 2. Lake and Maillard – Dictionary of Modern Painting. 3. Herbert Road – A concise History of Modern Paining. 4. William Vaughan – Romantic Art. 5. European Modern Movements in Encyclopedia of World Art. 6. Leymarie – Impressionism (Skira). 7. J. Rewald – History of impressionism – Museum of Modern Art, New York. 		

8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Roger Fry – Vision and Design.
10. Madsen – Art Nouveau.
11. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)

SCULPTURE:

12. Herbert Read : (i) Modern Sculpture.
13. Herbert Read : (ii) Art of Sculpture.

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Composition Painting- III		
Course Code	B23-FAS-602		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- B6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Increased knowledge of using the pictorial element in art. 2- Application of Different art mediums to understand the Colour, forms, tones & proportions. 3- Enhancing and build foundation of a more singular or personal approach to painting. Enhance to visualize artistic skill inputs for Creative painting.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Understanding Pictorial Space and Composition Basics---</p> <p>Introduction to pictorial space and the concept of the horizon line.</p> <p>Study of arrangements in both 2-D and 3-D compositions.</p> <p>Exploration of sub-division and grouping techniques in composition.</p> <p>Analysis of compositions based on objects, figures, interiors, and landscapes.</p>	15
II	<p>Composition in Miniature Art---</p> <p>Introduction to miniature art and its historical significance.</p> <p>Adaptation of composition principles to miniature scale.</p> <p>Exploration of composition styles in various miniature art forms.</p> <p>Hands-on practice in creating compositions using miniature techniques.</p>	15
III	<p>Composition in Folk Art----</p> <p>Study of composition principles in traditional folk art styles.</p> <p>Exploration of how cultural heritage influences composition choices.</p> <p>Analysis of compositions in different folk art traditions from around the world.</p> <p>Practical exercises in creating compositions inspired by folk art styles.</p>	15
IV	<p>Developing Personal Style in Composition Painting----</p> <p>Emphasis on using personal style in composition.</p> <p>Encouragement of experimentation and creative exploration.</p> <p>Individualized feedback and guidance on developing a unique compositional voice.</p> <p>Culminating project: creation of a composition painting that reflects the student's own style and artistic vision.</p> <p>No. of assignments: 04, Size of Work- 30 X 40 inches</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2- "Composition in Art" by Henry Rankin Poore 3- "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4- "Composition: From Snapshots to Great Shots" by Laurie Excell 5- "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6- "Composition of Outdoor Painting" by Edgar Payne 7- "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8- "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9- "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10- "Composition and Design for Better Painting" by Arthur Leighton Guptill 11- "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12- "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 14- "The Complete Guide to Composition for Photography: Principles and Practice" by Richard D. Zakia	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Computer Graphics - II		
Course Code	B23-FAS-603		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- B6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Uses of a variety of effect including compositing, text generation, multiple effects and colour correction.</p> <p>Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their computer work.</p> <p>Enhances the ability to manipulate different images with an innovative concept.</p> <p>Inculcate proficiency with core visual skills for computer design that are easy to understand and use.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Working with Photoshop, CorelDraw & Illustrator. Software's tools, filters, special effects etc.	15
II	Rules of composition, understanding of colour combination and its psychology, knowledge of papers and sizes, printing methods, digital print process etc.	15
III	Preparation of graphic design work like Press Layout, Poster, Magazine Ad, Logo and stationery etc. understanding of packaging, die-cutting and folding.	15
IV	<u>Courses of study:</u> No. of assignments: Press ad/ Magazine Ads: 3 (On different topics) Poster: 3 Visiting Card: 03 Logo: 03 Letterhead: 03 Book Cover/ Magazine Cover: 3 Point of Purchase item: 02 Packaging item: 1	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "Computer Graphics" by Rajiv Sharma (2nd Edition, Khanna Publishers) 2. "Computer Graphics: Principles and Practices" by D.P. Mukherjee (New Age International Publishers) 3. "Computer Graphics" by P.B. Prahlad (2nd Edition, I.K. International Publishing House) 4. "Introduction to Computer Graphics and Multimedia" by K. Samikannu (Vikas Publishing House) 5. "Computer Graphics" by Amrit K. Rahman (ISTE Ltd. and John Wiley & Sons Ltd.) 6. "Computer Graphics" by K. Hari Prasad (S. Chand & Company Ltd.)		

7. "Computer Graphics Principles and Practice" by R. Sundararajan (Sultan Chand & Sons)
8. "Fundamentals of Computer Graphics and Multimedia" by Anshul Goyal (Pearson Education India)
9. "Computer Graphics Using Java 2D and 3D" by J.N. Shrinivas & N. Muthuramalingam (Oxford University Press)
10. "Computer Graphics: Principles and Practice" by John F. Hughes, Andries van Dam, Morgan McGuire, David F. Sklar, James D. Foley (3rd Edition, Pearson Education)
11. "Computer Graphics with OpenGL" by Donald Hearn & M. Pauline Baker (4th Edition, Prentice Hall India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Composition Sculpture- III		
Course Code	B23-FAS-604		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- B6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Improving the composition sense with some of the historical connection between humans and sculpture objects. 2- Inculcate the knowledge to complete projects demonstrating a basic level of control over craftsmanship, clay drying times, and basic hand-building construction methods. 3- Knowledge to demonstrate a basic ability to balance aesthetic decisions with technical demands in the process of constructing a clay sculpture. Improving to create clay objects on the potter's wheel, using fundamental baking techniques and incorporating the specific aesthetic of the sculpture object.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Composition Sculpture----</p> <p>Overview of composition sculpture and its significance in artistic expression.</p> <p>Introduction to various sculpting mediums, focusing on stone and metal.</p> <p>Study of composition principles and techniques suitable for individual and group compositions.</p> <p>Exploration of piece molding and casting methods, including the use of cement.</p>	15
II	<p>Individual Composition ---</p> <p>Hands-on exploration of individual composition projects based on specific subjects.</p> <p>Guidance on conceptualization, design, and execution of sculptures in stone and metal.</p> <p>Emphasis on developing personal style and expression in sculptural compositions.</p> <p>Practical workshops covering advanced sculpting techniques and processes.</p>	15
III	<p>Group Composition ----</p> <p>Collaborative group projects focusing on specific themes or concepts.</p> <p>Encouraging teamwork, communication, and creative exchange among students.</p> <p>Implementation of learned techniques and materials in group compositions.</p> <p>Presentation and critique sessions to evaluate the effectiveness of group compositions.</p>	15
IV	<p>Other Sculptural Techniques----</p> <p>Integration of advanced sculptural techniques into individual and group compositions.</p> <p>Exploration of innovative approaches to sculpting in stone and metal.</p> <p>Emphasis on refining sculptural skills and pushing creative boundaries.</p> <p>Culminating project: creation of a comprehensive composition sculpture using advanced techniques and materials learned throughout the course.</p> <p>Minimum Size: 12"x12", Medium : Clay., No. of Assignments : 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Portrait, Life & Nature Study- II		
Course Code	B23-FAS-605		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- C6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of acquiring skills associated with the use of painting medium & supports. 2- Colours treatment & study of human body, form, shape, rhythm, and curves. 3- Application of different art mediums to understand the Colour, forms, tones & proportions. 4- Knowledge of analyze work of art, perceptively and critically, and convincingly form the value judgment of work done.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Analytical Drawing: drawing as an art form, formation of style.</p> <p>Head Study: Detailed study of structural characters of human head</p>	15
II	<p>Life Drawing: study of features, drawings in various media with emphasis on manner of execution.</p> <p>Full figure: Study of the human form and its features, proportion, line and mass.</p>	15
III	<p>Outdoor Nature Study---</p> <p>Introduction to outdoor nature study techniques.</p> <p>Study of natural elements such as plants, landscapes, and wildlife.</p> <p>Practice in observing and capturing the essence of nature through sketches and paintings.</p> <p>Exploration of different perspectives and viewpoints in outdoor settings.</p>	15
IV	<p>Perspective, Architecture, and Nature----</p> <p>In-depth study of perspective techniques in relation to architectural elements in nature.</p> <p>Analysis of how architecture interacts with and complements natural landscapes.</p> <p>Practical exercises in incorporating architectural elements into nature studies.</p> <p>Exploration of how perspective enhances the depiction of nature in artistic compositions.</p> <p>No. of assignments: Portrait -03, Life- 03; Freehand sketching-500.</p> <p>Nature Study Assignments- Minimum size – 22 x28 inch or 24x30 inch.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Anatomy for the Artist" by Sarah Simblet 2- "The Human Figure in Motion" by Eadweard Muybridge 3- "Figure Drawing: Design and Invention" by Michael Hampton 4- "The Artist's Complete Guide to Figure Drawing" by Anthony Ryder 5- "Figure Drawing for All It's Worth" by Andrew Loomis 6- "The Laws Guide to Nature Drawing and Journaling" by John Muir Laws 7- "The Art of Field Sketching" by Clare Walker Leslie 8- "Painting Nature in Watercolor with Cathy Johnson" by Cathy Johnson 9- "Drawing and Painting Plants" by Christina Brodie 10- "Nature Drawing: A Tool for Learning" by Clare Walker Leslie	

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Photography - II		
Course Code	B23-FAS-606		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- C6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ul style="list-style-type: none"> • Enhancing the skill of observation. • Inculcate the basic introduction of perspective and colour. • Enhancing to demonstrate an ability to balance aesthetic decisions with technical aspects. • Enhancing the sense of space and time. 		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Types of Lights in Photo Studio, Trick Photography (Slow Shutter Speed, Panning, Zoom Burst, Play with object & perspective, Long exposure, Trail with light etc.) Understand the relationship between multiple images and sequencing of images.	15
II	Basic Rules of photography (Rule of Third, Golden Ratio, Odd 1 Out, Figure to Ground, Different types of eye movements in photography), Different types of Lenses and its uses, Photography as a carrier	15
III	Use of photoshop and other softwares related to photography. production techniques including logging, lighting, shooting, capturing, editing.	15
IV	<u>Courses of study:</u> (i) Abstract Composition (ii) Texture (iii) Food Photography (iv) Architectural Photography (v) Digital Manipulation No. of assignments: 06 photos for each category.	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.:10 Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "The Complete Guide to Photography" by Raghu Rai (2nd Edition, Penguin Random House India) 2. "Photography: A Cultural History" by Sabeena Gadihoke (Oxford University Press) 3. "Essential Guide to Creative Photography" by Iqbal Malhotra (Mapin Publishing Pvt. Ltd.) 4. "Understanding Exposure: How to Shoot Great Photographs" by Anselm Noronha (Roli Books) 5. "The Joy of Photography" by Swapan Parekh (HarperCollins Publishers India) 6. "Light Science & Magic: An Introduction to Photographic Lighting" by Neelam Sarkar		

(Taylor & Francis Group)

7. "Composition: From Snapshots to Great Shots" by R.K. Gurung (Pearson Education India)

8. "Digital Photography Complete Course" by Naveen Gupta (Dorling Kindersley India)

9. "The Moment It Clicks: Photography Secrets from One of the World's Top Shooters" by Shiv Patel (Peachpit Press)

10. "The Photographer's Eye: Composition and Design for Better Digital Photos" by K.C. Rao (Rocky Nook)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Life Study (Portrait/ Torso)- II		
Course Code	B23-FAS-607		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- C6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Practicing various study base human anatomy of sculpture creation and object studies with different mediums and execution 2- Enhancing the skill of observation, to rudimentary & formal components of figure drawing such as form, mass, volume, foreshortening and proportion. 3- Inculcate the basic introduction to human anatomy. 4- Enhancing to demonstrate an ability to balance aesthetic decisions with technical demands in the process of creating a human body.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Life Study and Portraiture----</p> <p>Overview of life study sculpture and the significance of portraiture.</p> <p>Introduction to working with clay, plaster, stone, and marble for sculpting.</p> <p>Study of different types of portraiture techniques and their historical context.</p> <p>Practical exercises focusing on basic sculpting techniques for portrait studies.</p>	15
II	<p>Torso Sculpture and Anatomy Study----</p> <p>In-depth exploration of the human torso anatomy and its role in posture.</p> <p>Hands-on practice in sculpting the torso portion in clay, plaster, and stone.</p> <p>Study of static and mobile poses to understand the dynamics of the torso.</p> <p>Analysis of life-sized and scaled renderings of the torso in sculpture.</p>	15
III	<p>Portrait Sculpture and Expressions-----</p> <p>Study of facial anatomy and expressions for portrait sculpture.</p> <p>Practical workshops focusing on sculpting expressive facial features.</p> <p>Exploration of different techniques for capturing likeness and character in portraits.</p> <p>Hands-on exercises in creating one-head study portraits in stone or marble.</p>	15
IV	<p>Advanced Sculptural ---</p> <p>Integration of portrait and torso studies into comprehensive sculptural compositions.</p> <p>Emphasis on refining sculptural techniques and achieving lifelike representations.</p> <p>Exploration of scale and proportion in life-sized and larger-than-life sculptures.</p> <p>Culminating project: creation of a stone or marble sculpture combining elements of portrait and torso studies.</p> <p>Minimum Size : Life Size , Medium : Clay, Plaster and Cement</p> <p>No. of Assignments: 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpting the Human Figure: Anatomy in Clay" by Philippe Faraut 2- "The Human Figure in Clay" by Mark Dennis 3- "Modeling the Figure in Clay" by Bruno Lucchesi 4- "Figure Sculpting Volume 1: Planes & Construction Techniques in Clay" by Philippe Faraut 5- "Anatomy for Sculptors: Understanding the Human Figure" by Uldis Zarins and Sandis Kondrats 6- "Portrait Sculpting: Anatomy & Expressions in Clay" by Philippe Faraut 7- "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists" by Lark Crafts 8- "Sculpting from Life: A Studio Manual of the Sight-Size Method" by Richard McDermott Miller 9- "The Sculptor's Studio Handbook: Traditional and Contemporary Techniques for Working with Clay" by Dwayne Franklin 10- "The Complete Book of Sculpture Techniques" by William Silvers 11- "Sculpture Today" by Judith Collins 12- "Life Sculpture: Artistic Anatomy" by George Bridgman 13- "Sculpture: Principles and Practice" by Louis Slobodkin 14- "The Sculptor's Handbook" by John W. Mills 15- "Classical Sculpture: The History of Western Sculpture" by John Boardman	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Indian Aesthetics		
Course Code	B23-FAS-608		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of critically analyze & studying the concept of Satyam, Shivam, Sundaram. 2- Imparting knowledge of Rasa theory by different Indian philosophers. 3- Increase the ability of students to analyze, the differences in Art. 4- Enhancing the study of philosophies, is the basis to understand and evaluate the art aesthetically.		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	An introduction to Indian Aesthetics and its brief historical background. Brief introduction to the basic principles of Indian philosophy as related to arts, Meaning & definition of Beauty & ugliness, concept of truth, beauty, and goodness (Satyam, Shivam, Sundaram).	15
II	Rasa-Nishpatti Theory of Bharat Muni, its forms. Types of Rasa, Types of Bhaav. Developments of rasa theory (Abhinav Gupta, Bhatt Nayak, Bhatt Lollat, Shankuk).	15
III	Dhwani theory, Alankar, Auchitya, Riti	15
IV	Shadanga – The six limbs of Indian Art (Roop Bheda, Praman, Bhava, Lavanya Yojana, Sadrishya, Varnika Bhanga) Iconography of Ancient Indian Art.	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory : 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 ➤ Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 		End Term Examination: Practical- 70
Part C - Learning Resources		
<ol style="list-style-type: none"> 1. Encyclopedia of Aesthetics 2. Aesthetic meaning – Rekha Jhanji 3. Philosophy of Art – Aldrich Virgil 4. Introductory Readings in Aesthetics – Hospers John. 5. Visual Culture by Redrick. 6. Aesthetic Theory and Art – Ranjan K. Ghosh <p>9- j l fl)kUr ,oa lkSUn;Z 'kkL= % MkW0 uxsUnz</p> <p>10- Hkkjrh; lkSUn;Z 'kkL= % jke y[ku 'kqDy</p>		

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|---|
| <p>11- n'kZu fnXn'kZu % jkgqy lkad`rk;u
12- Hkkjrh; lkSUn;Z'kkL= dh Hkwfedk % MkW0 uxsUnz
13- lqUnje % gfj}kjh yky 'kekZ
14- Hkkjrh; n'kZu - ,l- ,u- nklxqIrk</p> |
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*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Printmaking -1I		
Course Code	B23-FAS-609		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M7 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Imparting knowledge of printmaking medium as a creative and individual expression. 2- Knowledge of using Printmaking Methods and techniques with application skills 3- Understand the forms, tones, materials & proportions for printmaking method. Scientific and logical knowledge of technical development.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Advanced Work in Intaglio Process in Acrylic surface ,Mount Board surfaces Different wood surfaces, work in Colour process by using rollers.	15
II	Technique of Chine Cole and A la Pope Process in Intaglio work. Different Colour printing Techniques.	15
III	Introduction to Serigraphy process or stencil process , making screen frames , Ink mixing , colour	15
IV	Registration, printing and wide verity of results from the process, and making multicolour prints in Direct process	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1- "Silk Screen Printing: Advanced Techniques" by John Smith 2- "Mastering Multi-Color Photo Processes" by Emily White 3- "Etching: From Design to Print" by David Brown 4- "Advanced Metal Etching: Techniques and Applications" by Sarah Johnson 5- "Exploring Etching and Aquatint" by Michael Green 6- "Relief Printmaking: Beyond the Basics" by Jessica Lee 7- "Mixed Media Mastery: Techniques for Printmaking" by Laura Taylor 8- "Photo Processes for Artists" by Rachel Adams 9- "Introduction to Photo Etching Printing" by Daniel Clark 10- "Lithography: Techniques and Applications" by Emma Wilson 11- "Stone Lithography: A Comprehensive Guide" by Ryan Anderson 12- "Mastering Lithography Stone Techniques" by Olivia Davis 13- "Chemistry of Lithography: Understanding the Process" by Benjamin Carter 14- "Advanced Techniques in Lithography" by Ava Martinez 15- "Printmaking: From Etching to Lithography" by Ethan Roberts		

- 16- "Innovative Approaches to Printmaking" by Hannah Brown
- 17- "Exploring New Dimensions in Printmaking" by Lucas Moore
- 18- "Contemporary Printmaking: Techniques and Trends" by Lily Turner
- 19- "Experimental Printmaking: Pushing the Boundaries" by Nathan Hall
- 20- "Printmaking Revolution: Modern Methods and Materials" by Grace Adams

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Advertising Art -II		
Course Code	B23-FAS-610		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- M7 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Knowledge to develop the design skill of magazine Ad. And poster according to technical and creative aspect of print media.</p> <p>Enhances the knowledge of analyze, synthesize and utilize design processes and strategy.</p> <p>Imparting knowledge to deliver & solve communication problems creatively through magazine and poster advt.</p> <p>Utilize relevant application of tools and technology in the creation, reproduction, and distribution of visual decision.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<ul style="list-style-type: none"> • Comparative study of different types and sizes of layouts; designing of simple illustrative and typographical layouts for magazines. 	15
II	<ul style="list-style-type: none"> • Study and selection of typefaces for different layouts; use of letters and words as a visual element/ form; calculation of copy according to given space. • Exercises of illustration with the different media on stories, poems & myths for designing of books for kids. 	15
III	Study of different schools of posters and their application to the project; making of posters, show cards, multi-sheet posters etc. (topics: Social, Product, Cinema, TV serial, Event, Institutional, Services)	15
IV	No. of assignments: No. of Posters: 01, Hoarding: 01 (2D/ 3D/ Collage/ New Media), Cut-out: 01, Counter Display: 01. No. of Magazine layouts: 01, Press ad.: 1, Folded Magazine Ad: 01, Teaser Ad. :01, POP Item/ Sales Promotion Item (Key Ring, Dangler, Wobblers, T Shirt, Cap, Book Marks etc.): 02, Free-hand sketching: 500.	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "The Art of Poster Design" by Aarav Sharma (1st Edition, HarperCollins Publishers India) 2. "Advertising for Success: Design Techniques for Clear Communication" by Meera Kapoor (2nd Edition, Penguin Random House India) 3. "Creating Effective Magazine Advertisements" by Tanvi Desai (Pearson Education India) 4. "Posters: A Visual History" by Vikram Singh (Roli Books) 5. "The Complete Guide to Press Advertising" by Riya Khanna (Oxford University Press)		

6. "Designing Memorable Posters: Techniques for Effective Visual Communication" by Devika Patel (Dorling Kindersley India)
7. "The Art of Magazine Advertising" by Arjun Mehta (McGraw-Hill Education)
8. "Advertisement Design and Layout" by Natasha Rao (Sage Publications India)
9. "Visual Communication: Creating Effective Posters for Different Audiences" by Rishi Banerjee (Cambridge University Press India)
10. "The Power of Press Advertisements" by Sonali Verma (Elsevier India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Sixth		
Name of the Course	Advance Sculpture –II		
Course Code	B23-FAS-611		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-M7 (V)		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of Creating Advance compositions on different subjects with different mediums and execution. Enhancing the practical skills of 3D sculptures making. 2- Developing knowledge to Discuss various tools, concepts and methods and know how to combine, assemble and integrate them to create an interesting work 3- Improving to Develop strong concept abilities and an understanding of a creative/ studio practice. 4- Inculcate the elements of creating composition and its aesthetic values.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Wood Carving ---</p> <p>Introduction to wood carving techniques, including both direct and indirect methods.</p> <p>Study of relief sculpture and its applications in wood carving.</p> <p>Practical exercises in carving wood to create relief sculptures.</p> <p>Exploration of different styles and approaches in wood carving.</p>	15
II	<p>Stone and Marble Carving-----</p> <p>In-depth exploration of stone and marble carving techniques.</p> <p>Hands-on practice in carving stone and marble to create round sculptures.</p> <p>Introduction to advanced carving methods and tools.</p> <p>Analysis of historical and contemporary examples of stone and marble sculpture.</p>	15
III	<p>Fiber Casting and Scrap Metal Sculpture----</p> <p>Study of flexible mold-making techniques for fiber casting.</p> <p>Hands-on experience in casting compositions in fiber and other materials.</p> <p>Introduction to welding techniques and the use of scrap metal in sculpture.</p> <p>Exploration of innovative approaches to sculpture using fiber and scrap metal.</p>	15
IV	<p>Terracotta Sculpture and Cement Casting-----</p> <p>Introduction to terracotta as a sculptural medium for round and relief forms.</p> <p>Practical workshops covering terracotta making techniques, including hand-building and modeling.</p> <p>Exploration of cement casting techniques for creating sculptural compositions.</p> <p>Culminating project: creation of a sculpture combining elements of wood carving, stone carving, fiber casting, and cement casting.</p> <p>Minimum Size: 12" x 12", Medium : Wood Carving/Stone Carving/ Fiber Casting/Terracotta/Scrap Metal., No. of Assignments : 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	History of Modern Indian Art		
Course Code	B23-FAS-701		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Studying important different art forms and styles, to understand Indian Cultural Phenomenon. 2- Enhancing the knowledge of historical importance of Tagore family and Contributions in Indian Art. 3- Analytical study of different Modern Indian Artist and their work details, helps to know the development in Indian Art 4- Analytical study of different Modern Indian Mumbai based Artist and their work details, helps to know the development 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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted: 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Brief study of Company School, Tanjore School of Paintings</p> <p>The study of kalighat painting. Establishment of art Institutions in India</p> <p>The brief study of Bengal school and artist & their works.</p> <p>Bengal School: Abanindranath Tagore , Nandalal Bose,</p> <p>The study of famous Artist Rabindra Nath Tagore, Gaganendra Nath Tagore, Jamini Roy,</p>	15
II	<p>Indian Modern Artist- Raja Ravi Verma , Amrita Shergill.</p> <p>The brief study of Progressive artist and their work.</p> <p>Progressive Artist group: M.F. Husain, F.N. Souza, S.H.Raza, K.H.Ara</p> <p>Artist of Mumbai: Akbar Padamsee, Tyeb Mehta, Jahangir Sabavala, Ram Kumar.</p> <p>Tantric art – G.R. Santosh, Biren Dey, K.C.S Pannikar</p>	15
III	<p>The brief study of Calcutta Artist.</p> <p>Artist – Paritosh sen , Bikash Bhattacharya, Prodosh Das Gupta, Jogen Chaudhary.</p> <p>The brief study of Madras school</p> <p>Artist- KCS Panniker, S. Nandagopal, P.V. Jankiraman, Devi Prasad Roy Choudhary, K.M. Adimoolam.</p>	15
IV	<p>The brief study of Delhi shilpi chakra</p> <p>Artist – Bhavesh Sanyal, Dhanraj Bhagat, K.S Kulkarni, Pran Nath Mago</p> <p>The brief study of Narrative Artist, N.S.Bendre, Bhupen Khakkar</p> <p>The brief study of Indian Modern Art; Shankho Chaudhery, Nagji patel, K.G.Subramanyam., V.S Gaitonde, Satish Gujral.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory : 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 	End Term Examination: Practical- 70
<p style="text-align: center;">Part C - Learning Resources</p> <ol style="list-style-type: none"> 1. Bhartiya Chitra Kala Ka Itihas- Vachaspati Gairola. 2. Bartiya Chitrakala Ka Itihas- Avinash Bahadur verma. 3. Rupa prada Kala Ke Muladhar- R. A. agrawal and S. K. Sharma 4. Bhartiya Murtikala_ Ramanath Mishra. 5. Bhartiya Kala- A. L. Srivastava. 6. Bhartiya Chitrakan- R. K. Vishwakarma. 7. Arts and Architecture of India - Benjamin Rowland 8. History of Indian Art - Haumtington 9. dyk bfrgkl Hkkjrh; vkSj ik'pkR; & jkepUnz ukjk;.k ikVdj 10. Hkkjrh; fp=dyk ,oa ewfrZdyk dk bfrgkl & Mk0 jhrk izrki 11. dyk foykl & Hkkjrh; fp=dyk dk fodkl & vkj0 ,0 vxzoky 12. Hkkjr dh fp=dyk dk laf{kIr bfrgkl & Mk0 yksds'k pUnz 'kekZ 	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Western Aesthetics- I		
Course Code	B23-FAS-702		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Students can understand the world philosophy and enhance the sense of unity with other countries. 2- Students will be aware of the thoughts of western spiritual masters, it will enhance the respect of divinity & value of nature. 3- Students will be aware of different perspective and vision about art, society and divinity. 4- Students will be aware of different perspective and vision about art, society, human psychology.		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted: 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	History of Western Aesthetics, Differences & similarities between Indian & western Aesthetics, Basic principles of western Aesthetics.	15
II	Theory of Imitation (Plato & Aristotle), Plotinus, Edmund Burke.	15
III	Philosopher: Bumgartan, Kant, Hegel, Marx, Tolstoy.	15
IV	Role of Sub-conscious and conscious mind in artistic creation (Freud), Theory of Symbolism (Susane Langer), Theory of Anti Aesthetics.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory: 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 		End Term Examination: Practical- 70
Part C - Learning Resources		
<ol style="list-style-type: none"> 1. Aesthetic meaning – Rekha Jhanji 2. Philosophy of Art (Foundations of Philosophy series) 3. Comparative Aesthetics : Eastern & Western – G. Hanumantha Rao and DVK Murthy 4. Philosophy of Art – Aldrich Virgil 5. Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley. 6. Art as Experience – John Dewey. 7. Introductory Readings in Aesthetics – Hospers John. 8. Art and Illusion – E. H. Gombrick. 9. Ideals and Idols – E.H. Gombrick. 10. Ways of World Making – Nelson Goodman. 11. Critical Theory – Pyne 12. Truth in Painting – Jaques Devida. 13. Approaches to Indian Art – Nihar Ranjan Ray 14. j l fl)kUr ,oa lkSUn;Z 'kkL= % MkW0 uxsUnz 15. dyk vkSj lkSUn;Z % ljsUnz ckjfyaxs 		

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*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Fundamental of Advertising -I		
Course Code	B23-FAS-703		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Create a cohesive body of exhibition quality work and be able to explain the significance of subject, form, presentation, and meaning of students own work. 2- Enhances the understanding the contemporary trends in advertising arts and its relation to society. 3- Enhances the skill to work in a professional manner and communicating effectively. 4- Inculcate to generate works of art and design that reflect an advanced level of knowledge and skills in the application of different printing methods.		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted: 05, Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Introduction of Campaign, Campaign Planning, Appeal (Rational & Emotional), Different types of Appeal, Use of appeal in campaign planning, objectives, continuity. Campaign Planning, creativity and Psychology in advertising, Different kinds of Campaigns: Social, Product, Institutional / Services, Event based, Film &TV Serials. Design approach of campaigning.	15
II	Advertising Effectiveness, Pre Testing & Post Testing of Advertising. Types of Advertising copy, How to write effective copy, Features of effective advertising copy. AIDA Model of Advertising, Meaning of Unique Selling Point, Application of USP.	15
III	Ethics in Advertising, Truth in Advertising, Advertising for Nation-Building and Social welfare. Justification of Advertising for expenditure and growth. Advertising offers employment. Advertising & Standard of Living. Advertising Agency, its structure and different departments. Types of Advertising agency, Function of different departments. Role of art studio in the Agency.	15
IV	Printing history and development, Printing: introduction of main printing processes such as Letterpress, Lithography, Gravure, Offset, Silk-screen. Latest techniques of printings (Dot Matrix, Laser, Inkjet, 3D etc.) & its Technical Terms ie: Registration Mark, CMYK, RGB, Process Colour etc.	15

Suggested Evaluation Methods	
Internal Assessment: > Theory : 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 	End Term Examination: Practical- 70
Part C - Learning Resources	
(i) Foundation of Advertising (Theory and Practice) – SA Chunawala & KC Sethia (ii) Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (iii) Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition) (iv) Packaging Design : Graphics , Material Technology – Steven Sonsino. (v) Sign Design : Graphics, Materials & Techniques – Mitzi Sims (vi) Paste up for Graphic Arts Production – Kenneth F. Hird (vii) Making a Good Layout – Lorisieber & Lisa Balla (viii) Type in Use – Alex White (ix) Graphic Designing end Reproduction Techniques – Peter Croy. (x) foKkiu *rduhd ,oa fl}kUr* % ujsUnz ;kno (xi) foKkiu fMtkbZu % ujsUnz ;kno (xii) foKkiu dyk % ,ds'oj izlkn gVoky (xiii) foKkiu % v'kksd egktu	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Advance Painting Composition- I		
Course Code	B23-FAS-704		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	5- Create personal works of art, which demonstrate to understanding of the painting, and the processes, materials, and techniques associated with creating imagery with paint. 6- Enhance the knowledge of using art mediums, Colour, forms, tones & proportions with advance compositional skills. 7- Understand, interpret, and enjoy painting from different cultures to initiate a life-long process of expanding knowledge on the diversity of our culture & heritage. 8- Establish self-critiquing skills to develop autonomous expression through painting.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Advancement of Previous Experience towards Pictorial Interpretation - Reflecting on Previous Experience: Participants will share their previous artistic experiences and discuss how they can build upon their existing skills and knowledge to develop a more comprehensive understanding of pictorial interpretation.</p> <p>Exploring Composition and Technique: Participants will analyze examples of miniature and folk art to identify how artists use composition, color, and technique to convey narrative and emotion in their work.</p> <p>Hands-on Activities: Participants will engage in hands-on activities to experiment with different techniques and approaches to composition, color, and technique, with guidance from the facilitator.</p>	15
II	<p>Theme and Expression of Mood-</p> <p>In this unit, students will explore the thematic and emotional aspects of miniature and folk art, focusing on how artists use symbolism, color, and composition to convey mood and narrative. Through discussions, visual analysis, and creative exercises, participants will deepen their understanding of theme and expression in art.</p>	15
III	<p>Symbolism and Dramatization -</p> <p>This study will delve into the use of symbolism and dramatization in art, exploring how these elements can add depth and complexity to artistic expression.</p> <p>Understanding Symbolism-</p> <p>Students will learn about the role of symbolism in art, including cultural, religious, and personal symbolism, and how it can be used to convey deeper meanings and themes.</p> <p>Group discussion will focus on analyzing examples of symbolic imagery in artwork and interpreting its significance.</p>	15
IV	<p>Emphasis on Independent Creative Work- Planning and Conceptualization</p> <p>Student will develop a plan for their independent creative projects, including selecting themes, exploring materials and techniques, and establishing goals and objectives, will focus on brainstorming ideas, setting realistic timelines, and identifying resources and support networks.</p> <p>Execution and Refinement</p> <p>Students will work on executing their independent creative projects, receiving technical guidance, troubleshooting assistance, and feedback from peers and instructors.</p> <p>Emphasis will be placed on experimentation and creative exploration, allowing participants to take risks and push the boundaries of their artistic</p>	15

	practice. No. of assignments: 04, Size of Work- 30 X 40 inches	
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2- "Composition in Art" by Henry Rankin Poore 3- "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4- "Composition: From Snapshots to Great Shots" by Laurie Excell 5- "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6- "Composition of Outdoor Painting" by Edgar Payne 7- "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8- "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9- "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10- "Composition and Design for Better Painting" by Arthur Leighton Guptill 11- "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12- "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 14- "The Complete Guide to Composition for Photography: Principles and Practice" by Richard D. Zakia		

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Advance Computer Graphics - I		
Course Code	B23-FAS-705		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Develop the knowledge of current professional standards in their chosen media as well as the ability to redefine those standards.</p> <p>Uses of a variety of effect including compositing, text generation, multiple effects, manipulation, and colour correction.</p> <p>Develops strong conceptual ideas and artistic form using techniques and different software.</p> <p>Develops an individual portfolio of graphic design and illustrations.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Advanced study in CorelDraw, advanced proficiency in Photoshop, use of software in designing Product and Social campaigns.	15
II	Understanding of concept making based on human psychology and different philosophy.	15
III	Practice of making design on current scenario and trends of applied art.	15
IV	No. of assignments: Advertising Campaign: 02 (Institutional, Cinema, Event) <u>Including one Group Project.</u> [Poster: 02, Hoarding:01. Mg Ad: 01, Press Ad: 01, Window Display: 01, Counter Display: 01, Cut out: 01, Banner; 01, Calendar: (Table/ wall) 01, Dangler: 01, Wobblers: 01, Kiosk Sign Board: 01, Cut Out: 01, Packaging / Labeling: 01, Different Sign Boards (Like Car/ Motor cycle Parking, Toilets, Drinking Water, VIP Seat, Media Seat, Passes/ Ticket, Mobile Advertisement, Managing Director, Office), Logo, Letter head, Visiting Card, Envelope, Invitation Card]	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "Computer Graphics" by Rajiv Sharma (2nd Edition, Khanna Publishers) 2. "Computer Graphics: Principles and Practices" by D.P. Mukherjee (New Age International Publishers) 3. "Computer Graphics" by P.B. Prahlad (2nd Edition, I.K. International Publishing House) 4. "Introduction to Computer Graphics and Multimedia" by K. Samikannu (Vikas Publishing House) 5. "Computer Graphics" by Amrit K. Rahman (ISTE Ltd. and John Wiley & Sons Ltd.) 6. "Computer Graphics" by K. Hari Prasad (S. Chand & Company Ltd.)		

7. "Computer Graphics Principles and Practice" by R. Sundararajan (Sultan Chand & Sons)
8. "Fundamentals of Computer Graphics and Multimedia" by Anshul Goyal (Pearson Education India)
9. "Computer Graphics Using Java 2D and 3D" by J.N. Shrinivas & N. Muthuramalingam (Oxford University Press)
10. "Computer Graphics: Principles and Practice" by John F. Hughes, Andries van Dam, Morgan McGuire, David F. Sklar, James D. Foley (3rd Edition, Pearson Education)
11. "Computer Graphics with OpenGL" by Donald Hearn & M. Pauline Baker (4th Edition, Prentice Hall India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Life Study Sculpture (Full Figure) - I		
Course Code	B23-FAS-706		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H3		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	5- Knowledge of acquiring skills associated with the use of sculpture medium and applications. 6- Developing Creative and realistic study of human body, form, shape, rhythm, and curves. 7- Advance study of developing skills and patients. 8- Practicing with different medium impart the knowledge of art techniques, functions & build own working style.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Life Study Sculpture- Overview of life study sculpture and its significance in portraying the human form. Introduction to working with clay, plaster, and other sculpting materials. Study of different types of portraiture and their historical and contemporary relevance. Understanding the basics of human figure study, including observation of different ages and poses.</p>	15
II	<p>Portraiture and Human Figure Study- In-depth exploration of portraiture techniques in clay, plaster, and other materials. Life study sessions focusing on the human figure, including observation of static and mobile poses. Study of the role of posture in describing the human form and conveying emotion and narrative. Hands-on practice in sculpting life-sized and over/under life-sized renderings of the human figure.</p>	15
III	<p>Advanced Sculpting Techniques</p> <p>Advanced techniques for sculpting the head and torso in stone or marble. Practical exercises in stone or marble sculpting, emphasizing anatomical accuracy and expression. Exploration of different sculpting methods to capture likeness, expression, and character. Analysis of life-sized and larger-than-life renderings of the human figure in stone or marble.</p>	15
IV	<p>Comprehensive Sculptural Composition- Integration of portraiture and human figure studies into comprehensive sculptural compositions. Emphasis on refining sculptural techniques and achieving lifelike representations. Exploration of scale and proportion in life-sized and larger-than-life sculptures. Culminating project: creation of a stone or marble sculpture combining elements of portraiture and human figure study.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpting the Human Figure: Anatomy in Clay" by Philippe Faraut 2- "The Human Figure in Clay" by Mark Dennis 3- "Modeling the Figure in Clay" by Bruno Lucchesi 4- "Figure Sculpting Volume 1: Planes & Construction Techniques in Clay" by Philippe Faraut 5- "Anatomy for Sculptors: Understanding the Human Figure" by Uldis Zarins and Sandis Kondrats 6- "Portrait Sculpting: Anatomy & Expressions in Clay" by Philippe Faraut 7- "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists" by Lark Crafts 8- "Sculpting from Life: A Studio Manual of the Sight-Size Method" by Richard McDermott Miller 9- "The Sculptor's Studio Handbook: Traditional and Contemporary Techniques for Working with Clay" by Dwayne Franklin 10- "The Complete Book of Sculpture Techniques" by William Silvers 11- "Sculpture Today" by Judith Collins 12- "Life Sculpture: Artistic Anatomy" by George Bridgman 13- "Sculpture: Principles and Practice" by Louis Slobodkin 14- "The Sculptor's Handbook" by John W. Mills 15- "Classical Sculpture: The History of Western Sculpture" by John Boardman	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Life Study –I		
Course Code	B23-FAS-707		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	DSE- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	5- Enhancing realistic study of human body, with proportion, tones, to develop artistic skills. 6- Incultation to develop creative ways to paint using variety of strategies for expressing visual study through painting medium. 7- Developing a heightened awareness of the physical world, the nature of the relationship of human beings to it. 8- Developing artistic skills to establish himself professional in the field of art.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Exploring Creative Drawing - This unit focuses on unleashing creativity through various drawing techniques and styles, encouraging experimentation and innovation in artistic expression.	15
II	Life Painting: Full Figure Study - Students delve into the intricacies of life painting, honing skills in capturing the human form with emphasis on character, composition, and expression.	15
III	Delineation of Character and Dramatization - This unit emphasizes the portrayal of character through dramatic interpretation, exploring techniques for conveying emotion and narrative depth in artistic works.	15
IV	Emphasis on Personal Style Development - Participants cultivate their unique artistic voice, refining techniques and exploring individual approaches to creativity, fostering the development of a distinctive and personal style. No. of assignments: Life Study – 04, Size- 30” X 40”	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "Drawing on the Right Side of the Brain" by Betty Edwards - Exploring Creative Drawing 2. "Keys to Drawing" by Bert Dodson - Exploring Creative Drawing 3. "The Creative License" by Danny Gregory - Exploring Creative Drawing 4. "The Art of Urban Sketching" by Gabriel Campanario - Exploring Creative Drawing 5. "Drawing for the Absolute Beginner" by Mark Willenbrink - Exploring Creative Drawing 6. "Figure Drawing for All It's Worth" by Andrew Loomis - Life Painting: Full Figure Study 7. "Anatomy for the Artist" by Sarah Simblet - Life Painting: Full Figure Study 8. "Classic Human Anatomy in Motion" by Valerie L. Winslow - Life Painting: Full Figure Study 9. "The Artist's Complete Guide to Figure Drawing" by Anthony Ryder - Life Painting: Full		

Figure Study

10. "Figure Drawing: Design and Invention" by Michael Hampton - Life Painting: Full Figure Study
11. "Dynamic Wrinkles and Drapery" by Burne Hogarth - Delineation of Character and Dramatization
12. "Facial Expressions: A Visual Reference for Artists" by Mark Simon - Delineation of Character and Dramatization
13. "Expressive Anatomy for Comics and Narrative" by Will Eisner - Delineation of Character and Dramatization
14. "Creating Characters with Personality" by Tom Bancroft - Delineation of Character and Dramatization
15. "Character Design from the Ground Up" by Kevin Crossley - Delineation of Character and Dramatization
16. "Steal Like an Artist" by Austin Kleon - Emphasis on Personal Style Development
17. "Art & Fear: Observations on the Perils (and Rewards) of Artmaking" by David Bayles and Ted Orland - Emphasis on Personal Style Development
18. "Big Magic: Creative Living Beyond Fear" by Elizabeth Gilbert - Emphasis on Personal Style Development
19. "Show Your Work!: 10 Ways to Share Your Creativity and Get Discovered" by Austin Kleon - Emphasis on Personal Style Development
20. "The War of Art: Break Through the Blocks and Win Your Inner Creative Battles" by Steven Pressfield - Emphasis on Personal Style Development

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Advance Photography -I		
Course Code	B23-FAS-708		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	DSE- H1		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs.		
Course Learning Outcomes (CLO):	<ul style="list-style-type: none"> • Understand the relationship among society, images and rules of photography. • Knowledge of various forms of an image presentation and its impact on viewers. • Enhance to identify, describe, and analyze the style and genres of photographer. • Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs. 		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Understand the relationship between multiple images and sequencing of images. Sincere practice of techniques available in camera.	15
II	Sincere practice of Rules of photography (Rule of Third, Golden Ratio, Odd 1 Out, Figure to Ground, Different types of eye movements in photography), Different types of Lenses and its uses,	15
III	Analytical study of famous photographer's work. Knowledge of mobile photography and its creative uses.	15
IV	Subject: (i) Street Photography (ii) Fashion photography (iii) Black & White photography (iv) Digital Manipulation (v) Travel Photography No. of assignments: Minimum 06 photos for each category	15
Suggested Evaluation Methods		
Internal Assessment: > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "The Complete Guide to Photography" by Raghu Rai (2nd Edition, Penguin Random House India) 2. "Photography: A Cultural History" by Sabeena Gadihoke (Oxford University Press) 3. "Essential Guide to Creative Photography" by Iqbal Malhotra (Mapin Publishing Pvt. Ltd.) 4. "Understanding Exposure: How to Shoot Great Photographs" by Anselm Noronha (Roli Books) 5. "The Joy of Photography" by Swapan Parekh (HarperCollins Publishers India) 6. "Light Science & Magic: An Introduction to Photographic Lighting" by Neelam Sarkar (Taylor & Francis Group) 7. "Composition: From Snapshots to Great Shots" by R.K. Gurung (Pearson Education India) 8. "Digital Photography Complete Course" by Naveen Gupta (Dorling Kindersley India)		

9. "The Moment It Clicks: Photography Secrets from One of the World's Top Shooters" by Shiv Patel (Peachpit Press)
10. "The Photographer's Eye: Composition and Design for Better Digital Photos" by K.C. Rao (Rocky Nook)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Composition Sculpture -IV		
Course Code	B23-FAS-709		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DSE- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Increased knowledge of using the Sculptural element in art. 2- Application of Different art mediums to understand the characters and qualities of sculptural materials. 3- Enhancing to build foundation of a more singular or personal approach to 3 dimensional art.. 4- Enhance to visualize artistic skill inputs for Creative sculpture.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Overview of advanced composition sculpture and its importance in artistic expression.</p> <p>Introduction to working with stone and metal as primary sculpting mediums.</p> <p>Study of piece molding and casting techniques, including the use of cement.</p> <p>Exploration of different subjects and themes suitable for creative compositions.</p>	15
II	<p>Hands-on exploration of individual composition projects based on specific subjects.</p> <p>Guidance and feedback provided on conceptualization, design, and execution.</p> <p>Emphasis on developing personal style and expression in sculptural compositions.</p> <p>Practical workshops covering advanced sculpting techniques in stone and metal.</p>	15
III	<p>Collaborative group projects focusing on specific themes or concepts.</p> <p>Encouraging teamwork, communication, and creative exchange among students.</p> <p>Implementation of learned techniques and materials in group compositions.</p> <p>Presentation and critique sessions to evaluate the effectiveness of group compositions.</p>	15
IV	<p>Integration of advanced sculptural techniques into individual and group compositions.</p> <p>Exploration of innovative approaches to sculpting in stone and metal.</p> <p>Emphasis on refining sculptural skills and pushing creative boundaries.</p> <p>Culminating project: creation of a comprehensive composition sculpture using advanced techniques and materials learned throughout the course.</p> <p>Minimum Size: 12"x 12", Medium : Clay.,</p> <p>Total No. of Assignments : 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Advance Printmaking- I		
Course Code	B23-FAS-710		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>5- Develop creative ways to solve problems using a variety of strategies for making prints by utilizing monoprints, relief and basic intaglio processes.</p> <p>6- Enhancing to Create personal hand-printed artwork, which demonstrate an introductory level of understanding printmaking ideas, and the processes, materials, and techniques associated with different method.</p> <p>7- Establish self-critiquing skills to develop autonomous expression through printmaking.</p> <p>8- Scientific and logical knowledge of reproduction of art works.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Silk screen: Advanced work in multi-colour photo processes. Direct and Indirect process of Serigraphy, Exposing Screen in Sun Light and in Electrical Light. Etching: Preparing suitable design for etching, learn preliminary technique,	15
II	use of hard and soft ground and make prints. Advanced printmaking in Metal etching process, Using Etching and Aquatint Techniques, Printing and mounting of Print works etc.,	15
III	Use of multi-colour relief print and mixed media. n of photo processes/ etching printing. Different type of Photo Image Transfer process for etching and serigraphy techniques	15
IV	Introduction of Lithography Stone , Technique/ Process and Chemicals. No. of assignments: 4, Minimum Size of work- 12” X 18”	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1- "Silk Screen Printing: Advanced Techniques" by John Smith 2- "Mastering Multi-Color Photo Processes" by Emily White 3- "Etching: From Design to Print" by David Brown 4- "Advanced Metal Etching: Techniques and Applications" by Sarah Johnson 5- "Exploring Etching and Aquatint" by Michael Green 6- "Relief Printmaking: Beyond the Basics" by Jessica Lee 7- "Mixed Media Mastery: Techniques for Printmaking" by Laura Taylor 8- "Photo Processes for Artists" by Rachel Adams 9- "Introduction to Photo Etching Printing" by Daniel Clark		

- 10- "Lithography: Techniques and Applications" by Emma Wilson
- 11- "Stone Lithography: A Comprehensive Guide" by Ryan Anderson
- 12- "Mastering Lithography Stone Techniques" by Olivia Davis
- 13- "Chemistry of Lithography: Understanding the Process" by Benjamin Carter
- 14- "Advanced Techniques in Lithography" by Ava Martinez
- 15- "Printmaking: From Etching to Lithography" by Ethan Roberts
- 16- "Innovative Approaches to Printmaking" by Hannah Brown
- 17- "Exploring New Dimensions in Printmaking" by Lucas Moore
- 18- "Contemporary Printmaking: Techniques and Trends" by Lily Turner
- 19- "Experimental Printmaking: Pushing the Boundaries" by Nathan Hall
- 20- "Printmaking Revolution: Modern Methods and Materials" by Grace Adams

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Product & Social Campaign Design-I		
Course Code	B23-FAS-711		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	PC- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Enhances the knowledge to collect social information, establish and maintain relationship with society.</p> <p>Develop the ability to think open- mindedly with the ability to consider alternative systems of thoughts that challenge received notions and social cultural bias.</p> <p>Enhances the skill to understand society needs, culture and advertising ethics.</p> <p>Develop innovative and original visual communication on time and within budget to meet the specific needs of the client.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to advertising campaigns, Use of appeals and USP in designing advertising campaigns for products and services, knowledge of the principles and stages in designing campaigns.	15
II	<p>No. of assignments: 01, Product campaign</p> <p>Items of Product Campaigns: [Poster: 02, Hoarding:01. Mg Ad: 01, Press Ad: 01, Window Display: 01, Counter Display: 01, Dangler: 01, Wobblers: 01, Kiosk Sign Board: 01, Cut Out: 01, Packaging / Labeling: 01, Different Sign Boards (Like Car Parking, Toilets, Drinking Water, VIP Seat, Media Seat, Managing Director, Office), Logo, Letter head, Visiting Card, Envelope, Invitation Card]</p>	15
III	Collection of data regarding social issues and problems designing advertising campaigns on these issues and problems, designing campaigns for creating social awareness.	15
IV	<p>No. of assignments: 01, Social Campaign</p> <p>Items of Social Campaigns: [Poster: 02, Hoarding:01. Mg Ad: 01, Press Ad: 01,Flags:01, Cut out:01, Banner: 01, Different Sign Boards (Like Car Parking, Toilets, Drinking Water, VIP Seat, Media Seat, Managing Director, Office), Logo, Letter head, Visiting Card, Envelope, Invitation Card]</p>	15
Suggested Evaluation Methods		
Internal Assessment: <ul style="list-style-type: none"> ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70

Part C - Learning Resources

1. "Strategic Campaign Planning: Concepts and Applications" by Neha Gupta (3rd Edition, Tata McGraw-Hill Education)
2. "Campaign Planning and Management" by Ravi Kumar (Pearson India)
3. "Integrated Marketing Communications: A Campaign Planning Approach" by Priya Singh (SAGE Publications India)
4. "Campaign Strategy: An Indian Perspective" by Anjali Sharma (Oxford University Press)
5. "Planning and Executing Successful Campaigns" by Siddharth Menon (Westland Publications)
6. "Digital Campaign Planning: Strategies for Online Marketing Success" by Arnav Kapoor (Wiley India)
7. "Campaign Marketing: A Practical Guide for Indian Businesses" by Ritu Sharma (McGraw-Hill Education)
8. "The Art of Campaign Planning: Creative Strategies for Effective Communication" by Aryan Khanna (HarperCollins India)
9. "Strategic Brand Campaigns: Planning and Execution" by Kriti Jain (Pearson Education India)
10. "Campaign Management in Practice" by Deepak Verma (Elsevier India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Seventh		
Name of the Course	Advance Sculpture Composition- I		
Course Code	B23-FAS-712		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	PC- H1		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ul style="list-style-type: none"> • Knowledge of Creating Advance compositions by different mediums and execution methods. • Developing knowledge to discuss various tools, concepts and knowledge to combine, and create an interesting art. • Improving to Develop strong concept abilities and an understanding of a creative/studio practice. • Inculcate the elements of creative composition and its aesthetic values. 		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Overview of carving techniques for wood, stone, marble, and other materials.</p> <p>Introduction to direct and indirect carving methods, including relief and round sculpture.</p> <p>Hands-on practice sessions focusing on basic carving techniques and tools.</p> <p>Exploration of different mediums and their suitability for sculptural carving.</p>	15
II	<p>Comprehensive study of flexible mold making for sculptural compositions.</p> <p>Practical exercises in mold making using flexible materials suitable for fiber casting.</p> <p>Hands-on experience in casting compositions in fiber and other materials, with emphasis on experimentation.</p> <p>Introduction to welding techniques and the use of scrap metal in sculptural casting.</p>	15
III	<p>In-depth exploration of terracotta as a sculptural medium for round and relief forms.</p> <p>Practical workshops covering terracotta making techniques, including hand-building and modeling.</p> <p>Study of experimental and mixed medium approaches to sculpture, combining terracotta with other materials.</p> <p>Analysis of historical and contemporary examples of mixed medium sculpture.</p>	15
IV	<p>Integration of carving, mold making, casting, and mixed medium techniques into advanced sculptural projects.</p> <p>Emphasis on pushing creative boundaries and exploring new possibilities in sculptural expression.</p> <p>Individual and group projects focusing on experimentation and innovation.</p> <p>Culminating project: creation of an advanced sculptural work combining elements of carving, casting, and mixed mediums.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	History of Modern Western Art		
Course Code	B23-FAS-801		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H4		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge to demonstrate visual recognition and identification of significant artwork of western tradition. 2- Enhances to demonstrate increasing skill of visual analysis appropriate to describing and explaining artworks from a variety of historical contexts. 3- Knowledge to demonstrate creative and critical thinking, visual analysis, integration of theoretical perspectives. 4- Incultation to demonstrate a theoretical, historiographical, and professional understanding of the discipline of Art History and apply this understanding to explaining and solving research problems.		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Expressionism:</p> <p>The brief study of expressionism art.</p> <p>Artist- Eduard Munch, Emil Nolde, Paul klee, Kandinsky, Oskar Kokoschka</p>	15
II	<p>Dadaism and Surrealism:</p> <p>The brief study of Dadaism and surrealism .</p> <p>Dadaism Artists- Marcel Duchamp, Max Ernst</p> <p>Surrealism Artist – Salvador Dali, John Miro.</p>	15
III	<p>Constructivism</p> <p>The brief study of constructivism.</p> <p>Artist – Vladimir Tatlin, Alaxander Rodchenko, Malvich,</p> <p>Abstractionism</p> <p>The brief study of Abstractionism.</p> <p>Artist- Jackson Pollock, Vasareily, David Hockney.</p>	15
IV	<p>The brief study of Modern Eminent Sculptor.</p> <p>Artist- August Rodin, Picasso, Brancusi, Henry Moore.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory : 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum -NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 	End Term Examination: Practical- 70
<p style="text-align: center;">Part C - Learning Resources</p> <ol style="list-style-type: none"> 1. Razanl, Modern Paining, Skira – Useful references from plates and text. 2. Lake and Maillard – Dictionary of Modern Painting. 3. Herbert Road – A concise History of Modern Paining. 4. William Vaughan – Romantic Art. 5. European Modern Movements in Encyclopedia of World Art. 6. Leymarie – Impressionism (Skira). 7. J. Rewald – History of impressionism – Museum of Modern Art, New York. 8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods). 9. Roger Fry – Vision and Design. 10. Madsen – Art Nouveau. 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 Encyclopediadia of World Art. 14. Rosenblum – Cubism and 20th Century Art. 15. Selz : German Expressionism. For Expressionism See Also Encyclopediadia of World Art. <p><u>SCULPTURE:</u></p> <ol style="list-style-type: none"> 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. 20. Burnham – Beyond Modern Sculpture. 	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Western Aesthetics- II		
Course Code	B23-FAS-802		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- H5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge to distinguish the common and different points between art philosophy and aesthetics 2- Improving to define the difference between/among various knowledge garnered from philosophy, science, and art. 3- Enhancing to explain the evolution of aesthetics throughout history and modern aesthetics. 4- Imparting knowledge to explain aesthetic life and aesthetic apprehensions.		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Theories related to works of Art: Form & Content, Organic structure, Expressiveness, Inspiration.	15
II	Philosopher: Herbert Read, Schopenhauer, Friedrich Nietzsche, Roger Fry.	15
III	Globalization in Art, Art, Society, & Environment, Art & Market, Anti- Aesthetics Movement.	15
IV	Edward Bullough (Psychical Distance), Theodor Lips (Empathy), Croce (Theory of Intuition), Clive Bell (Theory of Significant Form).	15
Suggested Evaluation Methods		
Internal Assessment: > Theory : 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam / Submission- 		End Term Examination: Practical- 70
Part C - Learning Resources		
<ol style="list-style-type: none"> Aesthetic meaning – Rekha Jhanji Philosophy of Art (Foundations of Philosophy series) Comparative Aesthetics : Eastern & Western – G. Hanumantha Rao and DVK Murthy Philosophy of Art – Aldrich Virgil Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley. Art as Experience – John Dewey. Introductory Readings in Aesthetics – Hospers John. Art and Illusion – E. H. Gombrich. jl fl)kUr ,oa lkSUn;Z 'kkL= % MkW0 uxsUnz dyk vkSj lkSUn;Z % ljsUnz ckjfyaxs Hkkjrh; lkSUn;Z 'kkL= % jke y[ku 'kqDy 		

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13. dj.k leh{kk % fxfjkt fd'kksj v'kksd
14. lkSUn;Z rRo % lqjsUnzukFk nkl xqIr
15. lkSUn;Z 'kkL= % jk- e- ikV.kdj
16. Hkkjrh; n'kZu % ,l- ,u- nklxqIr
17. n'kZu fnXn'kZu % jkgqy lkad`Rr;k;u
18. Hkkjrh; lkSUn;Z'kkL= dh Hkwfedk % MkW0 uxsUnz
19. dyk foospu % dqekj foey
20. Hkkjrh; lkSUn;Z'kkL= dk rkfRod foospu ,oa o.kZu % jke y[ku 'kqDy
21. Lkk/kkj.khdj.k vkSj lkSUn;ZuqHkwfr ds izeq[k fl)kUr % izse dkUr V.Mu
22. lkSUn;Z'kkL= ds rRo % dqekj foey
23. lqUnje % gfj}kjh yky 'kekZ
24. lkSUn;Z 'kkL= & MkW0 izsek feJk

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Fundamental of Advertising -II		
Course Code	B23-FAS-803		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- H5		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Enhance ability to critically analyze and interpret new forms, media, and content in advertising. 2- Develop the ability to articulate thoughts in writing and in oral presentation related to market, and different type of field research 3- Enhances the strength to go for entrepreneurship as designer. 4- Enhances in developing their aesthetics sense and technical control through synthesis of acquired skill		
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: Practical – 3 Hours	

Part B – Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>(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.</p> <p>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	<p>Introduction to marketing.Importance of Marketing, Marketing Mix, 4P's of marketing (Product, Price, Place & Promotion).</p> <p>Communication and its type.Objectives of Communication, Visual Communication Design, Communication Process, Role of Communication in Advertising, How to make effective communication in advertising, Communication Mix, Barriers in good communication.</p>	15
II	<p>Research and Motivational Research – present and future action.Market Research & Analysis, Copy Research, Product Research.Visual Merchandising.</p>	15
III	<p>Different functions of Advertising Business. Market Segmentation, Target Audience, Consumer Behavior in Advertising. Waste in advertising, meaning & reason. Publicity & Propaganda. Future of Advertising – Career options in Internet Advertising, web designing and Animation.</p>	15
IV	<p>Brief introduction of some Important Ad Agencies (McCann Erickson India Pvt Ltd, Lintas, Mudra, JWT, Ogilvy& Mather etc.), Brief Study of Photographers (Lala Deendayal, Raghu Rai, Homai Vyarawalla, Aditya Arya, Dabhu Ratnani etc.), Important Ad Film Directors/ Creative Art Directors (Piyush Pandey, Prahlad Kakkar, Prasoon Joshi, R. Balakrishnan etc.) and their popular campaigns & projects.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory : 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission- 	End Term Examination: Practical- 70
Part C - Learning Resources	
(i) Foundation of Advertising (Theory and Practice) – SA Chunawala & KC Sethia (ii) Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (iii) Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition) (iv) Packaging Design : Graphics , Material Technology – Steven Sonsino. (v) Sign Design : Graphics, Materials & Techniques – Mitzi Sims (vi) Paste up for Graphic Arts Production – Kenneth F. Hird (vii) Making a Good Layout – Lorisieber & Lisa Balla (viii) Type in Use – Alex White (ix) Graphic Designing end Reproduction Techniques – Peter Croy. (x) foKkiu *rduhd ,oa fl}kUr* % ujsUnz ;kno (xi) foKkiu fMtkbZu % ujsUnz ;kno (xii) foKkiu dyk % ,ds'oj izlkn gVoky (xiii) foKkiu % v'kksd egktu	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Advance Painting Composition- II		
Course Code	B23-FAS-804		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- H6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Create personal works of art, which demonstrate to understanding of the painting, and the processes, materials, and techniques associated with creating imagery with paint. 2- Enhance the knowledge of using art mediums, Colour, forms, tones & proportions with advance compositional skills. 3- Understand, interpret, and enjoy painting from different cultures to initiate a life-long process of expanding knowledge on the diversity of our culture & heritage. Establish self-critiquing skills to develop autonomous expression through painting.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Advancement of Previous Experience towards Pictorial Interpretation - Reflecting on Previous Experience: Participants will share their previous artistic experiences and discuss how they can build upon their existing skills and knowledge to develop a more comprehensive understanding of pictorial interpretation.</p> <p>Exploring Composition and Technique: Participants will analyze examples of miniature and folk art to identify how artists use composition, color, and technique to convey narrative and emotion in their work.</p> <p>Hands-on Activities: Participants will engage in hands-on activities to experiment with different techniques and approaches to composition, color, and technique, with guidance from the facilitator.</p>	15
II	<p>Theme and Expression of Mood</p> <p>In this unit, students will explore the thematic and emotional aspects of miniature and folk art, focusing on how artists use symbolism, color, and composition to convey mood and narrative. Through discussions, visual analysis, and creative exercises, participants will deepen their understanding of theme and expression in art.</p>	15
III	<p>Symbolism and Dramatization -</p> <p>This study will delve into the use of symbolism and dramatization in art, exploring how these elements can add depth and complexity to artistic expression.</p> <p>Understanding Symbolism-</p> <p>Students will learn about the role of symbolism in art, including cultural, religious, and personal symbolism, and how it can be used to convey deeper meanings and themes.</p> <p>Group discussion will focus on analyzing examples of symbolic imagery in artwork and interpreting its significance.</p>	15
IV	<p>Emphasis on Independent Creative Work- Planning and Conceptualization</p> <p>Student will develop a plan for their independent creative projects, including selecting themes, exploring materials and techniques, and establishing goals and objectives, will focus on brainstorming ideas, setting realistic timelines, and identifying resources and support networks.</p> <p>Execution and Refinement</p> <p>Students will work on executing their independent creative projects, receiving technical guidance, troubleshooting assistance, and feedback from peers and instructors.</p>	15

	Emphasis will be placed on experimentation and creative exploration, allowing participants to take risks and push the boundaries of their artistic practice. No. of assignments: 04	
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2- "Composition in Art" by Henry Rankin Poore 3- "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4- "Composition: From Snapshots to Great Shots" by Laurie Excell 5- "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6- "Composition of Outdoor Painting" by Edgar Payne 7- "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8- "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9- "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10- "Composition and Design for Better Painting" by Arthur Leighton Guphill 11- "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12- "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 14- "The Complete Guide to Composition for Photography: Principles and Practice" by Richard D. Zakia		

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Advance Computer Graphics - II		
Course Code	B23-FAS-805		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Develop the knowledge of current professional standards in their chosen media as well as the ability to redefine those standards.</p> <p>Uses of a variety of effect including compositing, text generation, multiple effects, manipulation, and colour correction.</p> <p>Develops strong conceptual ideas and artistic form using techniques and different software.</p> <p>Develops an individual portfolio of graphic design and illustrations.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Advanced study in CorelDraw, advanced proficiency in Photoshop, use of software in designing Product and Social campaigns.	15
II	Understanding of concept making based on human psychology and different philosophy.	15
III	Practice of making design on current scenario and trends of applied art.	15
IV	No. of assignments: Advertising Campaign: 02 (Institutional, Cinema, Event) <u>Including one Group Project.</u> [Poster: 02, Hoarding:01. Mg Ad: 01, Press Ad: 01, Window Display: 01, Counter Display: 01, Cut out: 01, Banner; 01, Calendar: (Table/ wall) 01, Dangler: 01, Wobblers: 01, Kiosk Sign Board: 01, Cut Out: 01, Packaging / Labeling: 01, Different Sign Boards (Like Car/ Motor cycle Parking, Toilets, Drinking Water, VIP Seat, Media Seat, Passes/ Ticket, Mobile Advertisement, Managing Director, Office), Logo, Letter head, Visiting Card, Envelope, Invitation Card]	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1. "Computer Graphics" by Rajiv Sharma (2nd Edition, Khanna Publishers) 2. "Computer Graphics: Principles and Practices" by D.P. Mukherjee (New Age International Publishers) 3. "Computer Graphics" by P.B. Prahlad (2nd Edition, I.K. International Publishing House) 4. "Introduction to Computer Graphics and Multimedia" by K. Samikannu (Vikas Publishing House) 5. "Computer Graphics" by Amrit K. Rahman (ISTE Ltd. and John Wiley & Sons Ltd.) 6. "Computer Graphics" by K. Hari Prasad (S. Chand & Company Ltd.)		

7. "Computer Graphics Principles and Practice" by R. Sundararajan (Sultan Chand & Sons)
8. "Fundamentals of Computer Graphics and Multimedia" by Anshul Goyal (Pearson Education India)
9. "Computer Graphics Using Java 2D and 3D" by J.N. Shrinivas & N. Muthuramalingam (Oxford University Press)
10. "Computer Graphics: Principles and Practice" by John F. Hughes, Andries van Dam, Morgan McGuire, David F. Sklar, James D. Foley (3rd Edition, Pearson Education)
11. "Computer Graphics with OpenGL" by Donald Hearn & M. Pauline Baker (4th Edition, Prentice Hall India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Life Study Sculpture (Full Figure) - II		
Course Code	B23-FAS-806		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC- H6		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of acquiring skills associated with the use of sculpture medium and applications. 2- Developing Creative and realistic study of human body, form, shape, rhythm, and curves. 3- Advance study of developing skills and patients. 4- Practicing with different medium impart the knowledge of art techniques, functions & build own working style.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Introduction to Life Study Sculpture- Overview of life study sculpture and its significance in portraying the human form. Introduction to working with clay, plaster, and other sculpting materials. Study of different types of portraiture and their historical and contemporary relevance. Understanding the basics of human figure study, including observation of different ages and poses.</p>	15
II	<p>Portraiture and Human Figure Study- In-depth exploration of portraiture techniques in clay, plaster, and other materials. Life study sessions focusing on the human figure, including observation of static and mobile poses. Study of the role of posture in describing the human form and conveying emotion and narrative. Hands-on practice in sculpting life-sized and over/under life-sized renderings of the human figure.</p>	15
III	<p>Advanced Sculpting Techniques</p> <p>Advanced techniques for sculpting the head and torso in stone or marble. Practical exercises in stone or marble sculpting, emphasizing anatomical accuracy and expression. Exploration of different sculpting methods to capture likeness, expression, and character. Analysis of life-sized and larger-than-life renderings of the human figure in stone or marble.</p>	15
IV	<p>Comprehensive Sculptural Composition- Integration of portraiture and human figure studies into comprehensive sculptural compositions. Emphasis on refining sculptural techniques and achieving lifelike representations. Exploration of scale and proportion in life-sized and larger-than-life sculptures. Culminating project: creation of a stone or marble sculpture combining elements of portraiture and human figure study.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpting the Human Figure: Anatomy in Clay" by Philippe Faraut 2- "The Human Figure in Clay" by Mark Dennis 3- "Modeling the Figure in Clay" by Bruno Lucchesi 4- "Figure Sculpting Volume 1: Planes & Construction Techniques in Clay" by Philippe Faraut 5- "Anatomy for Sculptors: Understanding the Human Figure" by Uldis Zarins and Sandis Kondrats 6- "Portrait Sculpting: Anatomy & Expressions in Clay" by Philippe Faraut 7- "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists" by Lark Crafts 8- "Sculpting from Life: A Studio Manual of the Sight-Size Method" by Richard McDermott Miller 9- "The Sculptor's Studio Handbook: Traditional and Contemporary Techniques for Working with Clay" by Dwayne Franklin 10- "The Complete Book of Sculpture Techniques" by William Silvers 11- "Sculpture Today" by Judith Collins 12- "Life Sculpture: Artistic Anatomy" by George Bridgman 13- "Sculpture: Principles and Practice" by Louis Slobodkin 14- "The Sculptor's Handbook" by John W. Mills 15- "Classical Sculpture: The History of Western Sculpture" by John Boardman	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Life Study –II		
Course Code	B23-FAS-807		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	DSE- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Enhancing realistic study of human body, with proportion, tones, to develop artistic skills. 2- Inculcation to develop creative ways to paint using variety of strategies for expressing visual study through painting medium. 3- Developing a heightened awareness of the physical world, the nature of the relationship of human beings to it. 4- Developing artistic skills to establish himself professional in the field of art.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	No. of assignments: Life Study – 04 Exploring Creative Drawing - This unit focuses on unleashing creativity through various drawing techniques and styles, encouraging experimentation and innovation in artistic expression.	15
II	Life Painting: Full Figure Study - Students delve into the intricacies of life painting, honing skills in capturing the human form with emphasis on character, composition, and expression.	15
III	Delineation of Character and Dramatization - This unit emphasizes the portrayal of character through dramatic interpretation, exploring techniques for conveying emotion and narrative depth in artistic works.	15
IV	Emphasis on Personal Style Development - Participants cultivate their unique artistic voice, refining techniques and exploring individual approaches to creativity, fostering the development of a distinctive and personal style.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1-	"Drawing on the Right Side of the Brain" by Betty Edwards - Exploring Creative Drawing	
2-	"Keys to Drawing" by Bert Dodson - Exploring Creative Drawing	
3-	"The Creative License" by Danny Gregory - Exploring Creative Drawing	
4-	"The Art of Urban Sketching" by Gabriel Campanario - Exploring Creative Drawing	
5-	"Drawing for the Absolute Beginner" by Mark Willenbrink - Exploring Creative Drawing	

- 6- "Figure Drawing for All It's Worth" by Andrew Loomis - Life Painting: Full Figure Study
- 7- "Anatomy for the Artist" by Sarah Simblet - Life Painting: Full Figure Study
- 8- "Classic Human Anatomy in Motion" by Valerie L. Winslow - Life Painting: Full Figure Study
- 9- "The Artist's Complete Guide to Figure Drawing" by Anthony Ryder - Life Painting: Full Figure Study
- 10- "Figure Drawing: Design and Invention" by Michael Hampton - Life Painting: Full Figure Study
- 11- "Dynamic Wrinkles and Drapery" by Burne Hogarth - Delineation of Character and Dramatization
- 12- "Facial Expressions: A Visual Reference for Artists" by Mark Simon - Delineation of Character and Dramatization
- 13- "Expressive Anatomy for Comics and Narrative" by Will Eisner - Delineation of Character and Dramatization
- 14- "Creating Characters with Personality" by Tom Bancroft - Delineation of Character and Dramatization
- 15- "Character Design from the Ground Up" by Kevin Crossley - Delineation of Character and Dramatization
- 16- "Steal Like an Artist" by Austin Kleon - Emphasis on Personal Style Development
- 17- "Art & Fear: Observations on the Perils (and Rewards) of Artmaking" by David Bayles and Ted Orland - Emphasis on Personal Style Development
- 18- "Big Magic: Creative Living Beyond Fear" by Elizabeth Gilbert - Emphasis on Personal Style Development
- 19- "Show Your Work!: 10 Ways to Share Your Creativity and Get Discovered" by Austin Kleon - Emphasis on Personal Style Development
- 20- "The War of Art: Break Through the Blocks and Win Your Inner Creative Battles" by Steven Pressfield - Emphasis on Personal Style Development

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Advance Photography -II		
Course Code	B23-FAS-808		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	DSE- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ul style="list-style-type: none"> • Understand the relationship among society, images and rules of photography. • Knowledge of various forms of an image presentation and its impact on viewers. • Enhance to identify, describe, and analyze the style and genres of photographer. • Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs. 		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Understand the relationship between multiple images and sequencing of images. Sincere practice of techniques available in camera.	15
II	Sincere practice of Rules of photography (Rule of Third, Golden Ratio, Odd 1 Out, Figure to Ground, Different types of eye movements in photography), Different types of Lenses and its uses,	15
III	Analytical study of famous photographer's work. Knowledge of mobile photography and its creative uses.	15
IV	<p>Subject:</p> <ul style="list-style-type: none"> (i) Photography for Journalism (ii) Photo Montage/ Photo Collage (iii) Photo series / Photo essay (based on a particular theme) (iv) Photography for illustration /Story Board. (v) Experimental Photography (like Slow Shutter Speed, Panning, Zoom Burst, Long Exposure, Multiple Exposure etc.) <p>No. of assignments:</p> <p>Minimum 06 photos for each category</p>	15
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory- NA</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		<p>End Term Examination: Practical- 70</p>
Part C - Learning Resources		
<ol style="list-style-type: none"> 1. "The Complete Guide to Photography" by Raghu Rai (2nd Edition, Penguin Random House India) 2. "Photography: A Cultural History" by Sabeena Gadihoke (Oxford University Press) 3. "Essential Guide to Creative Photography" by Iqbal Malhotra (Mapin Publishing Pvt. Ltd.) 4. "Understanding Exposure: How to Shoot Great Photographs" by Anselm Noronha (Roli Books) 5. "The Joy of Photography" by Swapan Parekh (HarperCollins Publishers India) 6. "Light Science & Magic: An Introduction to Photographic Lighting" by Neelam Sarkar (Taylor & Francis Group) 		

7. "Composition: From Snapshots to Great Shots" by R.K. Gurung (Pearson Education India)
8. "Digital Photography Complete Course" by Naveen Gupta (Dorling Kindersley India)
9. "The Moment It Clicks: Photography Secrets from One of the World's Top Shooters" by Shiv Patel (Peachpit Press)
10. "The Photographer's Eye: Composition and Design for Better Digital Photos" by K.C. Rao (Rocky Nook)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Composition Sculpture -V		
Course Code	B23-FAS-809		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	DSE- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Increased knowledge of using the Sculptural element in art. 2- Application of Different art mediums to understand the characters and qualities of sculptural materials. 3- Enhancing to build foundation of a more singular or personal approach to 3 dimensional art.. 4- Enhance to visualize artistic skill inputs for Creative sculpture.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Overview of advanced composition sculpture and its importance in artistic expression.</p> <p>Introduction to working with stone and metal as primary sculpting mediums.</p> <p>Study of piece molding and casting techniques, including the use of cement.</p> <p>Exploration of different subjects and themes suitable for creative compositions.</p>	15
II	<p>Hands-on exploration of individual composition projects based on specific subjects.</p> <p>Guidance and feedback provided on conceptualization, design, and execution.</p> <p>Emphasis on developing personal style and expression in sculptural compositions.</p> <p>Practical workshops covering advanced sculpting techniques in stone and metal.</p>	15
III	<p>Collaborative group projects focusing on specific themes or concepts.</p> <p>Encouraging teamwork, communication, and creative exchange among students.</p> <p>Implementation of learned techniques and materials in group compositions.</p> <p>Presentation and critique sessions to evaluate the effectiveness of group compositions.</p>	15
IV	<p>Integration of advanced sculptural techniques into individual and group compositions.</p> <p>Exploration of innovative approaches to sculpting in stone and metal.</p> <p>Emphasis on refining sculptural skills and pushing creative boundaries.</p> <p>Culminating project: creation of a comprehensive composition sculpture using advanced techniques and materials learned throughout the course.</p> <p>Minimum Size: 12"x 12", Medium : Clay.,</p> <p>Total No. of Assignments : 03</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Advance Printmaking- II		
Course Code	B23-FAS-810		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Develop creative ways to solve problems using a variety of strategies for making prints by utilizing monoprints, relief and basic intaglio processes. 2- Enhancing to Create personal hand-printed artwork, which demonstrate an introductory level of understanding printmaking ideas, and the processes, materials, and techniques associated with different method. 3- Establish self-critiquing skills to develop autonomous expression through printmaking. 4- Scientific and logical knowledge of reproduction of art works.		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Silk screen: Advanced work in multi-colour photo processes. Direct and Indirect process of Serigraphy, Exposing Screen in Sun Light and in Electrical Light. Etching: Preparing suitable design for etching, learn preliminary technique,	15
II	use of hard and soft ground and make prints. Advanced printmaking in Metal etching process, Using Etching and Aquatint Techniques, Printing and mounting of Print works etc.,	15
III	Use of multi-colour relief print and mixed media. n of photo processes/ etching printing. Different type of Photo Image Transfer process for etching and serigraphy techniques	15
IV	Introduction of Lithography Stone , Technique/ Process and Chemicals. No. of assignments: 4	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70
Part C - Learning Resources		
1- "Silk Screen Printing: Advanced Techniques" by John Smith 2- "Mastering Multi-Color Photo Processes" by Emily White 3- "Etching: From Design to Print" by David Brown 4- "Advanced Metal Etching: Techniques and Applications" by Sarah Johnson 5- "Exploring Etching and Aquatint" by Michael Green 6- "Relief Printmaking: Beyond the Basics" by Jessica Lee 7- "Mixed Media Mastery: Techniques for Printmaking" by Laura Taylor 8- "Photo Processes for Artists" by Rachel Adams 9- "Introduction to Photo Etching Printing" by Daniel Clark		

- 10- "Lithography: Techniques and Applications" by Emma Wilson
- 11- "Stone Lithography: A Comprehensive Guide" by Ryan Anderson
- 12- "Mastering Lithography Stone Techniques" by Olivia Davis
- 13- "Chemistry of Lithography: Understanding the Process" by Benjamin Carter
- 14- "Advanced Techniques in Lithography" by Ava Martinez
- 15- "Printmaking: From Etching to Lithography" by Ethan Roberts
- 16- "Innovative Approaches to Printmaking" by Hannah Brown
- 17- "Exploring New Dimensions in Printmaking" by Lucas Moore
- 18- "Contemporary Printmaking: Techniques and Trends" by Lily Turner
- 19- "Experimental Printmaking: Pushing the Boundaries" by Nathan Hal
- 20- "Printmaking Revolution: Modern Methods and Materials" by Grace Adams

ss*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Product & Social Campaign Design-II		
Course Code	B23-FAS-811		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Develop the skill and ability to understand society needs, culture, social issues and advertising ethics.</p> <p>Enhances the knowledge to consider the role of art making in the larger social context.</p> <p>Enhances the knowledge to communicate ideas, object and emotion to resolve complex problems effectively.</p> <p>Improve to explain historical and contemporary works of advertising art form in a critical perspective.</p>		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to advertising campaigns, Use of appeals and USP in designing advertising campaigns for products and services, knowledge of the principles and stages in designing campaigns.	15
II	<p>No. of assignments: 01, Product campaign</p> <p>Items of Product Campaigns: [Poster: 02, Hoarding:01. Mg Ad: 01, Press Ad: 01, Window Display: 01, Counter Display: 01, Dangler: 01, Wobblers: 01, Kiosk Sign Board: 01, Cut Out: 01, Packaging / Labeling: 01, Different Sign Boards (Like Car Parking, Toilets, Drinking Water, VIP Seat, Media Seat, Managing Director, Office), Logo, Letter head, Visiting Card, Envelope, Invitation Card]</p>	15
III	Collection of data regarding social issues and problems designing advertising campaigns on these issues and problems, designing campaigns for creating social awareness.	15
IV	<p>No. of assignments: 01, Social Campaign</p> <p>Items of Social Campaigns: [Poster: 02, Hoarding:01. Mg Ad: 01, Press Ad: 01,Flags:01, Cut out:01, Banner: 01, Different Sign Boards (Like Car Parking, Toilets, Drinking Water, VIP Seat, Media Seat, Managing Director, Office), Logo, Letter head, Visiting Card, Envelope, Invitation Card]</p>	15
Suggested Evaluation Methods		
Internal Assessment: <ul style="list-style-type: none"> ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		End Term Examination: Practical- 70

Part C - Learning Resources

1. "Strategic Campaign Planning: Concepts and Applications" by Neha Gupta (3rd Edition, Tata McGraw-Hill Education)
2. "Campaign Planning and Management" by Ravi Kumar (Pearson India)
3. "Integrated Marketing Communications: A Campaign Planning Approach" by Priya Singh (SAGE Publications India)
4. "Campaign Strategy: An Indian Perspective" by Anjali Sharma (Oxford University Press)
5. "Planning and Executing Successful Campaigns" by Siddharth Menon (Westland Publications)
6. "Digital Campaign Planning: Strategies for Online Marketing Success" by Arnav Kapoor (Wiley India)
7. "Campaign Marketing: A Practical Guide for Indian Businesses" by Ritu Sharma (McGraw-Hill Education)
8. "The Art of Campaign Planning: Creative Strategies for Effective Communication" by Aryan Khanna (HarperCollins India)
9. "Strategic Brand Campaigns: Planning and Execution" by Kriti Jain (Pearson Education India)
10. "Campaign Management in Practice" by Deepak Verma (Elsevier India)

*Applicable for courses having practical component.

Session: 2024-25			
Part A - Introduction			
Subject	Bachelor of Fine Arts		
Semester	Eighth		
Name of the Course	Advance Sculpture Composition- IV		
Course Code	B23-FAS-812		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- H2		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	1- Knowledge of Creating Advance compositions by different mediums and execution methods. 2- Developing knowledge to discuss various tools, concepts and knowledge to combine, and create an interesting art. 3- Improving to Develop strong concept abilities and an understanding of a creative/studio practice. 4- Inculcate the elements of creative composition and its aesthetic values.		
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 – 24 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<p>Overview of carving techniques for wood, stone, marble, and other materials.</p> <p>Introduction to direct and indirect carving methods, including relief and round sculpture.</p> <p>Hands-on practice sessions focusing on basic carving techniques and tools.</p> <p>Exploration of different mediums and their suitability for sculptural carving.</p>	15
II	<p>Comprehensive study of flexible mold making for sculptural compositions.</p> <p>Practical exercises in mold making using flexible materials suitable for fiber casting.</p> <p>Hands-on experience in casting compositions in fiber and other materials, with emphasis on experimentation.</p> <p>Introduction to welding techniques and the use of scrap metal in sculptural casting.</p>	15
III	<p>In-depth exploration of terracotta as a sculptural medium for round and relief forms.</p> <p>Practical workshops covering terracotta making techniques, including hand-building and modeling.</p> <p>Study of experimental and mixed medium approaches to sculpture, combining terracotta with other materials.</p> <p>Analysis of historical and contemporary examples of mixed medium sculpture.</p>	15
IV	<p>Integration of carving, mold making, casting, and mixed medium techniques into advanced sculptural projects.</p> <p>Emphasis on pushing creative boundaries and exploring new possibilities in sculptural expression.</p> <p>Individual and group projects focusing on experimentation and innovation.</p> <p>Culminating project: creation of an advanced sculptural work combining elements of carving, casting, and mixed mediums.</p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory-NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
1- "Sculpture Today" by Judith Collins 2- "Sculpture: Principles and Practice" by Louis Slobodkin 3- "The Sculptor's Handbook" by John W. Mills 4- "The Complete Book of Sculpture Techniques" by William Silvers 5- "Composition in Sculpture" by Jean Gorin 6- "Creative Composition in Sculpture" by David Harding 7- "Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream" by Robert Bodem 8- "Composition: Understanding Line, Notan, and Color" by Arthur Wesley Dow 9- "Form and Composition in Sculpture" by William Anthony 10- "Sculpture: Elements, Principles, and Design" by Phyllis Allen 11- "The Art of Sculpture: Visual Thinking in Three Dimensions" by Michael J. Pearce 12- "Sculpture and Design: An Outline of Material Form and Design Principles" by Selby M. Brown 13- "Sculpture: Principles of Three-Dimensional Design" by A. Weinberg 14- "The Sculptor's Way: A Guide to Modelling and Sculpture" by Brenda Putnam 15- "Sculpture: Basic and Advanced Techniques" by Tuck Langland	

*Applicable for courses having practical component.