

Course structure for Four Year BFA in Painting

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	Ability Enhancement Compulsory Course (AEC) (4)	Skill Enhancement Course (SEC) (3)	VAC (2)	Internship (1)	Dissertation/ Research Project (ADL)
	Credit	20 x 4 = 80	8 x 4 = 32	3 x 3 = 9	4 x 2 = 8	3 x 3 = 9	2 x 4 = 8	1 x 2 = 2	3 x 4 = 12
1st		FCMIN1014: Fundamentals of Painting (Practical)	FCMIN1024: Fundamentals of Print Making (Practical)	FCIDC1013: FUNDAMENTAL OF ART - I(Theory)	---	FCSEC1013: Drawing-I (Practical)	FCVAC1014: Art of the Prehistoric period-I (Theory)	---	---
2nd		FCMIN1034: Fundamentals of Design 2D-I (Practical)	FCMIN1044: Fundamentals of Modeling 3D (Practical)	FCIDC1013: FUNDAMENTAL OF ART-II (Theory)	---	FCSEC1013: Drawing- II (Practical)	FCVAC1014: Art of the Prehistoric period-II (Theory)	----	-----
3rd		PNTMAJ2014: Composition-I (Practical)	PNTMIN2014: Painting From Life-I (Practical)	PNTIDC2013: Method & Materials	---	PNTSEC2013: Collage in Paper (Practical)	----	----	-----
	PNTMAJ2024: Indian Art-I (Theory)								
4th		PNTMAJ2034: Composition Painting –II (Practical)	PNTMIN2024: Miniature Composition-I (Practical)	---	---	----	----	PNTINT2012: Art Internship	---
	PNTMAJ2044: Still Life Study (Practical)								
	PNTMAJ2054: Western Art-I (Theory)								

Course structure for Four Year BFA in Graphic Art

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	Ability Enhancement Compulsory Course (AEC) (4)	Skill Enhancement Course (SEC) (3)	VAC (2)	Internship (1)	Dissertation/ Research Project (ADL)
	Credit	20 x 4 = 80	8 x 4 = 32	3 x 3 = 9	4 x 2 = 8	3 x 3 = 9	2 x 4 = 8	1 x 2 = 2	3 x 4 = 12
1st		FCMIN1014: Fundamentals of Painting (Practical)	FCMIN1024: Fundamentals of Print Making (Practical)	FCIDC1013: FUNDAMENTAL OF ART - I(Theory)	---	FCSEC1013: Drawing-I (Practical)	FCVAC1014: Art of the Prehistoric period-I (Theory)	---	---
2nd		FCMIN1034: Fundamentals of Design 2D-I (Practical)	FCMIN1044: Fundamentals of Modeling 3D (Practical)	FCIDC1013: FUNDAMENTAL OF ART-II (Theory)	---	FCSEC1013: Drawing- II (Practical)	FCVAC1014: Art of the Prehistoric period-II (Theory)	----	-----
3rd		GARMAJ2014: Graphic Composition (Practical)	GRAMIN2014: Composition-I (Practical)	GARIDC2013: Method & Materials	---	GARSEC2013: Wood Cut (Practical)	----	----	-----
		GARMAJ2024: Indian Art-I (Theory)							
4th		GARMAJ2034: Lithography – I (Practical)	GARMIN2024: Composition-II	---	---	---	---	PNTINT2012: Art Internship	----
		GARMAJ2044: Etching – I							
		GARMAJ2054: Western Art-I (Theory)							

Course structure for Four Year BFA in Applied Art

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	Ability Enhancement Compulsory Course (AEC) (4)	Skill Enhancement Course (SEC) (3)	VAC (2)	Internship (1)	Dissertation/ Research Project (ADL)
	Credit	20 x 4 = 80	8 x 4 = 32	3 x 3 = 9	4 x 2 = 8	3 x 3 = 9	2 x 4 = 8	1 x 2 = 2	3 x 4 = 12
1st		FCMIN1014: Fundamentals of Painting (Practical)	FCMIN1024: Fundamentals of Print Making (Practical)	FCIDC1013: FUNDAMENTAL OF ART - I(Theory)	---	FCSEC1013: Drawing-I (Practical)	FCVAC1014: Art of the Prehistoric period-I (Theory)	---	---
2nd		FCMIN1034: Fundamentals of Design 2D-I (Practical)	FCMIN1044: Fundamentals of Modeling 3D (Practical)	FCIDC1013: FUNDAMENTAL OF ART-II (Theory)	---	FCSEC1013: Drawing- II (Practical)	FCVAC1014: Art of the Prehistoric period-II (Theory)	----	-----
3rd		AARMAJ2014: Graphic Design- I (Practical)	AARMIN2014: Drawing & Illustration (Practical)	AARIDC2013: Method & Materials (Theory)	---	AARSEC2013: Poster (Practical)	----	----	-----
		AARMAJ2024: Indian Art-I (Theory)			---		-----		
4th		AARMAJ2034: Graphic Design- II (Practical)	AARMIN2044: Photography-I (Practical)	---	---	---	--	PNTINT2012: Art Internship	---
		AARMAJ2044: Drawing & Illustration (Practical)		---	---	---	--		
		AARMAJ2054: Western Art-I (Theory)		---	---	---	--		

Course structure for Four Year BFA in Sculpture

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	Ability Enhancement Compulsory Course (AEC) (4)	Skill Enhancement Course (SEC) (3)	VAC (2)	Internship (1)	Dissertation/ Research Project (ADL)
	Credit	20 x 4 = 80	8 x 4 = 32	3 x 3 = 9	4 x 2 = 8	3 x 3 = 9	2 x 4 = 8	1 x 2 = 2	3 x 4 = 12
1st		FCMIN1014: Fundamentals of Painting (Practical)	FCMIN1024: Fundamentals of Print Making (Practical)	FCIDC1013: FUNDAMENTAL OF ART - I(Theory)	---	FCSEC1013: Drawing-I (Practical)	FCVAC1014: Art of the Prehistoric period-I (Theory)	---	---
2nd		FCMIN1034: Fundamentals of Design 2D-I (Practical)	FCMIN1044: Fundamentals of Modeling 3D (Practical)	FCIDC1013: FUNDAMENTAL OF ART-II (Theory)	---	FCSEC1013: Drawing- II (Practical)	FCVAC1014: Art of the Prehistoric period-II (Theory)	----	-----
3rd		SCLMAJ2014: Composition-I (Practical)	SCLMIN2014: Sculpture Composition-I (Practical)	SCLIDC2013: Method & Materials (Theory)	---	SCLSEC2013: Relief Sculpture (Practical)	----	----	-----
		SCLMAJ2024: Indian Art-I (Theory)							
4th		SCLMAJ2034: Composition-II (Practical)	SCLMIN2024: Sculpture Composition-II (Practical)	---	---	---	--	PNTINT2012: Art Internship	---
		SCLMAJ2044: Portrait Study (Practical)							
		SCLMAJ2054: Western Art-I (Theory)							

Program Outcomes (PO) of Bachelor of Fine Arts

PO 1.Creativity & Innovation: BU BFA graduates will be able to approach their work in imaginative ways characterized by a high degree of experimentation, risk-taking, and divergent thinking, and be able to produce work that challenges convention.

PO 2.Skill & Technique: BU BFA graduate students will be able to produce works of art or design that demonstrate comprehensive knowledge of their particular area of study and indicate their capacity to succeed as creative professionals.

PO 3.Visual Literacy and Fluency: BU BFA graduate students will be able to analyze, interpret, contextualize, evaluate, and create visual materials in both physical and digital formats with well-articulated formal and conceptual choices.

PO 4.Collaboration: BU BFA graduate students will be able to constructively share ideas, work effectively in teams, and collectively create with others.

PO 5.Social Responsibility: BU BFA graduate students will be able to demonstrate an awareness of the social and environmental impacts of art and design, produce creative, sustainable, and ethical solutions in their work, and bring positive change to their communities.

PO 6.Critical Thinking: BU BFA graduate students will be able to identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.

PO 7.Written & Oral Communication: BU BFA graduate students will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing.

PO 8.Information Literacy: BU BFA graduate students will be able to assemble, evaluate, and ethically use information from diverse sources to accomplish a specific purpose.

PO 9. Quantitative Reasoning: BU BFA graduates will be able to analyze, interpret, and communicate quantitative information in a variety of formats, and solve relevant quantitative problems using appropriate methods.

PO 10.Production: BU BFA graduate students will be able to select and use appropriate making and manufacturing processes in your own work specially Applied Arts and Sculpture courses with an understanding of the potential of new technologies.

Program Specific Outcomes (PSO) of Bachelor of Fine Arts

PSO-1: Bachelor of Fine Arts- After completing graduation, the students will be equipped with creative and technical skills in various domains of Fine Arts. This will enable them to be employed globally. Fine Arts Students will be able to generate employment for others. Thus, rather being job seekers they will be job providers by running their own ventures.

PSO-2: Painting- This specialization offered to the students in last year will enhance their knowledge in the field of Painting. Students will be expert in the specific domain of Painting and all other Fine Arts related fields. With the painting, a student can become Art Director, Art Directors are the upper level executives who design and direct, art works graphics.

PSO-3: Graphic Art- Develops professional skills in students, based on research in various styles of printmaking and related technologies along with shaping the overall personality of the student. Provides the student an opportunity to experience and explore their original and creative skills through various medium and technologies. Understand and make use the nature and basic concepts of print, electronic and new media production.

PSO-4: Applied Arts- This specialization offered to the students to enhance their knowledge in the field of 2D Animation & Graphic Design. Students will be expert in the specific domain of Graphics Design, 2D animation and work in Films, Games, Design Companies and all other related fields. This specialization offered to the students to enhance their knowledge in the field of Advertising and different media of Advertising like Print media, Broad cast media etc.

PSO-5: Sculpture- This specialization offered to the students to enhance their skill and knowledge in the field of Sculpturing. It will enhance their skills in both Creative and knowledge of different mediums like stone, wood, metal etc. Sculpture artist can work on Public Art Installations and create commissioned work for various businesses, art organizations. They also may teach Sculpture Art, Restore works of Art, and create Sculpture reproductions and Models for televisions and films.

FOUR YEAR UNDER GRADUATE PROGRAMME
Contents of Courses for Bachelor of Fine Arts (BFA)
I SEMESTER- BFA- 1st YEAR (FOUNDATION)

Sl. No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MINOR	FCMIN101	Fundamentals of Painting-I (P)	4	70	30	100
2.	MINOR	FCMIN102	Fundamentals of Print Making (P)	4	70	30	100
3.	IDC	FCIDC101	Fundamental of Arts-I	3	50	0	50
4.	AEC	FCAEC101	Communicative English/Hindi/MIL/	2	50	0	50
5.	SEC	FCSEC101	Drawing Study –I (P)	3	50	0	50
6.	VAC	FCVAC101	Art of the Prehistoric period (T)	4	70	30	100
			Total	20	360	90	450

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 1st SEMESTER**

Course Title : Fundamentals of Painting (Practical)
Course Code : FCMIN1014
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

Students will learn exploration of Line, Study of forms in nature, single objects and the group of objects in line and shape. Sketching practice will be introduced. Introduction to colors, understanding value, tone, intensity, mixing etc. in three dimensions, composition based on studies from nature. The objective of this course is to acquire experience in basic knowledge to explore painting techniques. Structured exercises on painting include basic color theory and pictorial composition, which enables students to be confident in the use and manipulation of color. It also provides a clear idea of different painting techniques, like water color, Tempera and opaque color.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Understanding the color and its possibilities. Practical approach to primary, secondary and other colors to develop a clear perception about painting work. Painting from objects and nature study of colors, forms, perspective, tone and texture. Experimenting with vibrant, fluorescent colors passionate sophistication of opaque and transparent colors, draw and paint with transparent or opaque color on a theme (from memory & Nature)	2	--	6	8
MODULE-II	Handling the tools, application and control of a wide range of painting media. Understanding the detail complex possibilities exploiting different types of colors. Project works on monochromatic experimentations. Still life with monochromatic.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of work of art.
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Reference Books:

- The complete painting course, Wendon Blake, Bonanza Books, New York, 1984.
- Drawing and painting the natural environment, Barelay Sheaks, Warcester, Massachusetts, 1974.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
Total		30

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 1st SEMESTER**

Course Title : Fundamentals of Print Making (Practical)
Course Code : FCMIN1024
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

This hands-on course is to introduce basic techniques in surface printing in single color. It is to learn and experience simple methods of making printing linoleum & wood cut technique. The introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum.

UNITS	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Learning basic studio techniques in print making, surface printing relief media and use of printing equipment's and tools. Understanding the concept of design construction and composition in black and white. Simple method of making relief blocks of lino print based on final design layout.	2	--	6	8
MODULE-II	Observation of quality print process, technique of preparation tools for wood curving, skill of lining and texture.				
MODULE-III	Handling the process of ink application on prepared block experimenting with different color combination and paper surface. Wood cut printing in black and white.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology..
- Basic techniques in surface printing.
- . Experience and control about types of printmaking and its uses.
- Equipment's and tools use for printmaking
- Handling the process of ink application on prepared block.

Reference Books:

- Prints: Art and techniques, Lambert, Susan, V & A Pub, London, 2001.
- The woodcut Artist's Handbook, George A. Walker.
- The best of printmaking: An International Collection, Lynne Allen, RockportPublishersspt.97
- Printmaking: A Contemporary Perspective, Poul Coldwell, Black Dog Publishing, 28th march

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
Total		30

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 1st SEMESTER**

Course Title : FUNDAMENTAL OF ART-I (Theory)
Course Code : FCIDC1013
Nature of Course : Inter Disciplinary Course
Total Credits : 3 Credits
Distribution of Marks : 50
Course Objective:

The objective of teaching fundamental of visual art to students is to acquaint the basic principles of Line, form, color, tone, texture, and space and to know about meaning and definition of art and art as essential part of real world.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	<ul style="list-style-type: none"> • Art: meaning and definition, classification and importance • Art as an essential part of the real world, Art as a powerful medium of self-expression. 	3	--	--	3
UNIT-II	<ul style="list-style-type: none"> • Visual elements and the elements of design: Characteristics and behavior. • Aesthetics organization of visual elements in an art objects. • LINE: definition, classification and types. • FORM: Definition ,classification, importance, types and effect of form 				
UNIT-III	<ul style="list-style-type: none"> • COLOUR: definition, properties, classification, effect of color, uses of color, color scheme and principles of introducing colors in painting. •TONE: definition, classification, importance, application and emotional aspects of tone. • TEXTURE: definition, classification, importance, types and effect. 				
UNIT-IV	<ul style="list-style-type: none"> • SPACE: definition, classification, divisions and importance, Representation of space and volume in painting • Dimensions types- Two-dimensional and three dimensions. • Comparative analysis of compositions in paintings. • Various painting media. • Visual arts and visual perception 				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art.
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture
- They will understand the composition of the form, space, line, shade and light for the design.

Reference Book:

- Indian Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy
- Western History of Art by Janson
- Art through the ages by Helen Gardener
- References Book: The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by VanLoon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 1st SEMESTER**

Course Title : Drawing-I (Practical)
Course Code : FCSEC1013
Nature of Course : Skill Enhancement Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective:

Study of proportion, line, color, form, texture and graphic representation. Nature drawing: Study of various natural form. Drawing from various man-made objects. Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordinations.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Drawing: Outdoor sketching: Rapid sketches in place like streets, markets, station etc. and also museum and zoos. Detailed studies from organic and inorganic forms. Knowledge of geometry and perspective and its practices. Drawing of architectural structures, machinery, day-to-day utilities etc.	1	--	3	4
MODULE-II	Nature Study: Drawing from Nature: Study from any kind of forms in nature- shells, leaves, plants, trees, rocks etc. Line drawing to mass drawings to develop and understanding of light & shade, character of nature and the like are to be done with the study of trees. Some studies in landscapes. (pen & ink, poster colors, pencil, water color, charcoal, pastel) The basics of color are introduced.				
MODULE-III	Object Drawing: Drawing from cubes, cones, cylindrical objects drapery etc. Study of group of objects placed formally. Mono colors in various media. Study of different objects from natural settings like the classroom corner, study table, store room etc. Tonal values studies of objects to understanding of composition, tones and its properties, shape, form, contrast etc.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

After the successful completion of the course, the student will be able to:
 Practicing and creating art with different drawing medium and developing artistic skills. Functional knowledge of tradition, conventions, and evolution of the discipline as related to issue of representation and illusion.
 Ability to synthesize the use of drawing, two dimensional compositions. Enhances the emotional intelligence.
 Students should be exposed to drawings made by master artists in various mediums at different times.

Reference Books:

- Fundamental of visual art by Dr. Anju Chudhar.
- Fundamental of visual art by Muneesh Kumar.
- The Fundamental of visual art by Barrington Barber.
- Drawing: Beginning Still life by Steven Pearce.
- Step by step studio: Drawing Lifelike subjects: A complete guide to rendering Flowers, Landscape, Animals by Diane Cardaci
- Drawing Dimensions: A Shading guide for Teachers and Students -4 by Holesmes V Catherine.
- A Complete course to sketching shading by DS Publishers India, 6th Edition.
- Perspective made easy by Ernest Norling.
- Pictorial Composition and the critical judgement of pictures: a handbook for students and lovers of art.

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 1st SEMESTER**

Course Title : Art of the Prehistoric period (Theory)
Course Code : FCVAC1014
Nature of Course : Value Added Course
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: The art history course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

Its facilities the understanding of work of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity, through both contextual and visual analysis; it is aimed also at developing an understanding of the origins and functions of art within specific world culture.

Units	COURSE CONTENTS		L	T	P	Hours
Unit 1	An Introduction to the Fundamentals of Art	Myths and symbols in Indian Art and Civilisation, History of Architecture and sculpture, Art Aesthetics, Utilitarian and Socio-Religious Objects.	4	--	--	4
Unit 2	An Introduction to the Pre-Historic Art and Architecture	Cave Painting, eg Altamira (Spain), LasCaux (France), Bhimbetka (India), Venus of Willendorf (Vienna Museum, Austria), El Castillo Cave (Spain).				
Unit 3	Detailed study on Stone Age Art	Paleolithic, Mesolithic, Neolithic Eg Tools, Axes, Choppers, Cleavers, Stone Flakes, Spear Head, Arrow Head.				
Unit 4	Indus Valley Civilisation	Different Cities eg, Mohenjodaro, Harappa, Kalibangan, Dholavira, Town Planning, Art and Architecture, Artefacts, Bronze making Technique, Terracotta and Pottery Art, Seals and Script, Science and Technology, Burial Iconography, Beads and Ornaments, Weights and measures, Traditions and beliefs.				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcome:

I. The objective of teaching history of art is to acquaint the students with art and artists through the ages, from the earliest time to the present.

II. Student can understand

(a) Various and basic forms art.

(b) Conceptual and representational approach of the art.

© The relationship of art with culture, socio-political and economic scenario

(d)Aesthetics and philosophy.

Reference Books:

- H. W. Janson, “History of Art (5th Revised Edition)
- A History of Fine Art in India and West.
- Dasgupta, S.N. Fundamentals of Indian Art.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
Total		30

FOUR YEAR UNDER GRADUATE PROGRAMME
Contents of Courses for Bachelor of Fine Arts (BFA)
II SEMESTER- BFA- 1st YEAR (FOUNDATION)

Sl No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MINOR	FCMIN103	Fundamentals of Design 2D-I (P)	4	70	30	100
2.	MINOR	FCMIN104	Fundamentals of Modeling 3D (P)	4	70	30	100
3.	IDC	FCIDC102	Fundamental of Arts-II	3	50	0	50
4.	AEC	FCAEC102	Communicative English/Hindi/MIL/	2	50	0	50
5.	SEC	FCSEC102	Drawing Study –II (P)	3	50	0	50
6.	VAC	FCVAC102	Art and Architecture of the Ancient Civilisation (T)	4	70	30	100
			Total	20	360	90	450

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 2nd SEMESTER**

Course Title : Fundamentals of Design 2D (Practical)
Course Code : FCMIN1034
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: Study of two – dimensional space and its organizational possibilities.

- Elements of pictorial expression related to concepts of space and forms. Developing an Awareness of pictorial elements such as point, line, space, volume texture, light and color, Basic design problems.
- Study of various types of objects (natural and manmade) with a view to transform them into flat pictorial images.
- Developing an Awareness of pictorial space-division of space form and its relation with space observation of primitive, folk and miniature paintings as well as graphic designs.
- Developing an Awareness of inter-relationship of different shapes and forms-relative values.
- Activation of space through form and color-optical illusions.
- Handling of various types of material for pictorial organization and rendering, such as: Pencil, pen, brushes, water colors, poster paints, pastel crayon, inks, cellophanes, oil newsprint and other college material, gums and adhesives, wax crayon with inks, etc.
- A coordinated series of basic design problems with aesthetic and analytical approach.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Design of Natural forms with basic shapes in plants, insect, and every natural objects.	2	--	6	8
MODULE-II	Study and history of letter forms: both Roman and Vernacular: letter as a Design.				
MODULE-III	Form, spacing, study of basic typefaces, Interrelation of negative and positive space.				
MODULE-IV	Exercises with basic shapes and textures in relation to space, Geometrical design.				
MODULE-V	Designing symbol, Logo, Monograms, Book cover etc.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome: After the successful completion of the course, student will be able to:

- Fundamental theories and principals of design a well as hand on training and practices.
- Acquire critical thinking skill in the development and resolution of concepts related to visual media.
- Understanding the relevance of design principals in historic and contemporary art and design.
- Enhance scientific temperament by application of design.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
Total		30

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 2nd SEMESTER**

Course Title : Fundamentals of Modeling 3D (Practical)
Course Code : FCMIN1044
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

Learning to see, experience and study of natural or manmade objects involving perception, analysis of perceptual elements and understanding of their relationships. In round-natural or man-made objects, in relief most familiar areas of contact. Introduction to sculpture- basic elements and their relationships-sculptural exercises based on studies from nature, human figures or other areas of contact. Exercises in sculptural expression –manipulation of space and volumes using different materials.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	i. Introduction to the simple tools and techniques. ii. Explore the nature of form, geometric shapes, and decorative designs by using of various materials like the clay, pop, paper, board, etc. iii. Study of various object and their linier structures.	2	--	6	8
MODULE-II	i. Division of space as positive and negative exercise in relief sculpture. ii. Study of vegetables, fruits, flowerers, birds, animals, human, forms (male and female) parts of human body etc. (3D sculpture) iii. Study of various objects. (3D sculpture)				
MODULE-III	i. Shapes and compositions. ii. Simple round compositions iii. Forms and compositions with simple subjects.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

After the successful completion of the course, the student will be able to:
 Knowledge to manipulate, integrate and use material to build two/three dimensional sculptures. Understand to research form, materials and techniques as need by the direction of their sculpture work. Observation and understanding of natural objects transforming in sculpture art. Enhance the belongingness towards mother earth.

Reference Books:

- A manual of clay- modeling (yesterday classics) by Hermlone Unwin
- Method and material of sculpture by David Reid.
- Modeling a likeness in clay, Daisy Grubbs.
- The sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete guide to Sculpture, Barry Midgley
- Sculptor’s Manual by Bainbridge Conall
- Dictionary of tools by R.A. Salman.
- Encyclopedia of sculpture techniques by John Mills.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 2nd SEMESTER**

Course Title : FUNDAMENTAL OF ART -II (Theory)
Course Code : FCIDC1023
Nature of Course : Inter Disciplinary Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective:

The objective of teaching Fundamental of Visual arts is to acquaint the students with art and artists through the aesthetical logic. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	Relationship between art and artist, art and nature as a complement to each other. Role of art in the society, role of Imagination and fantasy as an important phenomenon for the creation of art.	3	--	--	3
UNIT-II	Basic principles of design/art meaning, introduction, importance and their application. UNITY: definition, importance and application in arts HARMONY: definition, importance and application in arts BALANCE: definition, classification, importance and expressive qualities of balance. EMPHASIS: definition, classification, importance and application in arts RHYTHM: definition, types and how artist use rhythm to create movement in arts. PROPORTION: definition, importance and How Artists Use Proportion				
UNIT-III	Various media of visual art. Visual and tactile contact with and experience of objects. Human figures, environment, perception, manipulation and interpretation of these in sculpture.				
UNIT-IV	Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience Expression in sculpture Comparative analysis of sculpture, sculptural material sand processes. Printmaking processes and how their characteristics show in the prints.				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits.

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art.
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Reference Books:

- Text & References: Text Book: Indian Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy
- Western History of Art by Janson
- Art through the ages by Helen Gardene
- References Book: The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanque
- Art of Mankind by VanLoon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 2nd SEMESTER**

Course Title : Drawing-II (Practical)
Course Code : FCSEC1023
Nature of Course : Skill Enhancement Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective:

Study of proportion, line, color, form, texture and graphic representation. Nature drawing: Study of various natural form. Drawing from various man-made objects. Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordinations.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Drawing/Memory Drawing: Exercises of drawing human figure in groups, organic forms/landscapes. Memory drawing- studying from animal, birds, human forms and other objects from the nature and the external situation and events we see are understood and remembered. Drawings of machineries and of floral designs from Indian paintings. IT may be exercises in detail. Study from Indian classical sculptures- like jewelery and design.	1	-	3	4
MODULE-II	Object Drawing: Drawing from cubes, cones, cylindrical objects drapery etc. Study of group of objects placed formally. Mono colors in various media. Study of different objects from natural settings like the classroom corner, study table, store room etc. Tonal values studies of objects to understanding of composition, tones and its properties, shape, form, contrast etc.				
MODULE-III	Still Life: Still life composition of various man-made and natural objects- flowers, fruits, vegetables, fabrics etc. Study of objects placed formally. Mono colors in varies media. Study of objects from natural settings like the classroom corner, study table, store room etc. Multi color studies of objects to understanding of composition, color and its properties, shape, form, contrast etc.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

After the successful completion of the course, the student will be able to:
 Practicing and creating art with different drawing medium and developing artistic skills. Functional knowledge of tradition, conventions, and evolution of the discipline as related to issue of representation and illusion.
 Ability to synthesize the use of drawing, two dimensional compositions. Acquire critical thinking skills in the development and resolution of concepts related to visual media.

Reference Books:

- Fundamental of visual art by Dr. Anju Chudhar.
- Fundamental of visual art by Muneesh Kumar.
- The Fundamental of visual art by Barrington Barber.
- Drawing: Beginning Still life by Steven Pearce.
- Step by step studio: Drawing Lifelike subjects: A complete guide to rendering Flowers, Landscape, Animals by Diane Cardaci.
- Drawing Dimensions: A Shading guide for Teachers and Students -4 by Holemes V Catherne.
- A Complete course to sketching shading by DS Publishers India, 6th Edition.
- Perspective made easy by Ernest Norling.
- Pictorial Composition and the critical judgement of pictures: a handbook for students and lovers of art.

**FOUR YEAR UNDER GRADUATE PROGRAMME
DETAILED SYLLUBUS OF 2nd SEMESTER**

Course Title : Art and Architecture of the Ancient Civilisation (Theory)
Course Code : FCVAC1024
Nature of Course : Value Added Course
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: The art history course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	Mesopotamian Civilisation Different cities and Kingdoms, Inventions and Discoveries, Script, Artefacts.	4	--	--	4
UNIT-II	Egyptian Civilisation Different Cities, Art , Sculpture and Architecture, Old Kingdom, Middle Kingdom, New Kingdom, Building and structures Eg Pyramid of Giza, Karnak Temple, Luxor Temple, Abu Simbel. Ancient Egyptian tombs and their rituals eg Mastabas, Mummification. Egyptian Script (Hieroglyphs) Study of Artefacts.				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcome:

- I. Analyze and compare expositions of theory and criticism relevant to the field.
- II. Identify and characterize the artists and audiences of relevant images and objects.
- III. Show critical awareness of one or more current methodological approaches.
- IV. Analyze literary texts and historical documents as examples of interpretive method, assessing the value of the methodology for the topic and the quality of the author's use of the method.

Reference Books:

- H. W. Janson, "History of Art (5th Revised Edition)
- A History of Fine Art in India and West, Edith Tomory.
- H. Zimmer Myths and Symbolisms in Indian Art and Civilization.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
Total		30

**MODEL CURRICULUM
OF
BFA
PAINTING
3rd & 4th Semester**

Course Structure for Bachelor of Fine Arts (BFA)
III SEMESTER- BFA- 2nd YEAR (PAINTING)

Sl. No.	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	PNTMAJ201	Composition-I (P)	4	70	30	100
2.	MAJOR	PNTMAJ202	<u>Indian Art-I</u> (Art and Architecture from the Mauryans to the Guptas) (T)	4	70	30	100
3.	MINOR	PNTMIN201	Painting From Life-I(P)	4	70	30	100
4.	IDC	PNTIDC201	Method and Materials (T)	3	50	0	50
5.	AECC	PNTAEC201	Communicative English/Hindi/MIL/	2	50	0	50
6.	SEC	PNTSEC201	Collage in Paper	3	50	0	50
			Total	20	360	90	450

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Composition-I
Course Code : PNTMAJ2014
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

Students will work towards Exploration in the use of color and tone-textural values, they will be able to draw and paint Independent compositions focusing on lines and in color, they will learn to analyze various kinds of spaces which they see, At the end of this topic student will be able to balance the composition through various elements- line, color, shape, form etc and at the same time they will learn the application of various mediums and materials. They will be given Exploration of sense of composition and image creating.

MODULE	COURSE CONTENTS	L	T	P	Hours
Module -I	Composition based on line drawing (in any medium) of objects placed in certain spaces. Students will be able to learn to select the various elements to keep in a composition and balance the objects with the space in which the objects are places. This composition week will serve as an extension to read the tones and textures of objects and spaces.	2	-	6	8
	Imaginative Composition Study of formal aspect- Line, Color, Form, Mass, volume, Texture, Light & shade. Composition based on them of its own subject and its development of individual own creativity,				
Module -II	Arrangements of figures and forms in pictorial space, expression of specific mood and emotion Assignment should be based on realistic forms.				
Module-III	Medium: Transparence Water Color, opaque Oil, Acrylic on paper/canvas.				
	At least 10- 15 work on handmade paper , canvas				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

- Exploration in the use of color and tone-textural values
- Able to draw and paint Independent compositions focusing on lines and in color
- Analysis of various kinds of spaces which we see.
- At the end of this topic student will be able to balance the composition through various elements- line, color, shape, form etc. and at the same time they will learn the application of various mediums and materials. Exploration of sense of composition and image creating.

References Books:

- The complete painting course, Wendon Blake, Bonanza Books, New York,1984
- Smith, Ray. Artist's Handbook.
- Quick, John. Artist's Encyclopedia.
- Cerver, Francisco Asensio. Big book of drawing and painting.
- Art Class. HarperCollins Publishers, 1999.
- A Concise History of Modern Painting .London: Thames & Hudson.
- Pearsall, Ronald. Painting Course.
- Schneider, Norbert. The portrait.
- Feisner Edith Anderson. Color.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : **Indian Art-I**(Art and Architecture from the Mauryans to the Guptas) **(Theory)**
Course Code : **PNTMAJ2024**
Nature of Course : **MAJOR**
Total Credits : **4 Credits**
Distribution of Marks : **70 (Ext-Sem.+30(In-Sem.))**

Course Objective:

Students are exposed to rich heritage and creative process that emerged from various phases of time and cultures. The paper is focused on introducing inspiring art traditions of Indian subcontinent.

UNITS	COURSE CONTENTS	L	T	P	Hours	
UNIT-I	Different Cave Architecture and Iconography, Evolution of Buddha Images	Buddhist, Jaina, Hindu	4	--	--	4
UNIT-II	Different Schools of Art	Gandhara, Mathura, Amravati				
UNIT-III	Mauryan Dynasty	Iconography, Pillars, Rock Edicts, Cave Arts, Stupas, Terracotta art, Rock Art. Eg, Lion Capital of Sarnath, Mauryan Yaksha and Yakshini, Flywhiskers, Lomas Rishi Cave, Nagajuna and Barabar Cave, Northern Black Polished Ware				
UNIT-IV	Sunga Dynasty	Introduction to Chaitya, Vihara and Stupas. Iconography, Bharut Stupas, Railings, Relief sculptures, Yaksha and Yakshini, Medallions with Gaja Lakshmi, Mugapakkha Jataka. Eg, Chaitya Hall at Bhaja, Elephant carrying Buddha's Relic from beam of Bharut Stupa,				
UNIT-V	Satavahana Dynasty	Iconography and Architecture, Sanchi Stupas, Amravati Stupas, Chaitya Hall at Karle Sanchi Stupa and Iconography of Torana (Gateways), The Great Departure of Prince Siddhartha From Amravati (Lime Stone Relief Panel).				
UNIT-VI	Kushana Dynasty	Evolution of Buddha Images and Iconography, Gandhara and Mathura Schools, Buddhism, Brahmanism, Jainism Figure images. Eg, Miracles of Sravasti (in Lahore Museum) , Standing Bodhisattva (Lahore Museum), Panels narrating Jataka Stories, Sala Bhanjika figure (Mathura), Boar Incarnation (Mathura Museum),				
UNIT-VII	Gupta Dynasty	Iconography and Architecture, Cave art, Stupas, Terracotta art, Rock Art Eg, Hindu Iconography like Shiva Lingas, Nataraja from Nachana , Chattur mukhi Surya,				

		Dasavtar Temple (Deogarh), Udayagiri Caves Narrative Panels				
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Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Course Outcome:

The historical aspects of this course will provide an understanding of how art uniquely expresses human thought through historical intervention. This course will provide an understanding of how art uniquely expresses human thought, value, and emotions.

Reference Book:

- Huntington L. Susan, The Art of Ancient India, New York, 1984.
- Brawn percy, Indian Architecture, Buddhist and Hindu Period, Islamic Period, Bombay 1959.
- A History of Fine Art in India an West. Edith Tomory.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
Total		30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Painting From Life-I
Course Code : PNTMIN2014
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

The objective of this course is teaching Painting (Portrait) in different mediums. Student will be able to understand how to read planes and masses of the head and how they can express emotions and feelings through drawing. Understanding the ways of seeing of a portrait and looking at its dimensions. Students will understand the study of anatomy and Students will learn adding of detail and finishing of Portraits.

MODULE	COURSE CONTENTS	L	T	P	Hours
Module -I	<p>Portrait Study: Understanding the various parts that makes a face, like nose, ears and eyes. Studying each part individually to know their basic structure, understanding the ways of seeing of a portrait and looking at its dimensions from various angle, finding the similarity in all portraits and drawing it. Drawing basics of a portrait and learning to compose them together in the sheet.</p> <p>Life Study of the proportion, expression, and Character of male/ female. Studies life model with emphasis on drapery and anatomical structures, Experiment and exploration of with color.</p>	2	-	6	8
Module -II	Drawing the portrait on paper and working on portrait in monochrome for better understanding of depth and foreground and background, learning about the planes of the face. Reading the tones and textures of the face and blending the colors on given surface to obtain the desired results. Focus will be mainly on monochromatic exploration and study of the portrait. Making detail drawings based on a specific setting-arranging space with details and work life model known how to create in color through particular measurements study the emotion an develop				
Module-III	Medium: Transparence Water Color, opaque Oil, Acrylic on paper/ canvas.				
Module -IV	At least 10- 15 work on handmade paper , canvas				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Course Outcome:

- The objective of teaching Painting (Portrait) is to teach them creative portrait painting in different mediums.
- Student will understand how to read planes and masses of the head and how they can express emotions and feelings through drawing.
- Students will understand the study of anatomy.
- Students will learn adding of detail and finishing of Portraits.

References Books:

- Horton, James and Royal Academy of Arts. An introduction to Drawing.
- Read, Herbert. Grassroots of Art.
- Harrison, Hazel, How to draw and paint.
- Foster, Walter. Human Figure.
- Foster, Walter. Anatomy.
- Foster, Walter. Heads.
- Monahan, Patricia and Wiseman Albany Wiseman. Figure Drawing.
- Horton, James, Human Anatomy.
- Cerver, Francisco Asensio. Big book of Drawing and painting.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Method & Materials
Course Code : PNTIDC2013
Nature of Course : Inter Disciplinary Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective:

The objective of the course is to deliver the basics of Water color, Dry Pastels, Oil Pastels, Charcoal, Pen and Pencil. It is to provide technical knowledge of these mediums, techniques and tools, used for different kinds of art work practically. It will also provide the knowledge of color wheel, primary and secondary colors.

MODULES	COURSE CONTENTS	L	T	P	Hours
Module -I	Classification of colors; Pigments – pigment characteristic, Inorganic pigment, Natural organic pigments; Glue, Starch and Gums. Conservation and restoration of a paper. Gouache – Application, Surface and Process, Materials required	3	-	-	3
Module -II	Color- type and their preparation before use, Lead Pencil, Charcoal, Crayon, Eraser, Brushes, Canvas, Paper (Drawing Sheet)Boards, Board Pin and Clipper and Papers Etc.				
Module-III	Fundamentals of pictorial composition, Their importance an volume: Line, Form, Volume, Color Harmony, Contrast, Texture, Balance, Light and Shades, Perspective and Rhythm etc.				
Module-IV	Pastel Painting, water color Painting, Tempera Painting/ Opaque Painting and Painting with acrylic color				
Module-V	Figurative Composition, Subject Village Life , Market Places, Working Farmer in Paddy field, Mythology, Cities Life, Seasonal				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Course outcome:

- Students will learn about the efficient use of the art material and their properties.
- They would get to know about the various types of processes that are applied in the conservation and preservation of Paper.
- Students will understand about Pigments, Inorganic and organic materials, Glues, Starch.
- Students will be able to differentiate Acid free and Acid Containing Papers, Different kinds of Papers and basis of their Difference.
- Students would learn about handling and treatment of paper.
- Students will be able to learn the basics of Gouache, Its process, Materials and tools.

References Books:

- Smith, Ray. Artist’s Handbook.
- Lamb, Lynton. Method and Materials.
- Goattsegen, Mark David. Manual of Painting Materials and Techniques.
- 6. Anderson, Edith. Feisner Color.
Ford Jeremy, The art of Gouache.
- Hackney Stephen on Canvas: Preserving the Structure of Paintings.
- Berg Klaas Jan van den Conservation of Modern Oil Paintings.
- Ian, mastering the art of Oils, Acrylics and Gouache.
- Ellis Margaret Holben Historical Perspectives in the Conservation of Works of Art on Paper.
- Mayer Ralph, The artists Handbook of Materials and Techniques Gair Angela, The Artist’s Handbook: A step by step guide to Drawing, Water color and Oil painting.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Collage in Paper
Course Code : PNTSEC2013
Nature of Course : Skill Enhancement Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective:

Found paper collage, combination of three- dimensional object glued to a surface, combining odds and ends in a collage, burning of dampened collage materials, pasting or gluing papers objects onto a surface, placing wet paint between two surfaces and pulling apart, distressed paper collage , removing, ungluing, or otherwise subtracting material from the layers of a collage, cut paper collage Students of this course are expected to learn and understand specific ideas on pasting with art and painting. This is focus on different types of material and the creation of multi-dimensional sculpture based on the ancient art. Explore Knowledge to make a relief sculpture on a panel. Cut paper collage, rubbing a design onto collage materials from a textured surface, exposing dampened collage materials or surfaces to candle smoke, collage of glued photographs or cut-out photos. Hot-press paper is smooth, cold-pressed paper is medium- rough, rough paper is heavily textures.

MODULES	COURSE CONTENTS	L	T	P	Hours
Module -I	Collage art a simple craft activity that involves pasting items like leaves or photographs onto a sheets of paper. Making a collage helps your child build motor skills. It's also a fun way to develop your child's awareness of color and texture., News paper, and magazine carving it and pasting or using it on paper plywood with the Nature, Portraits any type of objects art making best glue art speaks in this collage	1	-	5	6
Module -II	With most object/still life being taken figuratively most hope the Portrait Nature Etc. Greeting composition of collage in color paper in media and utilize in new technique. Common collage terms To do collage art all that needed is newspaper, Magazine varieties color papers etc.				
Module-III	Work copy at least 4-5 only half / Full sheet				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

Through creating collage art young children are encouraged to express themselves through their work and make choices without adult direction There are many benefits to collage work including fine motor skills toddlers and preschoolers practice, development of independence through practicing and repetition and making choices about their work.

References Books:

- **Creative Collage Techniques , New Creative Collage Techniques Nita Leland & Virginia Lee Williams**
- **Step- By-Step Collage , Jim Ribin and Philip Steele .**
- **Collage the Art of Painting with peper and paste, Dixi Hall**
- **Jean-Yves Bosseur Le Collage, d'un art al'autre**
- **The Complete Guide to sculpture. Modeling and Ceramics. Technique and material- Barry Midgley.**

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**Course Structure for Bachelor of Fine Arts (BFA)
IV SEMESTER- BFA- 2nd YEAR (PAINTING)**

Sl. No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	PNTMAJ203	Composition Painting -II (P)	4	70	30	100
2.	MAJOR	PNTMAJ204	Still Life Study-I(P)	4	70	30	100
3.	MAJOR	PNTMAJ205	Western Art-I (Art and Architecture of the Western World from Ancient to Modern (T)	4	70	30	100
4.	MINOR	PNTMIN202	Miniature Composition-I (P)	4	70	30	100
5.	AECC	PNTAEC202	Communicative English/Hindi/MIL/	2	50	0	50
6.	Internship	PNTINT201	Art Internship	2	50	0	50
			Total	20	380	120	500

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Composition Painting -II
Course Code : PNTMAJ2034
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.

MODULE	COURSE CONTENTS	L	T	P	Hours
Module -I	Imaginative Composition Study of formal aspect- Line, Color, Form, Mass, volume, Texture, Light & shade. Composition based on them of its own subject and its development of individual own creativity,	2	-	6	8
Module -II	Arrangements of figures and forms in pictorial space, expression of specific mood and emotion Assignment should be based on realistic forms.				
Module-III	Medium: Transparence Water Color, opaque Oil, Acrylic on paper/canvas.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

- Students will learn the Use of Oil color and Acrylic Color.
- Students will be able to get time to improve handling of water colors, charcoal, pastels etc.
- Student will understand how to read planes and masses of the head and how they can express emotions and feelings through drawing.

References Books:

- Exploration of Portrait and full body painting in traditional mediums of Oil and Acrylic.
- The complete painting course, Wendon Blake, Bonanza Books, New York,1984 □
- Horton, James and Royal Academy of Arts. An introduction to Drawing.
- Read, Herbert. Grassroot of Art.
- Harrison, Hazel, . How to draw and paint.
- Foster, Walter. Human Figure.
- Foster, Walter. Anatomy.
- Monahan, Patricia and Wiseman Albany Wiseman. Figure Drawing.
- Horton, James, Human Anatomy.
- Cerver, Francisco Asensio. Big book of Drawing and painting.
- Hiler, Hilaire. Notes on the techniques of Painting.
- Lamb, Lynton. Method and Materials.
- Artist's Handbook by Ray Smith
- Goattsegen, Mark David. A manual of Painting Materials & Techniques.
- Art Classing Harper Collins Publishers, 1999.
- Roojen, Pepin Van. Images of the human body.
- Concise History of Modern Painting, 1974 Thames & Hudson, London
- Pearsall, Ronald. Painting Course.
- Schneider, Norbert. The portrait.
- Feisner, Edith Anderson. C

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Still Life Study
Course Code : PNTMAJ2044
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.)

Course Objective:

The objective of Drawing Exercise is to practice the basic technique in direct way emphasizing on various aspects and techniques of drawing in advanced concept, exploring and experimenting variety of drawing tools and mediums in traditional way as well as innovative way. This exercise provides accuracy in observation and great opportunity to face the challenge and experiment possibilities in line work. Students will learn various techniques of drawing and shading like crosshatching, parallel line, stippling and shading etc.

MODULE	COURSE CONTENTS	L	T	P	Hours
Module -I	Study of selected assorted objects in advanced drawing techniques using various drawing tools based on eye level, relative proportion, perspective, structure, form, volume, texture, source of light and its effect, balance and also tonal values in analytical process. Objects will be of various materials and mediums. Focus will also be given on learning better ways of shading and rendering an object and using various materials like charcoal and ink for drawing.	2	-	6	8
Module -II	<u>Landscape/ Nature Study (outdoor):</u> Advanced training in landscape drawing depending upon artist's observation, concept of addition and elimination, simplification. Study from nature as a controlled design, difference of handling near and distant objects. Focus will also be given on learning better ways of shading and rendering an object and using various materials like charcoal and ink for drawing.				
Module-III	<u>Sketching:</u> Quick sketches in limited time from life and nature exploring innovative possibilities emphasizing on advanced techniques - Outdoor and indoor. Focus will also be given on exploring the potential of line, bold and minute, continuous and broken lines. Introducing various drawing mediums such as charcoal, dry pastels, various grades of pencils.				
Module-IV	At least 8(Eight) works 1.Drawings of still life with various materials with various mediums and materials 2. Drawings from nature and natural objects from outdoor 3. Sketching				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit.

Learning Outcome:

- Students will be able to understand of basic drawing of natural and manmade objects.
- Students will have able to draw accurate observation and skills to present representational art.
- Students will be able to explore various material of drawing and sketching like charcoal, pastels, ink and water colors
- Students will be able to express their ideas both verbally and by drawing.
- They will learn the benefit of drawing and sketching

References Books:

- Portrait Sculpting Anatomy and Expressions in Clay, Philippe Faraut.
- The Portrait in Clay: A Technical, Artistic, and Philosophical Journey Toward Understanding the Dynamic and Creative Forces in Portrait Sculpture, Peyer Rubino.1997.
- Modeling the Head in Clay: Creative Techniques for the Sculptor, Bruno Lucchiesi and Margit Malmstrom, 1996.
- Anatomy & Drawing by Victor Perard References
- Anatomy for Sculptors: Understanding the Human Form Book by Sandiskondrats and Uldis Zarins.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Western Art-I (Art and Architecture of the Western World from Ancient to Modern) (Theory)

Course Code : PNTMAJ2054

Nature of Course : MAJOR

Total Credits : 4 Credits

Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: This course introduces students to origin of word art and its historical development in different phases.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	<p>Greek Art & Architecture</p> <p>Iconography and Architecture,</p> <p>Greek Pottery- Geometric, Orientalising, Black and Red figure, Greek Sculpture- Archaic, Classical and Hellenistic Phase.</p> <p>Architectural Structures-</p> <p>a) Temples: Acropolis, Pantheon, Erechtheion.</p> <p>b) Theatre: Epidaurus,.</p> <p>c) Stadium: Panathenaic Stadium, Stadium of Delphi.</p> <p>d) Secular Buildings.</p>	4	--	--	4
UNIT-II	<p>Roman Art & Architecture</p> <p>Iconography and Architecture</p> <p>Roman Sculpture- Marcus Aurelius (Bronze), Augustus of Prima Porta (Marble), Farnese Hercules (Marble).</p> <p>Architectural Structures-</p> <p>a) Temples: Pantheon (Rome).</p> <p>b) Churches: Basilica.</p> <p>c) Theatre: Amphitheatre of Pompeii.</p> <p>d) Stadium: Colosseum, Circus Maximus.</p> <p>e) Secular Buildings.</p> <p>f) Commemorative Arches: Arch of Titus, Victory Arches, Columns.</p> <p>g) Architectural Features: Columns, Arches, Beams and Lintels, Vault, Dome.</p>				
UNIT-III	<p>Early Christian Art & Architecture</p> <p>Painting, Iconography and Architecture.</p> <p>Paintings:</p> <p>a) Catacomb Paintings: Catacomb of Priscilla</p> <p>b) Catacomb of Domitilla.</p> <p>Sculpture-</p> <p>a) Sarcophagus of Junius Bassus (Marble).</p> <p>Architectural Structures-</p> <p>a) Early conceptions of Church Architecture</p> <p>b) Early Christian Sculptures and Iconography:</p> <p>c) Chapels, Cathedrals, Basilicas.</p>				
UNIT-IV	<p>Byzantine Art & Architecture</p> <p>Development of Byzantine Mosaic Murals and Icon Paintings.</p> <p>a) Mosaic and Mural Paintings in Hagia Sophia, Istanbul, Turkey: Christ Pantocrator, Virgin With Child.</p> <p>b) Basilica of San Vitale, Ravenna, Italy: Mosaic of Emperor Justinian I.</p> <p>c) Anastasis (Harrowing of Hell, Fresco) in Chora Kariye Museum, Istanbul Turkey.</p>				

		Ivory Reliefs: Barberini Diptych.				
UNIT-V	Gothic Art & Architecture	<p>Painting, Iconography and Architecture</p> <p>Painting: Rucellai Madonna (Tempera and Gold on Panel, Uffizi Gallery, Florence), Kaufmann Crucifixion (Painting on Wood, Germany), Coronation of the Virgin (By Fra Angelico, Paris).</p> <p>Architectural Structures-</p> <ol style="list-style-type: none"> Churches: The Cologne Cathedral in Northern Europe, Duomo di Milano (Milan), Notre Dame (Paris), Santa Maria del Fiore (Florence), Architectural Features: Columns, Pointed Arches, Ribbed Vault, Flying Buttress, Large Stained Glass windows, Gargoyles and Ornate Decoration Stone. 				
UNIT-VI	Renaissance Art & Architecture	<p>Architecture, Paintings and their evolution.</p> <p>Artists and their works, Styles and Techniques, Influences on other artists, Eg,</p> <ol style="list-style-type: none"> Michelangelo: La Pieta (Marble Sculpture), Last Judgement (Painting in Sistine Chapel), Sistine Chapel (Rome), David (Marble). Leonardo Da Vinci: The Last Supper (Painting in the), Monalisa (Painting displayed in Louvre Museum, Paris). Raphael: Marriage of the Virgin (Painting), The School of Athens (Fresco Painting, in Vatican Museum). Filippo Brunelleschi: Dome of the Cathedral of Santa Maria Del Fiore (Florence), Bronze relief of the sacrifice of Issac. Donatello: David (Bronze), Penitent Magdalene (Wooden Statue). Albrecht Durer: The Four Horsemen of the Apocalypse (Wood-cut). Sandro Botticelli: Birth of Venus (Painting), Pallas and the Centaur (Painting in Uffizi Gallery in Florence). Masaccio: The Holy Trinity (Painting in Florence), The Tribute Money (Painting in Florence). 				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcomes: The students will be able to: Classify the work of art into diverse genres from a range of historical periods. That will familiarize them with more than one artistic culture of a particular time and place. Achieve a general overview of the history and development of western visual art, its major periods, movements, concepts, and artists, and its historical, social, cultural, religious, and political contexts.

Reference Books:

Indian

- Dasgupta, S.N. Fundamentals of Indian Art
- Coomaraswamy, A. K. History of Indian and Indonesian Art

Western

- H. W. Janson, "History of Art (5th Revised Edition) Thames & Hudson, London.

- C Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, N. J. 1971.
- Gadener, Helen: Art through the ages
- The story of Art – E. H. Gombrich
- Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
	Total	30

DETAILED SYLLUBUS OF 4th SEMESTER

Course Title : Miniature Composition-I (P)
Course Code : PNTMIN2024
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective:

The traditional miniature painting according to the subcontinent is a technique of making fine illustrations on a minimal scale. The painting are made by using water based colored and is done in steps. First a wash of water, then a wash of requires colors. After that the texture of the illustration is slowly up the fine rendering, also known as ‘perdakht’ and applying the paint in the gradation of the colors. Traditionally there are three techniques of doing miniature painting. Siah qalam (using lamp black water based colored), and gad rang (in this another base paint is added within the required colors, called safaida, it is the basically used to make the paint opaque). There are different schools of miniature painting such as mughal painting, rajasthani paintings and also there sub divided schools, which are being practiced through out the subcontinent as a revival or archival of the tradition.

MODULE	COURSE CONTENTS	L	T	P	Hours
Module -I	A miniature painting is an artwork that was done in minimized scaled. As a painter myself, I usually paint in standard sized canvases. However, I tried a miniature painting of the Duomo in Florence and this was the result.	2	-	6	8
Module -II	Manuscripts from the middle Ages are full of dtiny paintings, sometimes in wonderful detail, in the margins or around the first later of the paragraph. There are also miniature portraits of people, as late as the 19 th century in England; people wore them in lockets on chains round their necks.				
Module-III	Among the various media used by artists are fresco, watercolor, oil, distemper, gouache, tempera and encaustic. In addition to these, painting properly embraces many other techniques ordinarily associated with drawing, a term that is often used to refer to the linear aspects of the same art.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

The earning potential for the professional miniature painting or modeling as a hobby business varies greatly depending on the several factors such as experience, skill level, demand, and location

For hobby businesses earning can range anywhere a few hundred to several thousand dollars per project, depending on the size and complexity of the work. Some professional miniature painters and modelers may charge by the hour, while other may offer their services on a project basis.

For those who have gained a reputation for producing high- quality work and have build a large following, earnings can increase significantly. And some miniature paintings models may be earn upwards of \$10,000 or more for a single project.

It’s also worth noting that in many countries earnings hobby business may be subject to taxes, so it’s important to check with a financial advisor or tax professional for more information.

In conclusion, the earning potential for professional miniature painting or modeling as a hobby business can be substantial, but it depends on many factors and can vary greatly.

Reference Books:

- *Miniature Painting Jeans Cornisb Willies, Hon.rtd. RMS*
- *Indian Miniature Painting , hunting Scenes of The Mughal Period, Dr. Zeba Hasan*
- *8 Must- Know Miniature Painting Techniques*
- *Persian Miniature, UNESCO Intangible culture Heritage, Yusuf and Zulaikha (Joseph chased by Potiphar’s wife), by Behzad, 1488.*

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN PAINTING PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Art Internship
Course Code : PNTINT2012
Nature of Course : Internship
Total Credits : 2 Credits
Distribution of Marks : 50

Course of Study:

Students must to go for “Art Internship” to any Professional Artist, Art Studios, Art Museums, Art Galleries, Folk Artist, Crafts Man, Art Industries & Design Institutes etc., at-least for 1 month during summer vacation and they have to produce a “Certificate” of Internship issued by the concerned authority, with attendance proof.

Note: The Evaluation Marks will be added in 4th Semester.

Course Outcome:

- Conceptualize the role and developmental nature of experimental learning in art.
- Enhances to promote the coordination of experimental learning programs and integration of experimental learning in to total curriculum.
- Understanding to establish and maintain relationship with national and regional associations concerned with Art education.
- Developing theoretical insights and practical applications to the course as a whole and to external group contributions and individual skills
- Develop communication, interpersonal and other critical skills during research and interview process.

**MODEL CURRICULUM
OF
BFA
GRAPHIC ART
3rd & 4th Semester**

**Course Structure for Bachelor of Fine Arts (BFA)
III SEMESTER- BFA- 2nd YEAR (GRAPHIC ART)**

Sl. No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	GARMAJ201	Graphic Composition - 1	4	70	30	100
2.	MAJOR	GARMAJ202	Indian Art-I (Art and Architecture from the Mauryans to the Guptas) (T)	4	70	30	100
3.	MINOR	GARMIN201	Composition –I	4	70	30	100
4.	IDC	GARIDC201	Method and Material	3	50	0	50
5.	AECC	GARAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	GARSEC201	Wood Cut	3	50	0	50
			Total	20	360	90	450

DETAILED SYLLUBUS OF 3rd SEMESTER

Course Title : Graphic Composition
Course Code : GARMAJ2014
Nature of Course : Major
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30 (In-Sem.))

Course Objectives: Fundamental of graphic, Definition of graphic, Type of graphic, Form of graphic, Work perception and color distribution. Creating composition of collage in color paper in new media and utilize in new technique.

Modules	Course Contents :	L	T	P	Hours
Module-I	Observation about printmaking Art. Study of formal and Visual aspects from nature line, color form, mass, volume, texture in light and shade etc. Ink pencil pen and ink, crayon pastel etc. Media- Lithography, Etching , Wood Cut, Calligraphy ,Serigraphy)	2	--	6	8
Module-II	Observation of coloring process wood curving technique and preparation of wood. Black and White and coloring wood cut, Lino cut.				
Module-III	Study of formal visual aspects of composition valence, Line , Colors, Composition etc.				

Pedagogy: Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Learning outcome :

Graphic image making supports the subjects of printmaking. In this subject students develop the understanding to relate all the basic printmaking techniques. This subject helps the students to solve the compositional problems regarding space arrangements, color distributions, texture and tonal variations, proportion etc.

Reference :

- Graphic images are expressive and contrast in nature, to study this unique quality, by - Durer.
- Lino Cut , A creative Guide to Making Beautiful Prints, by – Sam Marshall.
- Modern Block printing, by – Rowan sivyer.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.
- The Art of print making , by – Erich Rhein.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : **Indian Art-I**(Art and Architecture from the Mauryans to the Guptas) **(Theory)**
Course Code : **GARMAJ2024**
Nature of Course : **MAJOR**
Total Credits : **4 Credits**
Distribution of Marks : **70 (Ext-Sem.+30(In-Sem.))**

Course Objective:

Students are exposed to rich heritage and creative process that emerged from various phases of time and cultures. The paper is focused on introducing inspiring art traditions of Indian subcontinent.

UNITS	COURSE CONTENTS	L	T	P	Hours	
UNIT-I	Different Cave Architecture and Iconography, Evolution of Buddha Images	Buddhist, Jaina, Hindu	4	--	--	4
UNIT-II	Different Schools of Art	Gandhara, Mathura, Amravati				
UNIT-III	Mauryan Dynasty	Iconography, Pillars, Rock Edicts, Cave Arts, Stupas, Terracotta art, Rock Art. Eg, Lion Capital of Sarnath, Mauryan Yaksha and Yakshini, Flywhiskers, Lomas Rishi Cave, Nagajuna and Barabar Cave, Northern Black Polished Ware				
UNIT-IV	Sunga Dynasty	Introduction to Chaitya, Vihara and Stupas. Iconography, Bharut Stupas, Railings, Relief sculptures, Yaksha and Yakshini, Medallions with Gaja Lakshmi, Mugapakkha Jataka. Eg, Chaitya Hall at Bhaja, Elephant carrying Buddha's Relic from beam of Bharut Stupa,				
UNIT-V	Satavahana Dynasty	Iconography and Architecture, Sanchi Stupas, Amravati Stupas, Chaitya Hall at Karle Sanchi Stupa and Iconography of Torana (Gateways), The Great Departure of Prince Siddhartha From Amravati (Lime Stone Relief Panel).				
UNIT-VI	Kushana Dynasty	Evolution of Buddha Images and Iconography, Gandhara and Mathura Schools, Buddhism, Brahmanism, Jainism Figure images. Eg, Miracles of Sravasti (in Lahore Museum) , Standing Bodhisattva (Lahore Museum), Panels narrating Jataka Stories, Sala Bhanjika figure (Mathura), Boar Incarnation (Mathura Museum),				
UNIT-VII	Gupta Dynasty	Iconography and Architecture, Cave art, Stupas, Terracotta art, Rock Art Eg, Hindu Iconography like Shiva Lingas, Nataraja from Nachana , Chattur mukhi Surya, Dasavtar Temple (Deogarh), Udayagiri Caves				

		Narrative Panels				
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Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Course Outcome:

The historical aspects of this course will provide an understanding of how art uniquely expresses human thought through historical intervention. This course will provide an understanding of how art uniquely expresses human thought, value, and emotions.

Reference Book:

- Huntington L. Susan, The Art of Ancient India, New York, 1984.
- Brawn percy, Indian Architecture, Buddhist and Hindu Period, Islamic Period, Bombay 1959.
- A History of Fine Art in India an West. Edith Tomory.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
Total		30

DETAILED SYLLUBUS OF 3rd SEMESTER

Course Title : Composition-I
Course Code : GRAMIN2014
Nature of Course : Minor
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30 (In-Sem.))

Course Objectives : This hand – on course is to introduce basic techniques in surface printmaking in single color. It is to learn and experience simple methods of making printing linoleum and wood cut technique, This introduction of materials and its use for making a design for a relief print .Making relief prints form wood and linoleum block.

Modules	Course Contents	L	T	P	Hours
Module-I	Technique of black and white and coloring wood cut, Lino cut. Observation of coloring process wood curving technique and preparation of wood. Black	2	--	6	8
Module-II	Composition Based on studies formal and visual aspects from nature line, color form, mass volume, texture in light and shade, on development of individual creative faculty in wood cut methods.				
Module-III	Study of formal and visual aspects of form, nature line, black and white layout, coloring layout, and color composition on lino cut etc.				

Pedagogy : Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Learning Outcome :

Basic printmaking supports the understanding of printmaking with various method and techniques. The subject helps the students to explore the use of lines., colors, contrasts, motives, patterns, shapes from etc. to generate image with graphic qualities. The main objective of studying this subject is the blending the graphic images according to the selected printing technique.

Reference :

- Basic printmaking should create the understanding of printing and non-printing surfaces. To get this basic technical understanding expressionist wood cuts, Far Eastern wood cuts, old masters Engravings (Wood and Metal Engravings) can be used as reference material.
- Graphic images are expressive and contrast in nature, to study this unique quality, by - Durer.
- Lino Cut , A creative Guide to Making Beautiful Prints, by – Sam Marshall.
- Modern Block printing, by – Rowan sivyer.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Method and Materials
Course Code : GARIDC2013
Nature of Course : Inter Disciplinary Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective: Fundamental of graphic, definition of graphic, type of graphic, Form of Graphic, work perception and color distribution. Creating composition of collage in color paper in new media and utilize in new technique.

Modules	COURSE Contents :	L	T	P	Hours
Module-I	Observation on method and material of printmaking . Creating composition of drawings, color perception of new media and utilize in new technique or method.	1	0	5	6
Module-II	Knowledge of difference printmaking materials to using tools, plates, ratio or registration of paper, technique or methods of printmaking.				
Module-III	Experimenting and exploring various texture of different surface using materials like wire, wire mesh, transferring process of news paper manuscript, cloth texture ,cardboard and ply wood on print surface, taking mono prints etc.				

Pedagogy: Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Course Outcomes.

Graphic Image making supports the subjects of printmaking . In this subject students develop the understanding to relate all the basic printmaking techniques. This subject helps the students to solve the compositional problems regarding space arrangements, color distributions, textural and tonal variations, proportions etc.

Reference :

- Graphic image are expressive and contrast in nature, to study unique quality, by - Durer.
- Graphic images are expressive and contrast in nature, to study this unique quality, by - Durer.
- Lino Cut , A creative Guide to Making Beautiful Prints, by – Sam Marshall.
- Modern Block printing, by – Rowan sivyer.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.

DETAILED SYLLUBUS OF 3rd SEMESTER

Course Title : Wood Cut
Course Code : GARSEC2013
Nature of Course : Skill Enhancement Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective: Introduction and knowledge of Graphic Art. At this level, students shall study details of objects and figures, their position, proportion angles, perspective composition of layout and its black and white or coloring process technique and distribution, knowledge of light and shade, knowledge of simple print making in woodcut and linocut.

Modules	COURSE Contents :	L	T	P	Hours
Module-I	Observation of coloring process wood curving technique and preparation of wood. . Black and White and coloring wood cut, Lino cut process etc.	1	0	3	4
Module-II	Study of formal and visual aspects of form of composition or team, skill of drawing , coloring layout technique ,creative and conceptual work with multi colors on wood , lino plate, black and white layout, coloring layout, and color balance.				
Module-III	Study of formal and visual aspects of form, nature line, black and white layout, coloring layout, and color composition and difference experimental mixed media technique etc.				

Pedagogy : Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Course Outcomes.

Graphic Image making supports the subjects of printmaking . In this subject students develop the understanding to relate all the basic printmaking techniques. This subject helps the students to solve the compositional problems regarding space arrangements, color distributions, textural and tonal variations, proportions etc.

Reference :

- Graphic image are expressive and contrast in nature, to study unique quality, by - Durer.
- Graphic images are expressive and contrast in nature, to study this unique quality, by - Durer.
- Lino Cut , A creative Guide to Making Beautiful Prints, by – Sam Marshall.
- Modern Block printing, by – Rowan sivyer.
- Japanese woodblock prints, 40th Ed, by – Andreas Marks, TASCHEN.

**Course Structure for Bachelor of Fine Arts (BFA)
IV SEMESTER- BFA- 2nd YEAR (GRAPHIC ART)**

Sl. No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	GARMAJ203	Lithography – I	4	70	30	100
2.	MAJOR	GARMAJ 204	Etching – I	4	70	30	100
3.	MAJOR	GARMAJ 205	Western Art-I (Art and Architecture of the Western World from Ancient to Modern (T)	4	70	30	100
4.	MINOR	GARMIN202	Composition-II	4	70	30	100
5.	AECC	GARAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Internship	GARINT201	Internship Art	2	50	0	50
			Total	20	380	120	500

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Lithography -I
Course Code : GARMAJ2034
Nature of Course : Major
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.

Course Objectives : Introduction of Lithography. Composition based on studies formal and visual aspects from nature line, color form, mass volume, texture in light and shade, on development of individual creative faculty in Lithography method.

Modules	Course Contents :	L	T	P	Hours
Module-I	Observation of Surface of planer method (Lithography) composition, composition transfer on litho stone, grain ding process. Paper transferred on stone with benzene etc.	2	0	6	8
Module-II	Observation of Lithography print preparation, preparation of leveling and baby ling of stone, color preparation etc.				
Module-III	Technique of lithography of transforming difference textures and transpired news papers manuscript on litho, photo copy transpired process ets.				

Pedagogy : Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Learning Outcome :

Experience and control a variety relief media, including current arts and related technology, Basic technique in surface printing also students have become an experience of graphic design, control about types of printmaking and its uses .

Reference :

- Graphic image are expressive and contrast in nature, to study unique quality, by - Durer.
- Graphic images are expressive and contrast in nature, to study this unique quality, by - Durer.
- Modern Block printing, by – Rowan sivyer.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
Total		30

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Etching
Course Code : GARMAJ2044
Nature of Course : Major.
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem)).

Course Objectives: Concept Development, Composition based on imagination/reference. Developing the relation between documentation, observation and conceptualization to image making Exploration and experimentation with printmaking mediums both in terms of technique and languages.

Modules	Course Contents :	L	T	P	Hours
Module-I	Intaglio in advance stage in advance stage color print process, Multi block, Metal plate engraving, experiments with various metal plate like aluminum, copper, iron plate etc. Experiments with methods on viscosity and other important process.	2	0	6	8
Module-II	Development of individual creative composition, confidential of large scale plate handling in Etching, Dry point, with Aquatint, Mezzotint etc.				
Module-III	Experimenting and exploring various texture of different surface using different methods or materials from different intaglio medium, transferring coloring, sigolic local intaglio process of the etching methods etc.				

Pedagogy: Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Course Outcome :

Graphic Image making supports the subjects of printmaking . In this subject students develop the understanding to relate all the basic printmaking techniques. It helps the students to solve the compositional problems regarding space arrangements, color distributions, textural and tonal variations, proportions etc.

Reference :

- Intaglio printmaking, by – Myehael Barratt.
- Modern Block printing, by – Rowan sivyer.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.
- Printmaking A complete Guide to materials 7 process, by – Bill Fick & Beth Grabowski.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
Total		30

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Western Art-I (Art and Architecture of the Western World from Ancient to Modern) (Theory)
Course Code : GARMAJ2054
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: This course introduces students to origin of word art and its historical development in different phases.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	<p>Greek Art & Architecture</p> <p>Iconography and Architecture,</p> <p>Greek Pottery- Geometric, Orientalising, Black and Red figure, Greek Sculpture- Archaic, Classical and Hellenistic Phase.</p> <p>Architectural Structures-</p> <p>a)Temples: Acropolis, Pantheon, Erechtheion. b)Theatre: Epidaurus,. c)Stadium: Panathenaic Stadium, Stadium of Delphi. d)Secular Buildings.</p>	4	--	--	4
UNIT-II	<p>Roman Art & Architecture</p> <p>Iconography and Architecture</p> <p>Roman Sculpture- Marcus Aurelius (Bronze), Augustus of Prima Porta (Marble), Farnese Hercules (Marble).</p> <p>Architectural Structures-</p> <p>a)Temples: Pantheon (Rome). b)Churches: Basilica. c)Theatre: Amphitheatre of Pompeii. d)Stadium: Colosseum, Circus Maximus. e)Secular Buildings. f)Commemorative Arches: Arch of Titus, Victory Arches, Columns. g)Architectural Features: Columns, Arches, Beams and Lintels, Vault, Dome.</p>				
UNIT-III	<p>Early Christian Art & Architecture</p> <p>Painting, Iconography and Architecture.</p> <p>Paintings:</p> <p>a)Catacomb Paintings: Catacomb of Priscilla b)Catacomb of Domitilla.</p> <p>Sculpture-</p> <p>a)Sarcophagus of Junius Bassus (Marble).</p> <p>Architectural Structures-</p> <p>a)Early conceptions of Church Architecture b)Early Christian Sculptures and Iconography: c)Chapels, Cathedrals, Basilicas.</p>				
UNIT-IV	<p>Byzantine Art & Architecture</p> <p>Development of Byzantine Mosaic Murals and Icon Paintings.</p> <p>a)Mosaic and Mural Paintings in Hagia Sophia, Istanbul, Turkey: Christ Pantocrator, Virgin With Child. b)Basilica of San Vitale, Ravenna, Italy: Mosaic of Emperor Justinian I. c)Anastasis (Harrowing of Hell, Fresco) in Chora Kariye</p>				

		Museum, Istanbul Turkey. Ivory Reliefs: Barberini Diptych.				
UNIT-V	Gothic Art & Architecture	Painting, Iconography and Architecture Painting: Rucellai Madonna (Tempera and Gold on Panel, Uffizi Gallery, Florence), Kaufmann Crucifixion (Painting on Wood, Germany), Coronation of the Virgin (By Fra Angelico, Paris). Architectural Structures- a) Churches: The Cologne Cathedral in Northern Europe, Duomo di Milano (Milan), Notre Dame (Paris), Santa Maria del Fiore (Florence), b) Architectural Features: Columns, Pointed Arches, Ribbed Vault, Flying Buttress, Large Stained Glass windows, Gargoyles and Ornate Decoration Stone.				
UNIT-VI	Renaissance Art & Architecture	Architecture, Paintings and their evolution. Artists and their works, Styles and Techniques, Influences on other artists, Eg, a) Michelangelo: La Pieta (Marble Sculpture), Last Judgement (Painting in Sistine Chapel), Sistine Chapel (Rome), David (Marble). b) Leonardo Da Vinci: The Last Supper (Painting in the), Monalisa (Painting displayed in Louvre Museum, Paris). c) Raphael: Marriage of the Virgin (Painting), The School of Athens (Fresco Painting, in Vatican Museum). d) Filippo Brunelleschi: Dome of the Cathedral of Santa Maria Del Fiore (Florence), Bronze relief of the sacrifice of Issac. e) Donatello: David (Bronze), Penitent Magdalene (Wooden Statue). f) Albrecht Durer: The Four Horsemen of the Apocalypse (Wood-cut). g) Sandro Botticelli: Birth of Venus (Painting), Pallas and the Centaur (Painting in Uffizi Gallery in Florence). h) Masaccio: The Holy Trinity (Painting in Florence), The Tribute Money (Painting in Florence).				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcomes: The students will be able to: Classify the work of art into diverse genres from a range of historical periods. That will familiarize them with more than one artistic culture of a particular time and place. Achieve a general overview of the history and development of western visual art, its major periods, movements, concepts, and artists, and its historical, social, cultural, religious, and political contexts.

Reference Books:

Indian

- Dasgupta, S.N. Fundamentals of Indian Art
- Coomaraswamy, A. K. History of Indian and Indonesian Art

Western

- H. W. Janson, “History of Art (5th Revised Edition) Thames & Hudson, London.
- C Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, N. J. 1971.
- Gadener, Helen: Art through the ages
- The story of Art – E. H. Gombrich
- Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
	Total	30

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : **Composition-II**
Course Code : **GARMIN2024**
Nature of Course : **Minor**
Total Credits : **4 Credits**
Distribution of Marks : **70 (Ext-Sem.+30(In-Sem)).**

Course Objectives : Composition based wood cut on studies formal and visual aspects from nature line, color from, mass volume, texture in light and shade, on development of individual creative faculty in wood cut method

Modules	Course Contents :	L	T	P	Hours
Module-I	Study of formal and visual aspects of form, nature line, black and white layout, coloring layout, and color composition on lino cut etc.				
Module-II	Knowledge of difference printmaking tools, plates, ratio or registration of paper, technique process printmaking methods.				
Module-III	Technique of mixed media on wood from difference media on relief print.				

Pedagogy : Studio and outdoor work, demonstration, slide shows and museum/gallery visits.

Course Outcome :

Basic printmaking supports the understanding overalls manual printmaking techniques. The subject helps the students to explore the use of graphic methods and colors, contrasts, motives, patterns, shapes from etc. To generate image with graphic qualities. The main objective of studying this subject is the blending the graphic images according to the selected printing technique.

Reference :

- Printmaking in the Sun, by – Dan weiden and Pauline Muie.
- Modern Block printing, by – Rowan sivyer.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.
- The printmaking ideas book, by – Frances Stanfield and Luey McGeown.
- Printmaking A complete Guide to materials 7 process, by – Bill Fick & Beth Grabowski.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN GRAPHIC ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Art Internship
Course Code : GARINT2012
Nature of Course : Internship
Total Credits : 2 Credits
Distribution of Marks : 50

Course of Study;

Students must to go for “Art Internship” to any Professional Artist, Art Studios, Art Museums, Art Galleries, Folk Artist, Crafts Man, Art Industries & Design Institutes etc., at-least for 1 month during summer vacation and they have to produce a “Certificate” of Internship issued by the concerned authority, with attendance proof.

Note: The Evaluation Marks will be added in 4th Semester.

Course Outcome:

- Conceptualize the role and developmental nature of experimental learning in art.
- Enhances to promote the coordination of experimental learning programs and integration of experimental learning in to total curriculum.
- Understanding to establish and maintain relationship with national and regional associations concerned with Art education.
- Developing theoretical insights and practical applications to the course as a whole and to external group contributions and individual skills
- Develop communication, interpersonal and other critical skills during research and interview process.

MODEL CURRICULUM
OF
BFA
APPLIED ART
3rd & 4th Semester

**Course Structure for Bachelor of Fine Arts (BFA)
III SEMESTER- BFA- 2nd YEAR (APPLIED ART)**

Sl. No.	Nature of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	AARMAJ201	Graphic Design-I (P)	4	70	30	100
2.	MAJOR	AARMAJ202	Indian Art-I (Art and Architecture from the Mauryans to the Guptas) (T)	4	70	30	100
3.	MINOR	AARMIN201	Drawing and Illustration (P)	4	70	30	100
4.	IDC	AARIDC201	Method and material (T)	3	50	0	50
5.	AEC	AARAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	AARSEC201	Poster (P)	3	50	0	50
			Total	20	360	90	450

B.F.A. IN APPLIED ART PROGRAMME (FYUGP)

DETAILED SYLLABUS OF SEMESTER-III

Course Title	: Graphic Design-I (Practical)
Course Code	: AARMAJ2014
Nature of Course	: Major
Total Credits	: 4 credits
Distribution of Marks	: 70(Ext-Sem.) + 30(In-Sem.)

Course Objective:

The objective of the course is to understand and explore various applications of Design. Study of Design principles, forms, balance and sense of proportion, through composition.

Applying the Fundamental Principles and Elements of Design to Their Project. Enhances the skill to analyze, synthesize & utilize the concept of design related poster. Imparting knowledge to apply design principles in the ideation, development, and production of visual messages through poster and logo. Enhances the knowledge of typography rules, hierarchy, organization and expression. Compute Creative Thinking.

Modules	Course Contents	L	T	P	Hours
Module I	Students will apply the Fundamental Principles and Elements of Design to Their Projects like Book Cover Design for Children Book, Magazine Cover. Designing symbol, Logo, monograms, Combination mark etc. Students have to Design Calendar for the current year manually.	2	-	6	8
Module II	Study of Design principles, forms, balance and sense of proportion, through Composition. Understand various types of layouts to make good layout design. Organize and apply various design elements and principles to the design. Application of various design forms (Geometrical and Abstract).				

No. of assignments: 20

- Letter writing any form -5
- Designing symbol. logo Design -5
- Designing symbol. Monograms. -5
- Stationery Design: visiting cards, latter heads, envelopes -5
- Design of Natural forms -5

No. of works to be done –06

- Geometrical/ Abstract design
- Layout design
- Book Cover/ Magazine cover design
- Calendar Design
- Logo Design
- Book Marks

Learning Outcomes:

- Students will be able to organize and apply various design elements and principles to the design
- Students will have knowledge to Demonstrate Design And Illustrative Skills To Create Stationary
- Interpret Theoretical Knowledge In Their Artworks.
- Practical Application of Design.
- Students will understand various types of layouts to make good layout design.
- Students will develop the skill to design Calendar, book covers, magazine covers, etc.

For all streams of Applied Arts: Students will have to submit his/her work on the last day of every week including sketching and drawing.

References Book:

- Bruce D. Kurty (1987). Visual imagination – An introduction of Art, Prentice Hall.
- Albert W Porter. Elements of Design-Space and Form.
- Rowland Kurt (1964). Looking & seeing Vol. 1-4. London: Ginn& Co.

- Hayashi Studio (1994). Water Colour Rendering, Graphic-Shaw Publishing.
- Robert W. Gill (1984). Manual of Rendering in pen and ink, Thames and Hudson.
- Wong Wucius (1977). Principles of three dimensional Design, Van Nostrand Reinhold.
- Maurice de Sansmarg (1964). Basic Design: the Dynamics of Visual Form. Herbert Press.
- Albert W Porter. Elements of Design-Line.
- Saraswati BaidyaNath (2001). The nature of man and culture: alternative paradigms in anthropology. New Delhi: Indira Gandhi National Centre for the Arts.
- Wong Wucius (1977). Principles of two dimensional Design. Van Nostrand Reinhold.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : **Indian Art-I** (Art and Architecture from the Mauryans to the Guptas) **(Theory)**
Course Code : **AARMAJ2024**
Nature of Course : **MAJOR**
Total Credits : **4 Credits**
Distribution of Marks : **70 (Ext-Sem.+30(In-Sem.))**

Course Objective:

Students are exposed to rich heritage and creative process that emerged from various phases of time and cultures. The paper is focused on introducing inspiring art traditions of Indian subcontinent.

UNITS	COURSE CONTENTS	L	T	P	Hours			
UNIT-I	Different Cave Architecture and Iconography, Evolution of Buddha Images	4	--	--	4			
	Buddhist, Jaina, Hindu							
UNIT-II	Different Schools of Art							
UNIT-III	Mauryan Dynasty							
	Iconography, Pillars, Rock Edicts, Cave Arts, Stupas, Terracotta art, Rock Art. Eg, Lion Capital of Sarnath, Mauryan Yaksha and Yakshini, Flywhiskers, Lomas Rishi Cave, Nagajuna and Barabar Cave, Northern Black Polished Ware							
UNIT-IV	Sunga Dynasty							
	Introduction to Chaitya, Vihara and Stupas. Iconography, Bharut Stupas, Railings, Relief sculptures, Yaksha and Yakshini, Medallions with Gaja Lakshmi, Mugapakkha Jataka. Eg, Chaitya Hall at Bhaja, Elephant carrying Buddha's Relic from beam of Bharut Stupa,							
UNIT-V	Satavahana Dynasty							
	Iconography and Architecture, Sanchi Stupas, Amravati Stupas, Chaitya Hall at Karle Sanchi Stupa and Iconography of Torana (Gateways), The Great Departure of Prince Siddhartha From Amravati (Lime Stone Relief Panel).							
UNIT-VI	Kushana Dynasty							
	Evolution of Buddha Images and Iconography, Gandhara and Mathura Schools, Buddhism, Brahmanism, Jainism Figure images. Eg, Miracles of Sravasti (in Lahore Museum), Standing Bodhisattva (Lahore Museum), Panels narrating Jataka Stories, Sala Bhanjika figure (Mathura), Boar Incarnation (Mathura Museum),							
UNIT-VII	Gupta Dynasty							
	Iconography and Architecture, Cave art, Stupas, Terracotta art, Rock Art Eg, Hindu Iconography like Shiva Lingas, Nataraja from Nachana, Chatur mukhi Surya, Dasavtar Temple (Deogarh), Udayagiri Caves							

		Narrative Panels				
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Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Course Outcome:

The historical aspects of this course will provide an understanding of how art uniquely expresses human thought through historical intervention. This course will provide an understanding of how art uniquely expresses human thought, value, and emotions.

Reference Book:

- Huntington L. Susan, The Art of Ancient India, New York, 1984.
- Brawn percy, Indian Architecture, Buddhist and Hindu Period, Islamic Period, Bombay 1959.
- A History of Fine Art in India an West. Edith Tomory.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
	Total	30

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-III**

Course Title	: Drawing & Illustration (Practical)
Course Code	: AARMIN2014
Nature of Course	: Minor
Total Credits	: 4 credits
Distribution of Marks	: 70(Ext-Sem.) + 30(In-Sem.)

Course Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade. Understand, communicate and interact with the environment through drawings. Introduce the students to free hand and technical drawing skills of human figure.

Construction of the skull: Planes and masses of the head, bust from different angles and eye levels: adding of Details and finishing. Acquaint students with knowledge of perspective and develop the skill of sketching architectural spaces both indoor and outdoor. Basic shapes study and its pencil drawings. Study of 3D aspects with light and shades. Nature drawing study with pencil shading and water color. Nature drawing in poster colour and mixed medium, different techniques, B&W or two color.

Modules	Course Contents	L	T	P	Hours
Module I	Students will study of basic drawing with emphasis on composition & conceptual exercises. Study of human anatomy; Free hand sketching of Human body parts & postures	2	-	6	8
Module II	And Head study/ Portrait. Study of Architecture (Indoor & Outdoor) etc. Illustration and Conceptual drawing. Color Illustration with Brush. Black & White Illustration with pen Or Ink.				

No. of works to be done –06

- Study of basic drawing with emphasis on composition & conceptual exercises.
- Study of human anatomy; Free hand sketching of Human body parts & postures and Head study/Portrait
- Study of Nature
- Study of Architecture; Indoor & Outdoor etc.
- Black & White Illustration with pen or Ink
- Sketching of Human Figures

Learning Outcomes:

- Students will be able to Demonstrate Design Skills To Create Illustrations
- Students will be able to Apply Different Rendering Techniques
- Students will have knowledge about the various types of texture and forms of the Objects.
- Practice Different Color Techniques
- Interpret Theoretical Knowledge In Their Artworks.
- They will be able to draw any type of illustration by continuous observation and careful study.

For all streams of Applied Arts: Students will have to submit his/her work on the last day of every week including sketching and drawing.

References Book:

- Anatomy And Drawing, Victor Perard, Grace Prakashan

References:

- Turner, James R. Drawing with confidence. Van Nostrand Reinhold.
- Edward, Betty. Drawing on the artist within, Fontana.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson.
- Cameron, Julia. The artists' way. Pan McMillan.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Nogrduzij, Gerrit. Letter. Hartley & Marks.
- Stayner, Peter and Rosenberg, Terry. Landscape Drawing: From first principles. Arcturus Publishing. 8. Escher, M.C. Exploring the infinite. Harry N. Abrahams.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15

4.	Attendance	5
	Total	30

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-III**

Course Title	: Method & Materials (Theory)
Course Code	: AARIDC2013
Nature of Course	: Inter Disciplinary Course
Total Credits	: 3 credits
Distribution of Marks	: 50

Course Objective:

The objective of teaching Advertising Profession and practice is to acquaint the students with advertising and artists through the ages, from the earliest time to the present.

The objective of this course is to understand the Meaning and definition of advertising. Its Historical perspective – origin & development. Relationship between Advertising art & Visual art. Classification of Advertising on various basis i.e. function, target audience, geographical area, media, purpose.

Units	Course Contents	L	T	P	Hours
Unit -I	• Introduction to Advertising • Meaning and definition of advertising • Historical perspective – origin & development	3	-	-	3
Unit- II	• Understanding of Advertising art • Relationship between Advertising art & Visual art				
Unit- III	• Classification of Advertising • Classification on various basis i.e. function, target audience, geographical area, media, purpose.				
Unit -IV	• Elements of design, Principles of design • Its role and effect in advertising layouts • Layout and its types..				

No. of works to be done –04

- Project report on Unit 1 and Unit 2
- Project report on Unit 3 and Unit 4

Learning Outcomes:

- Students will understand about Advertising, Its History and Origin.
- Students will be able to Interpret Theoretical Knowledge in Their Artworks.
- Students will get the knowledge of elements and principal of design.
- Students will learn about various types of media and use of Advertising in Daily life.
- Knowledge of Advertising art and Visual Art.

References:

- Advertising Management, Jaishri Jethwaney, Shruti Jain, Oxford University Press.2006, 2012
- Moriarty, Sandra E. Creative advertising: Theory & Practice. New Jersey: Prentice-Hall Publishing, 1990.
- Stead, William. The Art of Advertising: Its Theory and Practice Fully Described. Charleston, USA: Nabu Press, 2010.
- Gupta, A. Principles of Advertising Concepts and Theories. New Delhi: Cyber Tech, 2012.
- Dennison, Dell. The Advertising handbook.
- Kuntz, Roderick. White. Advertising.
- Behrens, Ray R. Design in the Visual arts.
- Rege G. M. Advertising Art & Ideas.
- Jennings Simon. Advanced Illustration and Design.
- Jeavons, Terry and Beaumont, Michael. Introduction to typography.
- Croy, Peter. Graphic Design and Reproduction Technique.
- Sims Mitzi. Sign Design- Graphic, Material & Technique.
- Mathew, Deepak John. Principle of Design through Photography.
- Dunn, S.W. Advertising: Its role in modern marketing.

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-III**

Course Title : Poster
Course Code : AARSEC2013
Nature of Course : Skill Enhancement Course
Total Credits : 3 credits
Distribution of Marks : 50

Course Objective:

Getting to know and adopting bases of the structure and construction of the letter and Functions individually and in the team (word, constant text). Defining Typography; Fonts/Typefaces- a historical perspective. Study of characteristics of Lettering and Typography. Application of Typography in Simple Design, and as a form. Understand and Apply typographical styles through various medium. Study and history of letter forms: both Roman and Vernacular: letter as a design form; spacing; study of basic typefaces; Interrelation of Negative and Positive space. Type classification / Typefaces / Variations / Fonts / Families.

Modules	Course Contents	L	T	P	Hours
Module I	Expressive Power of typography; Designing typography title for book/ novel/ films, Poster, Quotes, etc. One point & two point perspective, POP, origami, scrap, etc. Typography and Logo Design.	1	-	5	6
Module II	Use of typography in designing corporate Identity and Branding. Understanding of calculating letters, words, mechanical and optical spacing, grid system, gutter space with the help of pica scale.				

No. of works to be done –06

- Font Design in Perspective
- Imagery Fonts Design (Black and White)
- Slogan Writing
- Emotions through Typography
- Expressive Fonts Design
- Graffiti fonts designed & Brand name Typography

Learning Outcomes:

- Students will be able to express emotions through typography.
- Students will have knowledge about the various types of fonts, type, and font family.
- Interpret Theoretical Knowledge In Their Artworks.
- Practical Application of typography.
- Students will learn about the anatomy of typography.

For all streams of Applied Arts: Students will have to submit his/her work on the last day Of every week including sketching and drawing.

References Book:

- The Complete Manual of Typography: A Guide to Setting Perfect Type, James Felici, Peachpit Press, 2003

References:

- Friedrich, Friedl, Nicolaus, O.H .and Bernard, Stein. Typography: An Encyclopedia Survey of Type Design and Techniques throughout History. New York: Black Dog & Levnthal Publishers, 1998.
- Maryanne, Grebenstein. Calligraphy Bible: A complete guide to more than 100 essential projects and techniques. New York: Watson Guptill Publishing, 2012.
- Ilene, Strizver. Type Rules: The Designers Guide to Professional Typography 4thed. New York: John Wiley, 2013.
- Choi, David etc. Typography. Choi's Gallery Publishing, 2014.
- John, Lewis. Design & Practice, Typography, Huddersfield: Jeremy Mills Publishing, 2007.
- Emil, Ruder. Textbook of Design Typography. Sulgen, Switzerland: Niggi-Verlag, 2008.
- Jim, Felici. The Contemporary Manual of Typography. Adobe Publishers. 2002.
- Ina, Saltz. Typography Essentials: 100 design principles for working with Type (design essentials). London: Rockport Publishing. 2011.
- Eleanor, Winters. Mastering Copperplate Calligraphy (lettering, calligraphy, Typography). New York: Dover Publishing, 2003.
- Maryanne, Grebenstein. Calligraphy Bible: A complete guide to more than 100 Essential projects and techniques. New York: Watson Guptill Publishing, 2012.
- Heller, Steven. New Vintage Type: Classic Fonts for the Digital Age. New York: Watson Guptill, 2007.
- Ruari, McLean. Typography, London UK, Thames & Hudson Publishing, 1980.
- Crisp, Denise G and Temple, William F. Typography (Graphic Design in Context) London: Thames & Hudson, 2012.

Course Structure for Bachelor of Fine Arts (BFA)
IV SEMESTER- BFA- 2nd YEAR (APPLIED ART)

Sl. No.	Nature of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	AARMAJ203	Graphic Design-II (P)	4	70	30	100
2.	MAJOR	AARMAJ204	Drawing and Illustration (P)	4	70	30	100
3.	MAJOR	AARMAJ205	Western Art-I (Art and Architecture of the Western World from Ancient to Modern (T)	4	70	30	100
4.	MINOR	AARMIN202	Photography-I	4	70	30	100
5.	AECC	AARAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Internship	AARINT201	Art Internship	2	50	0	50
			Total	20	380	120	500

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-IV**

Course Title : **Graphic Design-II**
Course Code : **AARMAJ2034**
Nature of Course : **Major**
Total Credits : **4 credits**
Distribution of Marks : **70(Ext-Sem.) + 30(In-Sem.)**

Course Objective:

This subject aims at imparting basic knowledge of design and its principles and elements. Application of Design forms (geometrical and abstract), tones, textures, Color, repetition and Rhythm. Understand and explore various applications of Design. Knowledge to develop the skill to design News Paper Ad. According to technical and creative aspect of newspaper. Enhances the knowledge of analyze, synthesize and utilize design processes and strategy. Imparting knowledge to deliver & solve communication problems creatively. Imparting knowledge to apply design principles in the ideation, development, and production of visual messages through poster and logo.

Modules	Course Contents	L	T	P	Hours
Module I	Understanding applying elements & principles of design in poster making. Students will get the knowledge of various types of layouts to make good design. They will assess and critically evaluate the existing design	2	-	6	8
Module II	Understanding applying elements & principles of design in Calendar designing, Coasters etc. Understanding applying elements & principles of design in making newspaper add. Logo design and its application to create stationery e.g. Letterhead, Visiting Card, envelope, merchandise, and signage's for the outlets, table tops, signage etc.				

No. of works to be done –06

- Stationary Design
- Poster Design
- Newspaper ad design
- Merchandise design
- Coaster design
- Logo design

Learning Outcomes:

- Students will be able to choose the appropriate elements of design to get the desired output.
- Students will have knowledge about the various types layout design
- Interpret Theoretical Knowledge In Their Artworks.
- Practical Application of various elements and principles of design.
- Students will develop the skill to design posters, Newspaper ad, Merchandise, Coaster etc.

For all streams of Applied Arts: Students will have to submit his/her work on the last day of every week including sketching and drawing.

References Book:

- Foster, John (2012), New Masters of Poster Design. Vo. 2: Poster Design for This Century and beyond: London: Rockport.
- Evans, Poppy (2005). Exploring Publication Design. Boston MA. USA. Delmar Cengage Learning.
- Charlotte Rivers (2007). Poster-Art: Innovation in Poster Design. Brighton: Rotovision.
- Kroner, Alexander (2001). Adaptive Layout of Dynamic Web Pages. Amsterdam: IOS Press.
- Kloos, Gerhard. (2007). Matrix Methods for Optical Layout. Bellingham, USA: SPIE Press
- Book. Albert C. (1997). Fundamentals of Copy and Layout. New York: McGraw-Hill.
- Hodgson, F. W. & Giles, VIC (1996). Creative Newspaper Design. 2nd ed. Oxford: Focal Press.
- Moen, Daryl (2000). Newspaper Layout and Design: A Team Approach. 4th ed. New Jersey: Wiley-Blackwell.
- Carter, David. And Branding, E. (2000). The Power of Market Identity. New York: Watson Guptill.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-IV**

Course Title	: Drawing & Illustration (Practical)
Course Code	: AARMAJ2044
Nature of Course	: Major
Total Credits	: 4 credits
Distribution of Marks	: 70(Ext-Sem.) + 30(In-Sem.)

Course Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade. Understand, communicate and interact with the environment through drawings. Introduce the students to free hand and technical drawing skills of human figure.

Construction of the skull: Planes and masses of the head, bust from different angles and eye levels: adding of Details and finishing. Acquaint students with knowledge of perspective and develop the skill of sketching architectural spaces both indoor and outdoor.

Basic shapes study and its pencil drawings. Study of 3D aspects with light and shades. Nature drawing study with pencil shading and water color. Nature drawing in poster colour and mixed medium, different techniques, B&W or two color.

Modules	Course Contents	L	T	P	Hours
Module I	Students will study of basic drawing with emphasis on composition & conceptual exercises. Study of human anatomy; Free hand sketching of Human body parts & postures	2	-	6	8
Module II	And Head study/ Portrait. Study of Architecture (Indoor & Outdoor) etc. Illustration and Conceptual drawing. Color Illustration with Brush. Black & White Illustration with pen Or Ink.				

No. of works to be done –06

- Study of basic drawing with emphasis on composition & conceptual exercises.
- Study of human anatomy; Free hand sketching of Human body parts & postures and Head study/Portrait
- Study of Nature
- Study of Architecture; Indoor & Outdoor etc.
- Black & White Illustration with pen or Ink
- Sketching of Human Figures

Learning Outcomes:

- Students will be able to Demonstrate Design Skills To Create Illustrations
- Students will be able to Apply Different Rendering Techniques
- Students will have knowledge about the various types of texture and forms of the Objects.
- Practice Different Color Techniques
- Interpret Theoretical Knowledge In Their Artworks.
- They will be able to draw any type of illustration by continuous observation and careful study.

For all streams of Applied Arts: Students will have to submit his/her work on the last day of every week including sketching and drawing.

References Book:

- Anatomy And Drawing, Victor Perard, Grace Prakashan

References:

- Turner, James R. Drawing with confidence. Van Nostrand Reinhold.
- Edward, Betty. Drawing on the artist within, Fontana.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson.
- Cameron, Julia. The artists' way. Pan McMillan.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Nogrduzij, Gerrit. Letter. Hartley & Marks.
- Stayner, Peter and Rosenberg, Terry. Landscape Drawing: From first principles. Arcturus Publishing. 8. Escher, M.C. Exploring the infinite. Harry N. Abrahams

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5

3.	Final Display	15
4.	Attendance	5
Total		30

**B.F.A.IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Western Art-I (Art and Architecture of the Western World from Ancient to Modern) (Theory)
Course Code : AARMAJ2054
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: This course introduces students to origin of word art and its historical development in different phases.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	Greek Art & Architecture Iconography and Architecture, Greek Pottery- Geometric, Orientalising, Black and Red figure, Greek Sculpture- Archaic, Classical and Hellenistic Phase. Architectural Structures- a)Temples: Acropolis, Pantheon, Erechtheion. b)Theatre: Epidaurus,. c)Stadium: Panathenaic Stadium, Stadium of Delphi. d)Secular Buildings.	4	--	--	4
UNIT-II	Roman Art & Architecture Iconography and Architecture Roman Sculpture- Marcus Aurelius (Bronze), Augustus of Prima Porta (Marble), Farnese Hercules (Marble). Architectural Structures- a)Temples: Pantheon (Rome). b)Churches: Basilica. c)Theatre: Amphitheatre of Pompeii. d)Stadium: Colosseum, Circus Maximus. e)Secular Buildings. f)Commemorative Arches: Arch of Titus, Victory Arches, Columns. g)Architectural Features: Columns, Arches, Beams and Lintels, Vault, Dome.				
UNIT-III	Early Christian Art & Architecture Painting, Iconography and Architecture. Paintings: a)Catacomb Paintings: Catacomb of Priscilla b)Catacomb of Domitilla. Sculpture- a)Sarcophagus of Junius Bassus (Marble). Architectural Structures- a)Early conceptions of Church Architecture b)Early Christian Sculptures and Iconography: c)Chapels, Cathedrals, Basilicas.				
UNIT-IV	Byzantine Art & Architecture Development of Byzantine Mosaic Murals and Icon Paintings.				

		<p>a)Mosaic and Mural Paintings in Hagia Sophia, Istanbul, Turkey: Christ Pantocrator, Virgin With Child.</p> <p>b)Basilica of San Vitale, Ravenna, Italy: Mosaic of Emperor Justinian I.</p> <p>c)Anastasis (Harrowing of Hell, Fresco) in Chora Kariye Museum, Istanbul Turkey.</p> <p>Ivory Reliefs: Barberini Diptych.</p>				
UNIT-V	Gothic Art & Architecture	<p>Painting, Iconography and Architecture</p> <p>Painting: Rucellai Madonna (Tempera and Gold on Panel, Uffizi Gallery, Florence), Kaufmann Crucifixion (Painting on Wood, Germany), Coronation of the Virgin (By Fra Angelico, Paris).</p> <p>Architectural Structures- a)Churches: The Cologne Cathedral in Northern Europe, Duomo di Milano (Milan), Notre Dame (Paris), Santa Maria del Fiore (Florence), b)Architectural Features: Columns, Pointed Arches, Ribbed Vault, Flying Buttress, Large Stained Glass windows, Gargoyles and Ornate Decoration Stone.</p>				
UNIT-VI	Renaissance Art & Architecture	<p>Architecture, Paintings and their evolution.</p> <p>Artists and their works, Styles and Techniques, Influences on other artists, Eg,</p> <p>a) Michelangelo: La Pieta (Marble Sculpture), Last Judgement (Painting in Sistine Chapel), Sistine Chapel (Rome), David (Marble).</p> <p>b)Leonardo Da Vinci: The Last Supper (Painting in the), Monalisa (Painting displayed in Louvre Museum, Paris).</p> <p>c)Raphael: Marriage of the Virgin (Painting), The School of Athens (Fresco Painting, in Vatican Museum).</p> <p>d)Filippo Brunelleschi: Dome of the Cathedral of Santa Maria Del Fiore (Florence), Bronze relief of the sacrifice of Issac.</p> <p>e)Donatello: David (Bronze), Penitent Magdalene (Wooden Statue).</p> <p>f)Albrecht Durer: The Four Horsemen of the Apocalypse (Wood-cut).</p> <p>g)Sandro Botticelli: Birth of Venus (Painting), Pallas and the Centaur (Painting in Uffizi Gallery in Florence).</p> <p>h)Masaccio: The Holy Trinity (Painting in Florence),</p>				

		The Tribute Money (Painting in Florence).			
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Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcomes: The students will be able to: Classify the work of art into diverse genres from a range of historical periods. That will familiarize them with more than one artistic culture of a particular time and place. Achieve a general overview of the history and development of western visual art, its major periods, movements, concepts, and artists, and its historical, social, cultural, religious, and political contexts.

Reference Books:

Indian

- Dasgupta, S.N. Fundamentals of Indian Art
- Coomaraswamy, A. K. History of Indian and Indonesian Art

Western

- H. W. Janson, “History of Art (5th Revised Edition) Thames & Hudson, London.
- C Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, N. J. 1971.
- Gadener, Helen: Art through the ages
- The story of Art – E. H. Gombrich
- Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
Total		30

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-IV**

Course Title : **Photography-I**
Course Code : **AARMIN2044**
Nature of Course : **Minor**
Total Credits : **4 credits**
Distribution of Marks : **70(Ext-Sem.) + 30(In-Sem.)**

Course Objective:

The objective of the course is to understand the basic knowledge and skill of photography. Use of camera; observation and selection of subject. Composition; exposing outdoors and indoors. Introduction of Photography, Main types of photography (Candid, Street, Photo Journalism, Wild Life, Travel, Conceptual, Architectural, Portrait, Fashion, Nature etc.), History of Photography, Knowledge about camera, its function and process. Process of developing and printing (contact and enlargements).

Modules	Course Contents	L	T	P	Hours
Module I	Principles of photography. Knowledge of ISO, Shutter speed, aperture, depth of field etc. Acquaint students with the basic knowledge and skill of photography. Apply Knowledge Of Light And Shadow. Understanding the role of composition in photography. Or an aesthetic approach - dynamic and color composition theories and new theories practiced in the present context.				
Module II	Introduction to evolution of photography, different types of cameras, their mechanism and developments. Exploring indoors and outdoors through photography; Portrait, Landscape, Cityscape, Architecture, etc. in both colored and black white. Use of Photoshop and other software related to photography.				

No. of works to be done –06

- Product Photography
- Fashion Photography
- Architectural Photography
- Food Photography
- Conceptual photography
- Portrait photography

Learning Outcomes:

- Students will be able to Identify Camera, Its Parts and their functions.
- Students will be able to Apply Knowledge of Light and Shadow.
- Interpret Theoretical Knowledge In Their Artworks.
- Demonstrate Sense Of Composition And Perspective
- Summarize Importance Of Photography For Advertising Purpose.
- Students will have the knowledge of main types of photography.

Reference Book:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.
- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence, Utah: Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford’s Advanced Photography.7thed. Oxford: Focal Press.
- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5

**B.F.A. IN APPLIED ART PROGRAMME (FYUGP)
DETAILED SYLLABUS OF SEMESTER-IV**

Course Title	: Art Internship
Course Code	: AARINT2012
Nature of Course	: Internship
Total Credits	: 2 credits
Distribution of Marks	: 35(Ext-Sem.) + 15(In-Sem.)

Course of Study:

Students must go for “Art Internship” to any Professional Artist, Art Studios, Art Museums, Art Galleries, Folk Artist, Crafts Man, Art Industries & Design Institutes etc., at-least for 1 month during summer vacation and they have to produce a “Certificate” of Internship issued by the concerned authority, with attendance proof.

Note: The Evaluation Marks will be added in 4th Semester.

Course Outcome:

- Conceptualize the role and developmental nature of experimental learning in art.
- Enhances to promote the coordination of experimental learning programs and integration of experimental learning in to total curriculum.
- Understanding to establish and maintain relationship with national and regional associations concerned with Art education.
- Developing theoretical insights and practical applications to the course as a whole and to external group contributions and individual skills
- Develop communication, interpersonal and other critical skills during research and interview process.

**MODEL CURRICULUM
OF
BFA
SCULPTURE
3rd & 4th Semester**

**Course Structure for Bachelor of Fine Arts (BFA)
III SEMESTER- BFA- 2nd YEAR (SCULPTURE)**

Sl. No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	SCLMAJ201	Composition-I (P)	4	70	30	100
2.	MAJOR	SCLMAJ202	Indian Art-I (Art and Architecture from the Mauryans to the Guptas) (T)	4	70	30	100
3.	MINOR	SCLMIN201	Sculpture Composition-I(P)	4	70	30	100
4.	IDC	SCLIDC201	Method and Materials (T)	3	50	0	50
5.	AECC	SCLAEC201	Communicative English/Hindi/MIL/	2	50	0	50
	SEC	SCLSEC201	Relief Sculpture (P)	3	50	0	50
			Total	20	360	90	450

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Composition-I (Practical)
Course Code : SCLMAJ2014
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: The objective of composition exercise is the key to study theory of composition in sculpture three-dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Sketches in clay of given subjects and the enlargement in round and relief with two of more human figure, birds, animals, molding and casting, direct building processes. Plaster, cement terracotta.	2	--	6	8
MODULE-II	Building of armature for direct work in plaster or cement on the given topic.				
MODULE-III	Waste mold and piece mold technique and casing in wax.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome: Students demonstrate the ability to make of basic sculpture with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline. The development of solutions to aesthetic and design problems should continue throughout the course. Advanced abilities in drawing sufficient to support work in sculpture. Understanding of the possibilities and limitations of various materials. Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product. The preparation of sculpture using the broadest possible range of technique and concept.

References Books:

- **The Sculptor's Handbook, Prof. H. F. Ten holt**
- **Encyclopedia of sculpture by Jhon Mills**
- **Modeling a Likeness in clay, Daisy Grubbs**
- **The Complete Guide to sculpture. Modeling and Ceramics. Technique and materials by Barry Midgley.**

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : **Indian Art-I**(Art and Architecture from the Mauryans to the Guptas) **(Theory)**
Course Code : **SCLMAJ2024**
Nature of Course : **MAJOR**
Total Credits : **4 Credits**
Distribution of Marks : **70 (Ext-Sem.+30(In-Sem.))**

Course Objective:

Students are exposed to rich heritage and creative process that emerged from various phases of time and cultures. The paper is focused on introducing inspiring art traditions of Indian subcontinent.

UNITS	COURSE CONTENTS	L	T	P	Hours	
UNIT-I	Different Cave Architecture and Iconography, Evolution of Buddha Images	Buddhist, Jaina, Hindu	4	--	--	4
UNIT-II	Different Schools of Art	Gandhara, Mathura, Amravati				
UNIT-III	Mauryan Dynasty	Iconography, Pillars, Rock Edicts, Cave Arts, Stupas, Terracotta art, Rock Art. Eg, Lion Capital of Sarnath, Mauryan Yaksha and Yakshini, Flywhiskers, Lomas Rishi Cave, Nagajuna and Barabar Cave, Northern Black Polished Ware				
UNIT-IV	Sunga Dynasty	Introduction to Chaitya, Vihara and Stupas. Iconography, Bharut Stupas, Railings, Relief sculptures, Yaksha and Yakshini, Medallions with Gaja Lakshmi, Mugapakkha Jataka. Eg, Chaitya Hall at Bhaja, Elephant carrying Buddha's Relic from beam of Bharut Stupa,				
UNIT-V	Satavahana Dynasty	Iconography and Architecture, Sanchi Stupas, Amravati Stupas, Chaitya Hall at Karle Sanchi Stupa and Iconography of Torana (Gateways), The Great Departure of Prince Siddhartha From Amravati (Lime Stone Relief Panel).				
UNIT-VI	Kushana Dynasty	Evolution of Buddha Images and Iconography, Gandhara and Mathura Schools, Buddhism, Brahmanism, Jainism Figure images. Eg, Miracles of Sravasti (in Lahore Museum) , Standing Bodhisattva (Lahore Museum), Panels narrating Jataka Stories, Sala Bhanjika figure (Mathura), Boar Incarnation (Mathura Museum),				
UNIT-VII		Iconography and Architecture, Cave art, Stupas, Terracotta art, Rock Art				

	Gupta Dynasty	Eg, Hindu Iconography like Shiva Lingas, Nataraja from Nachana , Chattur mukhi Surya, Dasavtar Temple (Deogarh), Udayagiri Caves Narrative Panels				
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Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Course Outcome:

The historical aspects of this course will provide an understanding of how art uniquely expresses human thought through historical intervention. This course will provide an understanding of how art uniquely expresses human thought, value, and emotions.

Reference Book:

- Huntington L. Susan, The Art of Ancient India, New York, 1984.
- Brawn percy, Indian Architecture, Buddhist and Hindu Period, Islamic Period, Bombay 1959.
- A History of Fine Art in India an West. Edith Tomory.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
	Total	30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Sculpture Composition-I (Practical)
Course Code : SCLMIN2014
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.)

Course Objective: Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Study of forms in nature, single object and group of objects in line, tone and texture through keen observations. Study of natural objects/ geometrical objects, construction and perspective involved, and drawing focusing on shape and relative proportion.	2	--	6	8
MODULE-II	Making detail drawings based on a specific setting-arranging natural objects in space with details and renderings.				
MODULE-III	Making in clay the study of natural objects, transforming into 3D form focusing on observation of shape, form, relative proportion and modeling.				
MODULE-IV	Taking mold of all the final work in plaster of paris cast in the required material.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Course Outcome:

- I.** Able to understand nature as a primary source of creative inspiration by study of natural objects through observation, analysis and understanding its structure by exploring lines, texture, tone, and form through drawings. Increasing observation skills and patients through study and understanding of basic elements of drawings / basic visual art.
- II.** Able to develop and practice various hand skills of sculpture making through exposure to basic mediums and materials (clay, paper)
- III.** Understanding and study of natural objects and transforming into 3D forms in clay medium to develop basic clay modeling skills.
- IV.** Understanding of perspective and construction method in 3D through making of geometrical forms in paper and be able transform same in 3D composition.

References Books:

- **The Sculptor's Handbook, Prof. H. F. Ten holt**
- **Encyclopedia of sculpture by Jhon Mills**
- **Modeling a Likeness in clay, Daisy Grubbs**
- **The Complete Guide to sculpture. Modeling and Ceramics. Technique and materials by Barry Midgley.**

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
Total		30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Method & Materials (Theory)
Course Code : SCLIDC2013
Nature of Course : Inter Disciplinary Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective: The course is planned for detailed training on methods and materials to work with through the edges. It is provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Fundamental of Sculpture –Definition of sculpture, Type of sculpture, forms of Sculptures, indoor and outdoor, studio.	3	--	--	3
MODULE-II	Clay- type of clay and their use, preparation of natural earthenware clays storage, shrinkages, porosity of clay.				
MODULE-III	Terracotta as a sculpture medium, preparation of clay for terracotta kilns for baking terracotta, modeling, and armature.				
MODULE-IV	Materials of sculpture, carving materials, modeling materials, difference between carving and modeling treatment of material.				
MODULE-V	Technique of carving and tools used for carving and finishing, polishing.				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Course outcome:

- I. Through course students learn about medium, form and content.
- II. Students begin with sculpture, the prerequisite for all other sculpture courses, materials.
- III. Additional subjects will be offered so that students can focus more intensely on specific mediums and areas of sculpture.

References Books:

- The Sculptor’s Handbook, Prof. H. F. Ten holt
- Method and Materials of sculpture-Davit Reid
- Encyclopedia of sculpture by Jhon Mills
- The Complete Guide to sculpture. Modeling and Ceramics. Technique and material- Barry Midgley
- A handbook of method and Material – Ray Smith

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 3rd SEMESTER**

Course Title : Relief Sculpture (Practical)
Course Code : SCLSEC2013
Nature of Course : skill Enhancement Course
Total Credits : 3 Credits
Distribution of Marks : 50

Course Objective:

Students of this course are expected to learn and understand specific ideas on relief sculpture. The focus is on different types of reference material and the creation of multi-dimensional sculpture based on the ancient art. Explore Knowledge to make a relief sculpture on a panel.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Composition in any one 2-D medium and technique emphasizing on development of individual style of plastic form. Experiment and exploration of 2-D medium. Composition in any 2-D medium emphasizing on expression of individual idea.	1	--	5	6
MODULE-II	Relief composition in clay emphasizing on the perspective and showcasing the modeling skills showing the understanding of basic elements of relief work, like back ground, middle ground & fore ground justifying the subject selected.				
MODULE-III	Taking mold of all the final work in plaster of paris and cast in the required material.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome: By the end of this course students will be able to:

Create artwork that demonstrates an understanding of the elements and the principles of relief sculpture. Understand and apply techniques and processes of low relief and high relief.

References Books:

- **A Visual Course of Sculpting Techniques, 170 picture showing how to model bas-reliefs and high-reliefs, by Fabrizo Savi, 2014.**
- **Encyclopedia of sculpture by Jhon Mills**
- **The Complete Guide to sculpture. Modeling and Ceramics. Technique and material- Barry Midgley**

**Course Structure for Bachelor of Fine Arts (BFA)
IV SEMESTER- BFA- 2nd YEAR (SCULPTURE)**

Sl. No	Nature Of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	MAJOR	SCLMAJ203	Composition-II (P)	4	70	30	100
2.	MAJOR	SCLMAJ204	Portrait Study-I(P)	4	70	30	100
3.	MAJOR	SCLMAJ205	Western Art-I (Art and Architecture of the Western World from Ancient to Modern (T)	4	70	30	100
4.	MINOR	SCLMIN202	Sculpture Composition-II (P)	4	70	30	100
5.	AECC	SCLAEC202	Communicative English/Hindi/MIL/	2	50	0	50
6.	Internship	SCLINT201	Art Internship	2	50	0	50
			Total	20	380	120	500

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Composition-II (Practical)
Course Code : SCLMAJ2034
Nature of Course : Major
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Composition, Arrangement of objects, materials.	2	--	6	8
MODULE-II	Creative composition exercise from imagination emphasizing on individual creative sense, transformation of simple shapes into well-balanced unique 3Dvisual presentation with experimentation.				
MODULE-III	Waste mould and piece mould technique and casting in wax.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome: Students demonstrate the ability to make of basic sculpture with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline. Advanced abilities in drawing sufficient to support work in sculpture. Understanding of the possibilities and limitations of various materials. Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product. The preparation of sculpture using the broadest possible range of techniques.

References Books:

- **The Sculptor's Handbook, Prof. H. F. Ten holt**
- **Encyclopedia of sculpture by Jhon Mills**
- **Modeling a Likeness in clay, Daisy Grubbs**
- **The Complete Guide to sculpture. Modeling and Ceramics. Technique and materials by Barry Midgley.**

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Portrait Study (Practical)
Course Code : SCLMaj2044
Nature of Course : Major
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: The objective of the course is to: Enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc. Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Study of the proportion, expression, and character of male/female.	2	--	6	8
MODULE-II	Studies Life passport portrait with emphasis on anatomical structures. Experiment and exploration of 3D medium.				
MODULE-III	Working from a life model (Male/Female)- Know how to create a head/portrait in clay through particular measurements (with the use of Calipers) –Study the emotion and develops the minute details.- Emphasis surface value, smooth, texture etc.- How to build an armature/portrait stand .				
MODULE-IV	Taking mold of all the final work in plaster of paris cast in the required material.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome: The objective of teaching sculpture realistic human portrait and bust from is to teach them in clay, PoP and cement mediums. Student will able to work with the head figure and how they can express emotions and feelings through mediums. Students will also drawing tools to study blocks. Posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing. Students will learn adding of detail and finishing of clay work and waste mould technique and casting in PoP.

References Books:

- Portrait Sculpting Anatomy and Expressions in Clay, Philippe Faraut.
- The Portrait in Clay: A Technical, Artistic, and Philosophical Journey Toward Understanding the Dynamic and Creative Forces in Portrait Sculpture, Peyer Rubino.1997.
- Modeling the Head in Clay: Creative Techniques for the Sculptor, Bruno Lucchiesi and Margit Malmstrom, 1996.
- Anatomy & Drawing by Victor Perard References
- Anatomy for Sculptors: Understanding the Human Form Book by Sandiskondrats and UldisZarins

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Western Art-I (Art and Architecture of the Western World from Ancient to Modern) (Theory)
Course Code : SCLMAJ2054
Nature of Course : MAJOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: This course introduces students to origin of word art and its historical development in different phases.

UNITS	COURSE CONTENTS	L	T	P	Hours
UNIT-I	<p>Greek Art & Architecture</p> <p>Iconography and Architecture,</p> <p>Greek Pottery- Geometric, Orientalising, Black and Red figure, Greek Sculpture- Archaic, Classical and Hellenistic Phase.</p> <p>Architectural Structures-</p> <p>a)Temples: Acropolis, Pantheon, Erechtheion. b)Theatre: Epidaurus,. c)Stadium: Panathenaic Stadium, Stadium of Delphi. d)Secular Buildings.</p>	4	--	--	4
UNIT-II	<p>Roman Art & Architecture</p> <p>Iconography and Architecture</p> <p>Roman Sculpture- Marcus Aurelius (Bronze), Augustus of Prima Porta (Marble), Farnese Hercules (Marble).</p> <p>Architectural Structures-</p> <p>a)Temples: Pantheon (Rome). b)Churches: Basilica. c)Theatre: Amphitheatre of Pompeii. d)Stadium: Colosseum, Circus Maximus. e)Secular Buildings. f)Commemorative Arches: Arch of Titus, Victory Arches, Columns. g)Architectural Features: Columns, Arches, Beams and Lintels, Vault, Dome.</p>				
UNIT-III	<p>Early Christian Art & Architecture</p> <p>Painting, Iconography and Architecture.</p> <p>Paintings:</p> <p>a)Catacomb Paintings: Catacomb of Priscilla b)Catacomb of Domitilla.</p> <p>Sculpture-</p> <p>a)Sarcophagus of Junius Bassus (Marble).</p> <p>Architectural Structures-</p> <p>a)Early conceptions of Church Architecture b)Early Christian Sculptures and Iconography: c)Chapels, Cathedrals, Basilicas.</p>				
UNIT-IV	<p>Byzantine Art & Architecture</p> <p>Development of Byzantine Mosaic Murals and Icon Paintings.</p> <p>a)Mosaic and Mural Paintings in Hagia Sophia, Istanbul, Turkey: Christ Pantocrator, Virgin With Child. b)Basilica of San Vitale, Ravenna, Italy: Mosaic of Emperor</p>				

		<p>Justinian I. c)Anastasis (Harrowing of Hell, Fresco) in Chora Kariye Museum, Istanbul Turkey.</p> <p>Ivory Reliefs: Barberini Diptych.</p>				
UNIT-V	Gothic Art & Architecture	<p>Painting, Iconography and Architecture</p> <p>Painting: Rucellai Madonna (Tempera and Gold on Panel, Uffizi Gallery, Florence), Kaufmann Crucifixion (Painting on Wood, Germany), Coronation of the Virgin (By Fra Angelico, Paris).</p> <p>Architectural Structures- a)Churches: The Cologne Cathedral in Northern Europe, Duomo di Milano (Milan), Notre Dame (Paris), Santa Maria del Fiore (Florence),</p> <p>b)Architectural Features: Columns, Pointed Arches, Ribbed Vault, Flying Buttress, Large Stained Glass windows, Gargoyles and Ornate Decoration Stone.</p>				
UNIT-VI	Renaissance Art & Architecture	<p>Architecture, Paintings and their evolution.</p> <p>Artists and their works, Styles and Techniques, Influences on other artists, Eg,</p> <p>a) Michelangelo: La Pieta (Marble Sculpture), Last Judgement (Painting in Sistine Chapel), Sistine Chapel (Rome), David (Marble).</p> <p>b) Leonardo Da Vinci: The Last Supper (Painting in the), Monalisa (Painting displayed in Louvre Museum, Paris).</p> <p>c) Raphael: Marriage of the Virgin (Painting), The School of Athens (Fresco Painting, in Vatican Museum).</p> <p>d) Filippo Brunelleschi: Dome of the Cathedral of Santa Maria Del Fiore (Florence), Bronze relief of the sacrifice of Issac.</p> <p>e) Donatello: David (Bronze), Penitent Magdalene (Wooden Statue).</p> <p>f) Albrecht Durer: The Four Horsemen of the Apocalypse (Wood-cut).</p> <p>g) Sandro Botticelli: Birth of Venus (Painting), Pallas and the Centaur (Painting in Uffizi Gallery in Florence).</p> <p>h) Masaccio: The Holy Trinity (Painting in Florence), The Tribute Money (Painting in Florence).</p>				

Pedagogy: Lectures, Presentations, Seminars, Discussions and museum/sites visits

Learning Outcomes: The students will be able to: Classify the work of art into diverse genres from a range of historical periods. That will familiarize them with more than one artistic culture of a particular time and place. Achieve a general overview of the history and development of western visual art, its major periods, movements, concepts, and artists, and its historical, social, cultural, religious, and political contexts.

Reference Books:

Indian

- Dasgupta, S.N. Fundamentals of Indian Art
- Coomaraswamy, A. K. History of Indian and Indonesian Art

Western

- H. W. Janson, "History of Art (5th Revised Edition) Thames & Hudson, London.
- C Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, N. J. 1971.
- Gadener, Helen: Art through the ages
- The story of Art – E. H. Gombrich
- Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Home Assignments	15
4.	Attendance	5
	Total	30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Sculpture Composition-II (Practical)
Course Code : SCLMIN2024
Nature of Course : MINOR
Total Credits : 4 Credits
Distribution of Marks : 70 (Ext-Sem.+30(In-Sem.))

Course Objective: The objective of composition exercise is the key to study theory of composition in sculpture three-dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

MODULES	COURSE CONTENTS	L	T	P	Hours
MODULE-I	Make a high relief composition based on a personal life experience: direct or indirect, emphasizing the on human figures and articulation of space based on a specific setting exploring ideas through various sketches and final detail drawings.	2	--	6	8
MODULE-II	Transferring the final drawing of relief composition in clay emphasizing on the perspective and showcasing the modeling skills showing the understanding of basic elements of relief work, like background, middle ground & fore ground justifying the subject selected.				
MODULE-III	Make 3D composition based on animal or bird forms. Make multiple sketches, drawings & maquette for round composition arranging the subject based on a specific theme or idea.				
MODULE-IV	Transferring the final drawing of round composition in clay emphasizing on the overall idea and showcasing the modeling skills showing the understanding of basic elements of round composition and the detail study of the subject selected.				
MODULE-V	Taking mold of all the final work in plaster of paris cast in the required material.				

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visit

Learning Outcome:

- I. Exposure to the practices of various styles and traditions of fine art practices of past, present and future.
- II. Able to choose and understand a relevant compositional visual expression on the basic of various study work carried out in different study modules.
- III. Understanding and learning to develop a personal visual language.
- IV. Develop a practice to be able to create compositions from memory using various hand skill techniques and methods learned through various modules.

Text Books and Reference :

1. The complete guide to sculpture- Modeling and ceramic technique and material- Barry Midgley
2. Method and Materials of sculpture-Davit Reid.
3. Lost waste bronze casting – Harry Jackson
4. Dictionary of tools - R.A.Salman.
5. The sculptor’s manual – Stan smith & Prof. H.F.Tenhold.
6. Sculptor’s manual – Bainbridge conall.
7. Encyclopedia of sculpture techniques – John Mills.

Examination Scheme:

Sl.No.	Activities/seasonal assessments Type	Weightage in Marks
1.	Internal assessments - I	5
2.	Internal assessments - II	5
3.	Final Display	15
4.	Attendance	5
	Total	30

**B.F.A.IN SCULPTURE PROGRAMME (FYUGP)
DETAILED SYLLUBUS OF 4th SEMESTER**

Course Title : Art Internship
Course Code : SCLINT2012
Nature of Course : Internship
Total Credits : 2 Credits
Distribution of Marks : 50

Course of Study;

Students must to go for “Art Internship” to any Professional Artist, Art Studios, Art Museums, Art Galleries, Folk Artist, Crafts Man, Art Industries & Design Institutes etc., at-least for 1 month during summer vacation and they have to produce a “Certificate” of Internship issued by the concerned authority, with attendance proof.

Note: The Evaluation Marks will be added in 4th Semester.

Course Outcome:

- Conceptualize the role and developmental nature of experimental learning in art.
- Enhances to promote the coordination of experimental learning programs and integration of experimental learning in to total curriculum.
- Understanding to establish and maintain relationship with national and regional associations concerned with Art education.
- Developing theoretical insights and practical applications to the course as a whole and to external group contributions and individual skills
- Develop communication, interpersonal and other critical skills during research and interview process.