



PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)

(Estd. under the Panjab University Act VII of 1947-enacted by the Govt. of India)

FACULTY OF DESIGN & FINE ARTS

OUTLINES OF TESTS, SYLLABI AND COURSES OF READING

FOR

**B.F.A./Special Diploma in Fine Arts for Hearing
and Speech Impaired and Mentally Challenged
(Bachelor of Fine Arts)**

FIRST & SECOND YEAR (SEMESTER SYSTEM)

FOR THE EXAMINATION 2015-2016

Bachelor of Fine Arts (BFA) Applied Art

Four Years Course

Govt. College of Art

U.T. Administration Chandigarh

Affiliated by Panjab University, Chandigarh

(Approved by AICTE-New Delhi)

Four Years Course, Semester wise

This course is the most influential method of promotion whether it involves ideas, products or people. The course is designed to educate and develop creative/artistic and imaginative students for career in the field of visual communication as well as application of art for the purpose of enhancing the life style. They should be taught how to learn to think and solve design problem creativity. Besides mastering the systems and principles used in carrying out creative design solutions, students should learn to become professionals.

The course is designed to produce professionals with the knowledge experience and capabilities to enter the fields of advertising, marketing, media, publishing houses, TV & Cinematography production unit. This course also offers the creative and artistic designers a range of opportunities in the field of communication design along with a scope to enter the Professional field of art and craft sector.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. FOUNDATION (ALL COURSES)
PRACTICAL SUBJECTS (SEMESTER I & II)

Subjects	Hours/ Weeks	Total No. Submissions	Sessional marks by subject teacher (internal assessment); marks 25%	Submission based Evaluation by external jury appointed by Panjab University; marks 75%	Aggregate
1. Drawing	40	04 final works with 100 sketches each semester	25	75	100
2. Painting	40	04 final works with 100 sketches each semester	25	75	100
3. Design	40	04 final works with 25 sketches each semester	25	75	100
4. Lettering & Typography	40	04 final works with 25 sketches each semester	25	75	100
5. Clay Modelling	40	02 final works with 25 sketches each semester	25	75	100
6. Print Making	40	02 final works with two identical prints with 25 sketches of each work each semester	25	75	100
7. Geometry & Perspective	40	20 sheets each semester	25	75	100
Total			175	525	700

Minimum 4 hrs practical daily

THEORY SUBJECTS (SEMESTER I & II)

Subjects	Hours/ Weeks	Examination	Sessional marks by subject teacher (internal assessment); marks 20%	Evaluation marks by Panjab University; marks 80%	Aggregate
1. History & Art Appreciation	4 Lectures of 45 minutes each in a week	Written examination Time : 3 Hrs	20	80	100
2. History & Culture of Punjab	4 Lectures of 45 minutes each in a week	Do	10	90	100
Or					
Punjabi Compulsory Paper A and Punjabi Compulsory Paper B	4 Lectures of 45 minutes each in a week	Do	10	40	50
		Do	10	40	50
3. Health Education	3 Lectures of 45 minutes each in a week	Do	50	00	50
QUALIFYING SUBJECTS: (Syllabus as of B.A.-1 Level of Panjab University)					
1. Hindi Paper A and Hindi Paper B	4 Lectures of 45 minutes each in a week	Do	00	50	50
		Do	00	50	50
Or					
Punjabi Paper A and Punjabi Paper B	4 Lectures of 45 minutes each in a week	Do	00	50	50
		Do	00	50	50
Or					
History of India (For foreign students)	4 Lectures of 45 minutes each in a week	Do	00	100	100
2. English Paper A and English Paper B	4 Lectures of 45 minutes each in a week	Do	00	50	50
		Do	00	50	50
Total					250

Note: The marks for all the Qualifying subjects are not countable in Grand Total.

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA
PRACTICAL SUBJECTS (SEMESTER I & II)

Subjects	Hours/ Weeks	Total No. Submissions	Sessional marks by subject teacher (internal assessment); marks 25%	Submission based Evaluation by external jury appointed by Panjab University; marks 75%	Aggregate
1. Drawing	40	04 final works with 100 sketches each semester	25	75	100
2. Painting	40	04 final works with 100 sketches each semester	25	75	100
3. Design	40	04 final works with 25 sketches each semester	25	75	100
4. Lettering & Typography	40	04 final works with 25 sketches each semester	25	75	100
5. Clay Modelling	40	04 final works with 25 sketches each semester	25	75	100
6. Print Making	40	02 final works with two identical prints with 25 sketches of each work each semester	25	75	100
7. Geometry & Perspective	40	20 sheets each semester	25	75	100
8. Identification of Slides		--	--	50	50
Total					750

Minimum 4 hrs practical daily

Note: The course content for the practical subjects of Special Diploma will remain the same as regular BFA Foundation (all courses). Instead of theory subjects, Special Diploma students will be identifying the slides.

Sessional and External Assessment

25% of the total marks of each practical subject will be for sessional and 75% for external assessment. The sessional marks for practical's will be awarded by the subject teachers and announced on the college notice board at the end of each rotation. All late submission will be stamped, marked late, incomplete work and given zero mark in internal assessment. This will be counter signed by the student. This can, however, be resubmitted for annual assessment. In case some students wish to improve their submitted works later for annual assessment they are welcome to do so under the guidance of his/her subject teacher. For repeat sheets the concerned teacher's signature with official college stamp must be obtained. Internal assessment marks will be displayed on the Notice Board.

The external assessment of the semester will be done by the committee appointed by Punjab University.

For the theory subjects, 20% of total marks will be for sessionals and 80% for external examinations. Moderation of the theory question papers and the answers book markings will be done by the Panjab University.

Minimum 50 % passing marks in aggregate are required in sessional marking.

- Note:**
1. Assessment/Evaluation will be done on the basis of the works done in class and duly signed by the subject Teacher and must be submitted according to the deadline.
 2. Sessional marks will be on the basis of process, product, attitude, understanding of the student in the class and the work produced.
 3. There will be written Examination in Theory and submission of practical subjects in the form of portfolios.
 4. Marking of practical portfolios will be done by External Examiner appointed by the Panjab University. Student will display their work in the class rooms.
 5. Portfolio of each student will be assessed in the presence of student along with Viva Voce.
 6. The semester work/portfolio in practical subjects will be assessed by a Jury of one External and One Internal Subject teacher/examiner appointed by the Panjab University.
 7. After lunch, there will be theory periods, library hrs, Museum visit, exhibition visit and self study etc.
 8. The sessional marks awarded by the concerned subject teacher if disputable can be moderated by a Committee of three members consisting of any teacher of same subject, the Principal or his representative and one more external subject teacher appointed by Principal.

DRAWING

SEMESTER I

Week 1 Still Life Study

- Study of various types of forms, textures and light effects using line drawing hatching and cross hatching.
- Arrangement of different objects (Geometrical objects and organic objects) from composition point of view and study of drapery.

Medium: Pencil, Charcoal, Pastels

- Two good works
- Size: Half imperial size
- 50 sketches

Week 2 Life Study

- Study of male and female anatomy with drapery, simple free hand drawing to understand basic proportion and centre of gravity
- Detailed study of anatomy and muscles in different postures like sitting, standing
- Using hatching, cross hatching and line drawing

Medium: Pencil, Charcoal, pastels, Ink

- Two good works
- Size: Half imperial size
- 50 sketches

SEMESTER II

Week 1 Nature Study:

- Study of trees, foliage, buildings and other elements of nature.
- Landscape Study

- To stimulate sense of observation, to understand relation between near and far objects; to understand texture, tactile quality and effect of light on different surfaces
- Using hatching cross hatching, line drawing and stippling

Medium: charcoal, pencil, pastels, Ink

- Two good works
- Size: Half imperial size
- 50 sketches

Week 2 Museum Study

- To study sculptures and artifacts in the Museum complex by creating different textures and understanding the tactile quality of different mediums.
- Effects of light (artificial, indoor and outdoor) light on different surfaces

(Scribbling with pencil and brush)

(Line and its importance)

- Medium: All drawing mediums
- Size: Half imperial size
- No of Works: Two good works
- 50 sketches

PAINTING

SEMESTER I

Week 1 To understand colour theory (primary, Secondary, tertiary, complementary colours, warm and cool colours).

Arrangement of objects and making a composition of still life (learning the methods of arrangement of objects)

Medium: Oil Pastels, Coloured Pencil

- No of works: Minimum two good works
- Size: Half imperial sheet in water colour
- Medium: Poster colours and water colours (To study nature and different textures, volume, to understand light and shade tone in day light)
- Number of works: Minimum two good works
- 50 sketches

Week 2 Make a land scape in monochrome

Make Land scape in mix media

- No of works: Minimum two good works
- Size: Half imperial sheet in water colour
- Medium: Poster colours and water colours (To study nature and different textures, volume, to understand light and shade tone in day light)
- Number of works: Minimum two good works
- 50 sketches

SEMESTER II

Week 1

- To study folds of drapery
- Arrangement of drapery
- Understanding different types of folds

Medium: Charcoal, Water Colour, Pencil colour, oil pastel

- No of works: Minimum two good works
- Size: Half imperial sheet in water colour
- Medium: Poster colours and water colours (To study nature and different textures, volume, to understand light and shade tone in day light)
- Number of works: Minimum two good works
- 50 sketches of drapery study.

Week 2

Element of Still Life and Nature Study (nature and treatment of Light, study and perspective colour and their uses.

1. Still Life
2. Out Door

Medium: Mix Media, Pastel, Water Colours

Size: Half Imperial Sheet.

- No of works: Minimum two good works
- Size: Half imperial sheet in water colour
- Medium: Poster colours and water colours (To study nature and different textures, volume, to understand light and shade tone in day light)
- Number of works: Minimum two good works
- 50 sketches

DESIGN

OBJECTIVE

This subject deals with the fundamentals of the designing processes which involves thinking, perceiving, analyzing, symbolizing, synthesizing and then organizing for the intended purpose. All aspects like balance, unity, proportion, harmony, rhythm, variety, relation, mass, volume, weight, space, line, shape, colour and texture are dealt in this subject. The skills learnt through this course will be utilized for preparing design oriented layouts. This is primarily a studio based course. Teachers are expected to provide relevant theoretical inputs on various aspects as well as demonstrate certain skills for enabling the students to carryout given exercises with creative ideas and skills.

SEMESTER I

- Week 1:** Visual arrangements of elements of design. An exercise in black/white on the basis of principles of design in various proportions to create a design.
- Week 2:** Arrangement of basic forms creating optical illusion in black/white/grayscale. Practicing high key, meddle key and low key.

SEMESTER II

- Week 1:** Introduction of colours. Preparation of colour wheel in primary colours, secondary colours, tertiary colours and an exercise of design based on monochrome.
- Week 2:** Understanding and appreciation of colour qualities. Warm and Cool colour/Harmony and Contrast. Preparation of design, regular irregular forms, to be finished in colour (Mosaic/Mural effect).
(Minimum 2 Works in a Week)

LETTERING AND TYPOGRAPHY

OBJECTIVE

It enables the designs to communicate various character of the product to the consumer.

It facilitates the communication between the producer and consumer. Lettering and Typography is one of the vital instruments of any creative graphic designer. It communicates the consumer with its various characters. This requires practice, patience and precision at the part of an artist. Therefore, lettering and typography forms an important subject of Applied Art. Following exercises are suggested to develop desired competencies in the students.

SEMESTER- I

Week 1

Introduction to Gothic type, construction of letters and spacing.

Week 2

Introduction to Roman type, construction of letters and spacing.

SEMESTER –II

Week 3

Basic Study of calligraphy - English and Hindi.

Weeks 4

Prepare finished slogan/quotation using Gothic and Roman type covering all the alphabets

(All exercises should be Black & White on Half Imperial Sheet)

(Two Works in a week)

CLAY MODELING

SEMESTER-I

Week -1 Handling of clay, Composition in round natural or manmade objects in clay

No Works 1 Submission

Size 12 Inches high

Week -2 Basic shapes and arrangements, forms based on studies of birds and animals in relief.

No Works 1 Submission

Size 8" x 8"

SEMESTER-II

Week -1 Composite in relief in Plaster of Paris based on natural/manmade object, introduction to carving.

No Works 1 (Submission)

Size 8 x 8 inches

Week -2 Composition in round form using subtraction method in Plaster of Paris based on natural or geometrical forms

No Works 1 Submission

Size 12 inches high

PRINT MAKING

Basis techniques in Relief Printing in black & White and Colors, simple methods of making Blocks with wood block/Linoeum etc

SEMESTER-I

(Black & White printing Size in 10" x 12" [2 Nos.])

Week-1 **Sketch and Block cutting**

- Draw two sketches for Linoeum or wood block printing.
- Two Linoeum or wood block cutting with reference of sketches.

Week- 2 **Block Printing**

- Process of taking out black and white relief printing from carved Linoeum or plan wood block.

SUBMISSION Submission of Two identical prints of each work with mounting

SEMESTER –II

(Multi coloured printing (max 3 colours and printing Size in 10" x 12" [2 Nos.])

Week- 1 **Sketch and Block cutting**

- Draw one sketch for Linoeum or wood block printing.
- One Linoeum or wood block cutting with reference of sketch.

Week-2 **Block Printing**

- Process of taking out coloured relief printing with the use of carved Linoeum or plane wood block and methods of Registration, mounting etc.

SUBMISSION One Artist proof with one identical print duly mounted.

GEOMETRY AND PERSPECTIVE DRAWING

SEMESTER I

(2 Weeks)

- Introduction to orthographic projection in simple positions.
- Drawing of Plan, Elevation and section of simple objects (Chair, Table, Stool, Podium etc)
- Geometrical Exercises based on Lines, Angles, Triangles and Quadrilaterals

SUBMISSION

Minimum 15 sheets per week

Size: Half imperial

SEMESTER II

(2 Weeks)

- Parallel and Angular Perspective of simple solids (Cube, Slab and Pyramid)
- Geometrical Exercises based on Polygons and Circles.

SUBMISSION

Minimum 15 Sheets per Week

Size: Half Imperial

HISTORY AND ART APPRECIATION

(Common for All Courses)

SEMESTER -1

UNIT-1

Elements of Art

- Line
- Type of Line
- Characteristics of Line
- Shape and Mass

UNIT- 2

Elements of Art

- Light and Colour
- Texture
- Space
- Time and Motion

UNIT-3

Principles of Art

- Unity and Variety
- Balance
- Rhythm
- Emphasis and Focal Point

UNIT-4

Principles of Art

- Harmony
- Proportion and Scale
- Contrast and Gradation
- Movement and Pattern
- Emphasis and Focal point

SEMESTER -2

UNIT -1

Pre Historic Rock Shelters in India

- BhimaBhetaka (Rock Paintings, Location, Discovery, Phases of Development)

Early Medieval Cave Paintings in India

- Ajanta Caves (Discovery, Location, Murals Technique, Chronology)
- Bagh Caves (Excavation, Location, Paintings)
- Badami (Temple Caves, Location)
- Sittanavasal (Jain Caves Complex, Location, Technique)
- Ellora(Discovery, Location, Hindu, Jain and Buddhist Caves, Frescoes)

UNIT-2

Indus Valley Civilization

- Main Centers
- Discovery
- Study of Town Planning
- Architecture
- Sculpture
- Pottery
- Seals

UNIT-3

Maurayan Period

- Sculptures and Pillars
- Rock Edicts
- Importance of Religion
- Symbols and Motifs used

UNIT-4

Shunga Period

- Bharhut (Excavation, Location, Reliefs and Inscriptions)
- Sanchi (Structure of Stupa, Location, Relief Carvings)
- Amravati (Location, Structure of Stupa, Reliefs)
- Nagarjunakonda (Location, Historical Buddhist Town)

INSTRUCTIONS FOR THE PAPER SETTER AND CANDIDATES

B.F.A 1ST YEAR

SUBJECT : HISTORY AND ART APPRECIATION

SEMESTER 1 AND 2

1. The syllabus has been divided into 4 units in each semester.
2. The first question is compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in 25-30 words.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each. Question no. 1 carries 24 marks in total.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry essay type questions.
6. Each unit carries 14 marks.
7. The examiner may frame the questions in all the 4 units accordingly by giving internal choice.
8. The maximum marks for the examination is 80.
9. Time allotted: 3 hours.

B.F.A 1ST YEAR HISTORY AND ART APPRECIATION

Suggested Reading

- Visual imagination
(Bruce D.Kurtz)
- Encyclopaedia of Aesthetics
(Oxford University Press)
- Living with Art
(Mark Gatlein)
- Art and Visual perception
(Rudolf Arnheim)
- A Concise History of Indian Art
(Roy. C. Craven)
- A History of Fine Arts in India and Ceylon
(Vincent A.Smith)
- A History of Fine Arts in India and the West
(Edith Tomory)
- Indian Art - A History of Indian Art from the earliest times up to the 3rd c.A.D.
(Vasudeva S. Agrawala)
- 5000 Years of the Art of India
(Mario Bussagli)
- The Early History of India from 600 B.C. to Muhammadan Conquest
(Vincent A. Smith)
- The Art of Indian Asia – Its Mythology and Transformations – Vol. 1 & 2
(Heinrich Zimmer)
- Bhartiya Chitrakala
(Gopal Madhukar Chaturvedy)
- Pre Historic Art in India
(H.D. Sankalia)
- Maurya and Post Maurya Art
(Niharranjan Ray)
- Visual Aesthetics
(J J De Lucio Meyer)
- Varieties of Visual Experience
(Edmund Burke Feldman)
- Indian Sculpture
(Grace Morley)
- Ajanta – Its place in Buddhist Art
(Sheila L. Weiner)
- The Bagh Caves – Swati Publication
(Sir John Marshall)
- Indian Sculpture
(Stella Kramrisch)
- Barhut Part I, II & III
(B.M. Barua)
- Indian Sculpture – The scenes, Themes and Legends
(M.S. Randhawa and D.S. Randhawa)

HISTORY AND CULTURE OF PUNJAB

Considered the recommendations of the Under-graduate Board of Studies in History

For BFA all courses that take this paper for ONE year only.

6 credit course

SEMESTER –I

HISTORY AND CULTURE OF PUNJAB FROM THE EARLIEST TIMES TO 1849

INSTRUCTIONS FOR THE PAPER-SETTER AND CANDIDATES (FOR PAPER IN SEMESTER 1 AND 2)

1. The syllabus has been divided into four Units.
There shall be 9 questions in all. The first question is compulsory and shall be short answer type containing 15 short questions spread over the whole syllabus to be answered in about 25 to 30 words each. The candidates are required to attempt any 9 short answer type questions carrying 18 marks i.e. 2 marks of each. Rest of the paper shall contain 4 units. Each Unit shall have two easy type questions and the candidate shall be given internal choice of attempting one question from each Unit-IV in all. Each question will carry 18 marks.
2. For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment.
The paper-setter must put note (2) in the question paper.
3. One question from Unit-IV shall be set on the map.

Explanation:

1. Each essay type question would cover about one –third or one-half of a topic detailed in the syllabus.
2. The distribution of marks for the map question would be as under:
Map : 10 Marks
Explanatory Note : 08 marks

In case a paper setter chooses to set a question of map on important historical places, the paper setter will be required to ask the students to mark 5 places on map of 2 marks each and write explanatory note on any four of 2 marks each.
3. The paper-setter would avoid repetition between different types of question within one question paper.

PAPER: HISTORY CULTURE OF PUNJAB FROM THE EARLIEST TIMES TO 1849

Max. Marks	:	100
Theory	:	90
Internal Assessment	:	10
Time	:	3 Hours

Objectives: To introduce the students to the history of Punjab region.

Pedagogy: Lectures, library work and discussions.

Unit –I

1. Harappan Civilization: extent and town planning; socio-economic life.
2. Vadic Age: Socio-economic life; development of caste; position of women.
3. Religion: Vadic religion' impact of Buddhism and Jainism on the region.

Unit – II

4. Society and Culture c. 1500A.D: socio-economic life; religious life; education
5. Cultural Reorientation: main features of Bhakti; origin and development of Sufism.
6. Society and Culture c. 1500A.D: Socio-economic life under the Lodhis; religious beliefs and practices-Vainavism, Shaivism, Shaktism, Islam.

Unit –III

7. Sikhism: new ideology of Guru Nanak; evolution of Sikh community-guruship, manji, masand; new institutions-gurdwara, sangat-pangat.
8. Transformation of Sikhism: martyrdom of Guru Arjan; martyrdom of Guru Tegh Bahadur; impact.
9. Institution of Khalsa: new baptism; significance

Unit- IV

10. Changes in Society: social unrest; emergence of new rulers-rakhi, gurmata, dal khalsa.
11. Society and Culture under Maharaja Ranjit Singh: social mobility; painting and architecture; literature.
12. MAP” Major Historical Places: Harappa, Mohenjodaro, Sanghol, ropar, Labore, Amritsar, Kiratpur, Anandpur Sahib, Tarn Taran, Machhiwara, Goindwal, Khadur Sahib.

Suggested Readings:

1. Joshi, L.M (ed) : History and Culture of the Punjab, Part-I, Publication Bureau, Punjabi University, Patiala, 1989 (3rd edn.)
2. Joshi, L.M and Singh, : History and Culture of the Punjab, Vol. I, Punjabi University Fauja (ed.) Patiala, 1977
3. Prakash, Buddha : Glimpses of Ancient Punjab, P.U., Patiala, 1983
4. Thapar, Romila : A History of India, Vol.I, Penguin Books, 1966
5. Basham, A.L : The Wonder That was India, Rupa Books, Calcutta(18th rep), 1992.
6. Sharma, B.N : Life in Northern India, Munshi Ram Manohar Lal, Delhi, 1966
7. Singh, Kirpal : History and culture of the Punjab, Part II (Medieval period), Publication Bureau, Punjabi University, Patiala 1990 (3rd edn)
8. Singh, Fauja (ed.) : History of the Punjab, Vol. III< Punjabi University, Patiala 1972.
9. Grewal, J.S. : The Sikhs of the Punjab, ,the New Cambridge History of India, Orient Longman, Hyderabad, 1990.
10. Singh, Khuwant : A History of the Sikhs, vol I: 1469-1839, Oxford University Press,. Delhi, 1991.
11. Chopra, P.N. Puri, B.N.: A social, Cultural and Economic History of India, Vol.II, And Das, M.N. Macmillan, Delhi, 1974.

12. Hussain, Yusuf : Glimpse of Medieval Indian Culture, Asia Publishing House, Bombay, 1973 (rep).

Note: The following categories of the students shall be entitled to take option of History & Culture of Punjab in lieu of Punjabi and compulsory subject:

- A. That the students who have not studied Punjabi upto class 10th.
- B. Ward of / and Defence Personnel and Central Govt. Employee/Employees who are transferrable on all India basis.
- C. Foreigners

HISTORY AND CULTURE OF PUNJAB

Considered the recommendations of the Under-graduate Board of Studies in History

For BFA all courses that take this paper for ONE year only.

6 credit course

SEMESTER –II

HISTORY AND CULTURE OF PUNJAB IN THE COLONIAL AND POST INDEPENDENCE TIMES

INSTRUCTIONS FOR THE PAPER-SETTER AND CANDIDATES(FOR PAPER IN SEMESTER 1 AND 2)

1. The syllabus has been divided into four Units.
There shall be 9 questions in all. The first question is compulsory and shall be short answer type containing 15 short questions spread over the whole syllabus to be answered in about 25 to 30 words each. The candidates are required to attempt any 9 short answer type questions carrying 18 marks i.e. 2 marks of each. Rest of the paper shall contain 4 units. Each Unit shall have two easy type questions and the candidate shall be given internal choice of attempting one question from each Unit-IV in all. Each question will carry 18 marks.
2. For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment.
The paper-setter must put note(2) in the question paper.
3. One question from Unit-IV shall be set on the map.

Explanation:

1. Each essay type question would cover about one –third or one-half of a topic detailed in the syllabus.
2. The distribution of marks for the map question would be as under:
Map : 10 Marks
Explanatory Note : 08 marks

In case a paper setter chooses to set a question of map on important historical places, the paper setter will be required to ask the students to mark 5 places on map of 2 marks each and write explanatory note on any four of 2 marks each.
3. The paper-setter would avoid repetition between different types of question within one question paper.

PAPER: HISTORY CULTURE OF PUNJAB FROM THE EARLIEST TIMES TO 1849

Max. Marks	:	100
Theory	:	90
Internal Assessment	:	10
Time	:	3 Hours

Objectives: To introduce the students to the history of Punjab region.

Pedagogy: Lectures, library work and discussions.

Unit- I

1. Introduction of Colonial Rule: administrative changes; means communication; western education.
2. Agrarian Development: Commercialization of agriculture; canalization and colonization.
3. Social Classes: Agrarian groups; new middle classes.

Unit –II

4. Early Social Religious Reform: Christian Missionaries; Namdharis; Nirankaris.
5. Social Religious Reform Movements: activities of Arya Samaj; Singh sabhas; Ahmadiyahs.
6. Development of Press & literature: growth of press; development in literature.

Unit- III

7. Emergence of Political Consciousness: Agrarian uprising 1907; Ghadar.
8. Gurudwara Reform Movement: Jallianwala Bagh; foundation of SGPC and Akali Dal; Morchas.
9. Struggle for Freedom: activities of revolutionaries- Babbar Akalis, Naujawan Bharat Sabha; participation in mass movements- Non co-operation, civil disobedience, Quit India.

Unit IV

10. Partition and its Aftermath: resettlement; rehabilitation
11. Social Concerns In Post Independence Punjab: Language; immigration; socio-economic issues.
12. MAP: Major Historical Places: Delhi, Kurukshetra, Jaito, Ferozepur, Ambala, Amritsar, Lahore, Ludhiana, Qadian, Jalandhar, Lyallpur, Montgomery.

Suggested Readings:

1. Sing, Kirpal : History and Culue of the Punjab, part II (Medieval Period), Publication Bureau, Punjabi University, Patiala 1990 (3rd edn)
2. Singh, Fauja (ed.) : History of the Punjab, vol.III, Punjabi University, Patiala 1972
3. Grewal, J.S. : The Sikhs of the Punjab, the New Cambridge History of India, Orient Longman, Hyderabad, 1990
4. Singh, Khuwant : A History of the Sikhs, Vol. I: 1469-1839, oxford University Press, Delho, 1991
5. Chopra, P.N. Puri, B.N. : A social, Cultural and Economic History of India, Vol.II, Macmillan, Delhi, 1974.
And Das, M.N.

PUNJABI COMPULSORY

SEMESTER -1

PAPER –Poetry

Prescribed Poetry Book

- AdhunikKaavSangam (Sutinder Singh Noor)
- 3 Poets; Bhai Veer Singh, Puran Singh, DhaniramChatrik

Short Stories

Prescribed Book: Punjabi Katha (Gurdial Singh)

4 Short Stories

- Sant Singh Sekhon
- Sujan Singh
- Santokh Singh Dheer
- K.S. Virk

PAPER –B

- Technical Terms and Definitions
- Definitions
- Writing of Essays

SEMESTER -2

Paper –A

- AdhunikKaavSangam (Poetry)
 - o Rest three Poets i.e. Prof. Mohan Singh, S.S. Mesha, Shiv Kumar Batalvi
- Punjabi Katha Kitab (Short Stories)
 - o Rest three short stories: Navtej Singh, Daleep Kaur Tiwana and Gurdial Singh (Life and Literary works of Poets and Short Story writers)

Paper –B

- Word formations (Correct-Incorrect, Suffixes and Prefixes)
- Sentence Construction
- Composition relating to Artistic, Literary and Cultural topics

ਗੈਰਮਿਟ ਕਾਰਜ ਮੋਡ ਮਾਹ

B.F.A. Ist year

ਪੰਜਾਬੀ (ਸਾਜ਼ਮੀ) ਪੇਪਰ A+B

14

ਪੇਪਰ ਸੈਰ ਮਤੇ (ਦਿਸ਼ਾਮਾਹੀਆਂ) ਦੀ ਜ਼ਰੂਰੀ ਹਾਲਾਤਾਂ

ਜਮੈਂਦਾਰ-I (ਪੇਪਰ-A)

ਕੁੱਲ ਮੰਤ-20

ਜਮਾਂ: 3 ਪਾਠੇ

Q-I ਪ੍ਰਸੰਗ ਸੰਗ੍ਰਹਿ (ਦਿਸ਼ਾਮਾਹੀਆਂ) (ਗਾਹਿਕੋਂ) - 2

ਵਿਭਾਗ: ਅਧਿਕਾਰਿਕ ਸੰਗ੍ਰਹਿ (ਸ. ਸ. ਸੁਰ)

(ਕਥੀ: ਤਥਾ ਦੀਰਘਿਯ, ਪ੍ਰੋ. ਪੁਸ਼ਪ ਸਿੰਘ, ਪਸੰਗ ਸਾਹਿਬ) 2+2=4

Q-II ਦੋ ਕਵਿਤਾਵਾਂ ਦਾ ਵਿਸ਼ਲੇਸ਼ਣ ਤੇ ਕਵੀ ਦੀ ਤਾਦ (ਤਿੰਨ ਦਿੱਤੇ) - 2

2+2=4

Q-III ਕਿਸੇ ਇਕ ਕਵੀ ਦਾ ਸੰਖੇਪ ਤੇ ਹਲਕਾ (ਦੋ ਦਿੱਤੇ) - 4

Q-IV ਕਿਸੇ ਇਕ ਕਵੀ ਦਾ ਸਾਰ (ਤਿੰਨ ਦਿੱਤੇ) - 4

Q-V ਕਵੀਆਂ ਦਿੱਤੇ ਕਥੇ ਪੱਠਿਆਂ ਦੀ ਪ੍ਰਸੰਗ ਸੰਗ੍ਰਹਿ (ਦਿਸ਼ਾਮਾਹੀਆਂ)

(ਗਾਹਿਕੋਂ) - 4

(ਕਵੀਆਂ: ਸ. ਸ. ਸੋਢੀ, ਸੁਜਾਤ ਸਿੰਘ, ਸ. ਸ. ਖੀਰ, ਕ. ਸ. ਦਿੱਤ)

(ਪੇਪਰ-B)

ਜਮਾਂ: 3 ਪਾਠੇ

ਕੁੱਲ ਮੰਤ-20

Q-I (B) ਤਰਜਮੀ ਸ਼ਬਦਾਂ ਦੇ ਪੰਜਾਬੀ ਅਰਥ ਕਥੋ:

(ਦੋ ਦਿੱਤੇ ਪੰਜ) - 5

(ਸ) ਕਸਬੀ ਸ਼ਬਦਾਂ ਦੀ ਪ੍ਰੀਤਯੋਗਿਕ

(ਦੋ ਦਿੱਤੇ ਪੰਜ) - 5

Q-II ਪੰਜ ਸ਼ਬਦਾਂ ਦੀ ਸੁੱਧ ਕਰਕੇ ਕਥੋ:

(ਦੋ ਦਿੱਤੇ ਸਾਰ) - 2

Forwored. 20/10/14. Chain person committee

Principal Government College of Arts Sector 10, Chandigarh 20-10-2014.

Chair person

ਅੰਨ ਮਾਹਿਤ/ਪਿਛੇਤਰ ਖਵਾਓ - (2)

2) ਮਾਥ ਜਪਜੜ ਕਰਕੇ ਪੰਜ ਨਖਰਾਂ ਨੂੰ ਏਕਾਂ ਵਿਚ ਏਕੋ - (2)

(ਜ) ਕੋਠੇ ਵਿਚ (ਦਿਨੇ) ਪੈਰਾ ਕਰਨਾ ਕਰੋ:

[ਦਿਨੇ: ਸਮਾਜਿਕ, ਕਲਮਈ, ਜਤਿਮਾਤਾਕ - (4)
(ਦਿਮਮਿਕ)]

1. ਜਾਰੇ ਜਦਪੜ ਕਰਕੇ ਸਾਜਮੀ ਕਰ ।
2. (ਦਿਮਮਿਕੀ ਦੋਲ ਮਾਧੁ ਕਰਪਸਮਈ ਪੜਨਾਂ ਨੂੰ ਪ੍ਰੋਤਮਾਕ ਕੀਤੀ ਜਾਏ ।
3. ਪੈਰਾ ਕਰਨਾ ਸੰਖੀਪਤ ਦਿਮਿਮਾਂ (ਦਿਨੇ ਸੁਪੁੱਛ) ਜਾਏ ।

Handwritten signature and date
20/10/14
Chair person syllabus committee.

Handwritten signature and date
20-10-14.
ਪ੍ਰੋ. ਜ. ਸ. ਸੇਠੀ (ਪੰਜਾਬੀ ਵਿਭਾਗ)
ਗੋਰਖੀ ਕਾਲਜ ਚੰਡੀਗੜ੍ਹ
ਸੰਕਰ-10, ਚੰਡੀਗੜ੍ਹ ।

Forwarded
Handwritten signature
20/10/14
Principal
Government College of Arts
Sector 10, Chandigarh

BFA 1ST YEAR

SPECIAL DIPLOMA SLIDES

1st Semester

1. Lion Capital at Sarnath- Maurayan
2. Priest King- Indus Valley Civilization
3. Dancing Girl- Indus Valley Civilization
4. Bull Seal- Indus Valley Civilization
5. Yogi Surrounded by animals- Indus Valley Civilization
6. Elephant at Dhauli- Maurayan
7. Didarganj Yakshi- Maurayan
8. Dream of Queen Maya- Bharhut
9. Mother Goddess- Indus Valley Civilization
10. Sanchi Stupa – Bhopal
11. Amarvati Stupa- Relief Chennai Museum
12. Descent of Buddha from the Heaven- Bharhut
13. Mahapavinirvana- Sanchi
14. Great Departure of Buddha- Amravati
15. Yakshi (Bracket Figure)- Sanchi
16. Decent of Buddha from Tushita Heaven- Bharhut Stupa, Shunga
17. Lomas Rishi Caves- Maurayan
18. Subjugation of Nalagiri- Amaravati
19. Bodhisattva Avalokiteshvara- Ajanta
20. Lotus Pond- Sittanavasal (Disciples collecting lotuses)

2nd Semester

1. Harihara – Badami Caves
2. Ananda Preaching Nanda- Bagh Caves
3. Red Male Torso- Indus Valley Civilization
4. Kailashnath Temple- Ellora
5. Mahajanaka Jataka – Ajanta Caves
6. Bodhisattva Vajrapani – Ajanta

7. Black Princess – Ajanta
8. Andhakasurvadha Panel – Elephanta
9. Rangmahal – Ellora Caves
10. Gray male Torso – Indus Valley Civilization
11. Bhima Bhetaka Caves – M.P.
12. Column at Lauriyandangarh- Mauryan
13. Bull Capital at Rampurva – Mauryan
14. Unicorn Bull Seal – Indus Valley Civilization
15. Mother Goddess, Harappa – Indus Valley Civilization
16. Rock Tortoise – Bhima Bhetaka
17. Damsel with mirror- Cave 17, Ajanta
18. Buddha with Rahul and Yasodhra, Cave 17, Ajanta
19. Royal Couple – Fresco – Sittanavasal
20. Yakshi reliefs – Bharhut

Semester III

B.F.A. (Applied Art) Practical Subjects

Subject Code	Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
	Drawing	200	50	150	6 hours	4 weeks
	Graphic Design	200	50	150	6 hours	4 weeks
	Design 3-D	100	25	75	6 hours	2 weeks
	Computer Graphics	100	25	75	6 hours	2 weeks
	Print Production	100	25	75	6 hours	2 weeks
Total		700	175	525		

B.F.A. (Applied Art) Theory Subject

Subject Code	Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
	Aesthetics	100	20	80	3 hours	56 hrs
	History & Appreciation of Art	100	20	80	3 hours	56 hrs
	Advertising Profession & Practice	100	20	80	3 hours	56 hrs
Total		300	60	240	-	-

Total Marks – Practical + Theory 700+300 = 1000

- Educational visits of Printing Press, Screen Printing unit & Publishing Houses.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

Semester III

SPECIAL DIPLOMA (APPLIED ART)

PRACTICAL SUBJECTS

Subject Code	Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
	Drawing	200	50	150	6 hours	4 weeks
	Graphic Design	200	50	150	6 hours	4 weeks
	Design 3-D	100	25	75	6 hours	2 weeks
	Computer Graphics	100	25	75	6 hours	2 weeks
	Print Production	100	25	75	6 hours	2 weeks
	Identification of slides	100	20	80	3 hours	32 hrs One lecture of 60 min twice a week
Total		800	195	605		

Note: The syllabus for Identification of Slides will be as per Painting, Sculptures and Graphic Discipline. Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

- Educational visits of Printing Press, Screen Printing unit & Publishing Houses.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

COURSE CONTENTS

Drawing (PRACTICAL)

200 Marks (50+150)

Since the artist language, whether verbal or pictorial, is a visual one, anything he wishes to communicate must be in some graphic form. The artist works with lines, tones and colors to graphically present his ideas. There are many materials, tools and methods used to prepare visual messages. Drawing exercises are to learn accurate observation and skills of graphic presentation.

Introduction to various aspects and techniques of drawing Time bound exercises.

(a) **Head Study:** Construction of the skull: planes and masses of the head from different angles and eye levels; adding of details and finishing.

Full Figure: Study of Human anatomy, proportion, planes and masses, poster and rhythmic unity of body parts; foreshortening, quick time sketches and finished drawings.

(b) **Outdoor:** Selection of spot, picture frame observation and study of variations in nature, addition and eliminations, simplification, eye levels and perspective, balance and rhythms for use in composition.

Medium: Pencil, Ink, Charcoal and Crayons, Poster/Water Colour, Photo Colour, Pastel (Oil/Dry)

Duration of Study: 4 weeks in the semester.

Number of Works for Submission: 8 Works and 200 sketches.

Size: Minimum full imperial size sheet.

Graphic Design (PRACTICAL)

200 Marks (50+150)

Design is in reality the underlying process by which the universe was formed through orderly procedure of selection and evolution. The incredible complex design of our universe continues to baffle scientist. Actually human construction, forms, cities and nations were determined largely by the natural designs that existed before them. So, being a student of Applied Art this subject will help the student to know about the various

aspects of design this subject with half the student to analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style.

Principles of design - Unity, Harmony, Balance, Emphasis, Rhythm, Proportion, Distribution of Space, light and tonality in depicting space line in nature. Abstract lines as symbol, line as form, line as pattern or texture, light and direction and emphasis, the quality of line, shape, relation of line & shape, different types of shape, different types of textures, texture & pattern, texture through light, use of texture- in design, color & light, color theory, color properties, lightening & color, color & pigment, psychology of perception, language of vision, behavior of force and energy contained in line, form and color, design as organized visual arrangement in different ways. Design exercises in different media based on study from objects and nature as well as from imagination.

Duration of Study: 4 weeks in the semester.

Number of Works for Submission: 8 Works and 40 Rough Scribbles.

DESIGN 3-D (PRACTICAL)

100 Marks (25+75)

Handling the 3-dimensional space with an imaginative sense of design the exercise should be conducted in various medium. The objective of the study is a student should be inspired to develop visual awareness towards 3 dimensional forms and understanding of various materials and their combination such as paper, cardboard, wood, clay, paper Mache, plastic cane, thermo coal, etc.

Three dimensional form development, process and logic behind it. Utility articles
Package design

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works with 10 rough Scribbles sketches.

COMPUTER GRAPHICS (PRACTICAL)

100 Marks (25+75)

Computers are used now days in all aspects of our life. The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity.

The content of this paper has been developed with a view to give them a basic knowledge and computer software packages for various application and also fundamental knowledge so that a student shall be able to use the computer for different application using the packages.

Introduction of Design Software (Coral & Photoshop) according to latest version available from time to time

Duration of Study: 2 weeks in the semester

Number of Works for Submission: 2 Digital Prints

Size: Minimum A3, A4 print size

PRINT PRODUCTION (PRACTICAL)

100 Marks (25+75)

This subject will help students to have general printing production knowledge in rapidly changing printing industry. The applied art students must have knowledge and understanding of basic printing process. Like Offset (Sheet & Web), Letter Press, Roto-Gravure, Flexo, Screen Printing, Introduction to 4 basic printing methods - relief, intaglio, litho and stencil/serigraphy.

The students must submit at least one related artwork in different printing process.

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 4 Art Works and 20 rough Scribbles/ sketches.

Theory :-

ADVERTISING PROFESSION & PRACTICE

100 Marks (20+80)

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

B.F.A. (Applied Art) Semester III

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question of 2 marks total 24 marks
3. Rest of the paper should be divided into 4 units.
4. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
5. Each unit carries 14 marks.
6. The maximum marks for the examination is 80.
7. Time allotted : 3 hours

UNIT-I

Advertising

Advertising Definition, advertising, The Industrial Market Advertising, Prestige Advertising, Advertising as a business, Conditions for Successful Advertising, Advertising as Information, and Advertising as a part of a marketing program.

Define of Design, Psychology of Perception, language of vision, behavior of force and energy contained in lines, forms and colour.

UNIT-II

Elements of Design:

Line: definition of line, line in nature, abstract lines, line, line as symbol, line as form, line as pattern or texture, line as direction and emphasis, the quality of line.

Shape: definition of shape, relation of line and shape, different types of shapes.

Space: psychology of space, perception, actual space, light and tonality in depicting space. **Texture:** definition of texture, different type of texture, textures and pattern, texture through light, use of texture in design. **Colour:** definition of color, color & light, color theory, color properties, lightening & color. Color pigment

UNIT-III

Principles of design:

Unity, Harmony, Balance, Rhythm, Emphasis and Proportion

UNIT-IV

Perspective in Design:

Definition of perspective , Type of perspective – overlapping, shading, color perspective, aerial perspective, linear perspective, diminishing size eye level, horizontal line, picture plane, vanishing point, one two, three point perspective, light and perspective.

REFERENCE BOOKS FOR THEORY SUBJECTS IN THE APPLIED ART

Advertising profession and practice (B.F.A) 3rd Semester

1. Innovation in marketing- T. Levitt
2. Advertising Hand Book- Barton-Roger Boviton
3. Modern Advertising- Hepnar
4. Advertising- John S. Wright, Daniel S. Marner, Wills L. Winter Jr. And S.K. Zeigler
5. Confessions of an Advertising Man-David Ogilvy
6. Ogilvy on Advertising- David Ogilvy
7. The Applied art handbook- Luthra, S.K.
8. Vigyapan Kala Aur Takneek- Narender Yadav
9. Advertising Art & Ideas- G.M. Rege
10. Advertising- What it is and How to do it- R. White

SEMESTER IV**B.F.A. (Applied Art) Practical Subjects**

Subject Code	Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
	Illustration	200	50	150	6 hours	4 weeks
	Typography & Corporate Identity Design	200	50	150	6 hours	4 weeks
	Design 3-D	100	25	75	6 hours	2 weeks
	Poster/Hoarding Design	100	25	75	6 hours	2 weeks
	Print Production	100	25	75	6 hours	2 weeks
Total		700	175	525		

B.F.A. (Applied Art) Theory Subjects

Subject Code	Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
	Aesthetics	100	20	80	3 hours	56 hrs
	History & Appreciation of Art	100	20	80	3 hours	56 hrs
	Advertising Profession & Practice	100	20	80	3 hours	56 hrs
Total		300	60	240	-	-

Total Marks – Practical + Theory 700+300 = 1000

- Educational visits of Advertising Agencies and Unit of Exhibition Designs.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

SEMESTER IV

SPECIAL DIPLOMA (APPLIED ART)

PRACTICAL SUBJECTS

Subject Code	Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
	Illustration	200	50	150	6 hours	4 weeks
	Typography & Corporate Identity Design	200	50	150	6 hours	4 weeks
	Design 3-D	100	25	75	6 hours	2 weeks
	Poster/Hoarding Design	100	25	75	6 hours	2 weeks
	Print Production	100	25	75	6 hours	2 weeks
	Identification of slides	100	20	80	3 hours	32 hrs One lecture of 60 min twice a week
Total		800	195	605		

Note: The syllabus for Identification of Slides will be as per Painting, Sculptures and Graphic Discipline. Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

- Educational visits of Advertising Agencies and Unit of Exhibition Designs.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

COURSE CONTENTS

Illustration (PRACTICAL)

200 Marks (50+150)

This subject is in continuation with the subject of sketching and drawing as an advertisement has two important elements, one is copy and other is visual i.e. illustration. In this subject the student learns sketching as well as various techniques of illustration and converting drawings in to illustrations.

Illustrative Layout, product rendering in line, halftone and color from the reproduction point of view.

Medium: Pen & Ink, Pencil, Poster Colour and Water color

Duration of Study: 4 weeks in the semester.

Number of Works for Submission: 4 Works and 20 rough Scribbles/ sketches.

Size: Minimum half imperial size sheet.

TYPOGRAPHY & CORPORATE IDENTITY DESIGN (PRACTICAL)

200 Marks (50+150)

The historic development or writing calligraphy (Indian & European script Gothic, humanistic, round hand and rush point).

Principles of letter forms, basic principles of typography, study of Type families, design suitability, legibility and readability of printed matter, study of typography measurements and specifications.

- (i) Free hand lettering and calligraphy practice, Logotype, signature writing, Creation of Font Design,
- (ii) Instrumental lettering practice in Gothic, Sans serif & serif type. Italic & script type.
- (iii) Stationary design (Letter head , Logo type, Visiting Card, envelop)
- (iv) Symbol, Pictogram, Monogram, Emblem, Icon, Mascot

Duration of Study: 4 weeks in the semester.

Number of Works for Submission: 8 Works and 20 rough Scribbles/ sketches

DESIGN 3-D (PRACTICAL)

100 Marks (25+75)

Handling the 3-dimensional space with an imaginative sense of design the exercise should be conducted in various medium. The objective of the study is a student should be inspired to develop visual awareness towards 3 dimensional forms and understanding of various materials and their combination such as paper, cardboard, wood, clay, paper Mache, plastic cane, thermo coal, etc.

Three dimensional form development, process and logic behind it. Utility articles
Package design

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works with 10 rough Scribbles sketches.

Poster/Hoarding Design (PRACTICAL)

100 Marks (25+75)

History of poster, different influences on poster design.

Exercises to make different kinds of poster

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works and 10 rough Scribbles/ sketches.

Size: Minimum 15" X 20" and 20" X 30" size sheet.

PRINT PRODUCTION (PRACTICAL)

100 Marks (25+75)

This subject will help students to have general printing production knowledge in rapidly changing printing industry. The applied art students must have knowledge and understanding of basic printing process. Like Offset (Sheet & Web), Letter Press, Roto-Gravure, Flexo, Screen Printing, Introduction to 4 basic printing methods - relief, intaglio, litho and stencil/serigraphy.

The students must submit at least one related artwork in different printing process.

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 4 Art Works and 20 rough Scribbles/ sketches.

ADVERTISING PROFESSION & PRACTICE (theory)

100 Marks(20+80)

UNIT-I

History of Advertising

Early Printed Advertising ,The Industrial Revolution ,Development in the 20th Century ,Development of the Concept and Practice of Advertising, Emergence of the Factory System ,Role of the Trade mark in early periods, Trade mark in modern business ,Consumer Psychology of Brand Preference, Manufacture's Desire for Brand Control

UNIT-II

History of Writing: The historical development of writing calligraphy - Indian & European script, Gothic & Roman writing, introduction of movable type and birth of typography, Basic principles of typography -Study of type families, design suitability, legibility and readability, typographic measurement and specifications

UNIT-III

Printing Technique:

Layout, sequence in creativity, the printing processes, the letterpress, offset lithography, gravure, line reproduction,

Halftone reproduction, setting the types, production and designing Paper, varieties of paper, ream, basic size, basic weight, gram-age, thickness, Making art work, Processing, Planning, Plate making, Printing ,Post Print .process - Cutting, Creasing, folding, lamination, varnishing, gumming, dye cutting, embossing Costing /Estimation

UNIT-IV

Media for advertising

Types of media, Broadcast media, non–broadcast media, print media, outdoor media, transit or vehicular media, specialty media, point of purchase or in-shop media, internet (world wide web), Exhibition, trade show, Demonstration and local road Show, Directories and yellow pages, miscellaneous media.

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SEMESTER 4, BFA APPLIED ART

SUBJECT: ADVERTISING PROFESSION AND PRACTISE

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions. The candidate shall attempt question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allotted : 3 hours

REFERENCE BOOKS FOR THEORY SUBJECTS IN THE APPLIED ART

Advertising profession and practice (B.F.A) 4th Semester

1. Innovation in Marketing- T. Levitt
2. Advertising Hand book- Barton-Roger Boviton
3. Modern Advertising- Hepnar
4. Advertising- John S. Wright, Daniel S. Marnar, Wills L. Winter Jr. And S.K. Zeigler
5. Confessions of an Advertising Man-David Ogilvy
6. Ogilvy on Advertising- David Ogilvy
7. The Applied art handbook-Luthra,S.K.
8. Vigyapan Kala Aur Takneek- Narender Yadav
9. Advertising Art & Ideas- G.M.Rege
10. Advertising- What it is and How to do it- R. White

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. PAINTING

THEORY SUBJECTS (SEMESTER -3)

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration
Aesthetics	1	80	20	100	3 Hrs.
History & Appreciation of Art	1	80	20	100	3 Hrs.
Methods & Materials	1	80	20	100	3 Hrs.

PRACTICAL SUBJECTS (SEMESTER -3)

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration
Portrait (head Study)	1	75	25	100	Submission Or Portfolio
Study from Full Figure	1	150	50	200	Submission Or Portfolio
Composition Painting	1	150	50	200	Submission Or Portfolio
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	1	150	50	200	Submission Or Portfolio
Total				700	

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING
PRACTICAL SUBJECTS (SEMESTER 3RD)

SEMESTER - 3

PORTRAIT (HEAD STUDY)

Max Marks:	100 (Sessional 25, Submission 75)
Medium:	Pencil Charcoal, Crayon, Pastel, Dry Pastle,
Size of Sheet:-	Half Imperial, or 18 x 24 inches canvas

Course of Study :-

Head Study:- Construction of the skull, planes, and masses of head, bust from different angles and eye levels, adding of details, and finishing.

Total No of assignment: In whole semester	4 (One good work to be produced in each work)
No of Submissions for examination	Two good works
No of sketches	50 every weeks

STUDY FROM FULL FIGURE

SEMESTER - 3

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Pencil, Charcoal, Oil Pastel, Crayon, Pastel, Dry Pastel,
Size of Sheet:-	Full Size Sheet or Canvas 24 x 36
Life Drawing:	Study of full figure human anatomy, proportions, planes and masses posture and rhythmic unity of body parts
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission of works	Two good works

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING**

PRACTICAL SUBJECTS (SEMESTER 3RD)

COMPOSITION PAINTING

SEMESTER - 3

Max Marks:	200(Sessional50, Submission 150)
Medium:	Water Colour, Acrylic Colour, and Oil Colour.
Size of Sheet:-	Half imperil Sheet or Canvas of 24 x 36
Course of Study	out door study , selection of spot, picture frame observation , study of variation in nature, addition and elimination, simplification, eye levels and perspective, balance and Rhythms for use in composition.
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission	2- Two Canvas 24 x 36 inches or 24 x 30 inches
No of sketches	50 every weeks

COMPOSITION GRAPHICS

SEMESTER - 3

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Woodcut, Lithography & Dry point
Course of Study	Print making in the intaglio and relief method (Woodcut, Lithography, Dry Point)
Total No of assignment: In whole semester	2- Two Final prints in any above mentioned medium (with minimum four identical editions if each)
No of submission	2

OR

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING
PRACTICAL (SUBJECTS (SEMESTER 3RD))

COMPUTER GRAPHICS

SEMESTER -3

Introduction to computer and various accessories, Devices, Applications. Practicing of computer with windows. Introduction to paint brush software and its tools and accessories. Creation of minimum 2 good digital works.

Size: A4

Note:-The 2 digital prints (One coloured, One Black & White) are to be duly mounted and are to be submitted along with visuals, thumb nails and sketches (1/4 imperial sheet) done for the final works.

Max marks 200 (50 internal assessment 150 submission)

Minimum 5 Sketches.

Submission for Examination:- Two good works and sketches

OR

PHOTOGRAPHY

SEMESTER -3

Light and its behavior reflection and refraction, Introduction to Basic photography, Study of different kind of cameras and their mechanism including Digital Camera. Study Apertures: f-number and their effects, Study of shutter: focal plane and between the lens shutters, different shutter speed, Element of Black and white photography processes. Basic picture taking techniques, Photo corn position. Basic dark room techniques.

Practical Demonstration and Assignments/ Studio Practice — Shooting general composition, Depth of field . ISO Settings making proper exposure, Manual setting in camera , still picture, Freezing motion objects 2/3 portrait in day light and use of reflectors .Demonstration for developing of B/W films, making contact prints in studio

Maximum Marks 200 (Sessional50 Submission 150

Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works submission for examination -2 (Two)

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. PAINTING

PRACTICAL SUBJECTS (SEMESTER 3RD)

OR

MURAL

SEMESTER -3

Max Marks	200 (50 Sessional 150 Submission)
Size of Work	As per the instructions of teacher or 30 x 40 inches
course of Study situation	Study of principles of design as applied to mural considering size, and material,
Total number of assignments in whole semester	2 (Two)
Total Number of submission for examination	2 (Two)
No of sketches	50

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING
THEORY SUBJECTS (SEMESTER 3RD)

MAX MARKS -80

METHOD AND MATERIALS

(FOR PAINTING COURSE)

SEMESTER 3

Theory Examination : 3 Hrs.

UNIT -1

1. Importance of study of methods and materials of Painting.
2. Rules of Permanence : Regarding Drawings and paintings with reasons of deterioration and their remedy .

UNIT -2

3. Drawing mediums and various related techniques.
 - (a) Charcoal,
 - (b) Chalk
 - (c) Conte
 - (d) Pen-drawing
 - (e) Crayons
 - (f) Pencil
 - (g) Inks
 - (h) Pastels
4. Nature and Characteristics of various painting mediums in brief like water colour, oriental ink painting, Gouche, Oil colours, colored inks and Acrylic colours.

UNIT -3

5. Water colour painting (transparent).
Water colour pigments, binding medias, brushes, support and stretching of paper.
6. Mounting framing and presentation of Art work

UNIT -4

7. Discuss various types of brushes, knives and spatulas etc their function, care, selection, usage and taking care.
8. Paper as support and other grounds for drawing and painting surfaces. Their preparation and usage for different mediums of drawing and colouring.

Book Reading for 3rd and 4th Semesters.

1. A Hand Book of Method & Material- Ray smith
2. Chitran Samagri – Dr. R.K. Singh (In Hindi Language)
3. The Painter's method and materials – A.P Laurie
4. The Artist's hand book of Materials and techniques by Ralph Mayer

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allotted : 3 hours

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING**

THEORY SUBJECTS (SEMESTER -4)

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration
Aesthetics	1	80	20	100	3 Hrs.
History & Appreciation of Art	1	80	20	100	3 Hrs.
Methods & Materials	1	80	20	100	3 Hrs.

PRACTICAL SUBJECTS (SEMESTER -4)

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration
Portrait (head Study)	1	75	25	100	Submission Or Portfolio
Study from Full Figure	1	150	50	200	Submission Or Portfolio
Composition Painting	1	150	50	200	Submission Or Portfolio
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	1	150	50	200	Submission Or Portfolio
Total				700	

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING**

PRACTICAL SUBJECTS (SEMESTER 4th)

**SEMESTER - 4
PORTRAIT (HEAD STUDY)**

Max Marks:	100 (Sessional 25, Submission 75)
Medium:	Pencil, Pastel, Water Colours
Size of Sheet:-	Half Imperial or canvas 18 x 24 inches
Course of Study :-	study of features with emphases on manner of execution
Total No of assignment: In whole semester	4
No of Submissions for examination	Two good works
No of sketches	50 every weeks

**STUDY FROM FULL FIGURE
SEMESTER - 4**

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Crayon, Coloured Pencil, Water Colour, Oil Pastel, and Dry Pastels,
Size of Sheet:-	Full Size Sheet or Canvas 24 x 36
Course of Study:	Study from life model with emphasis on delineation of character, various expressions and composition of figure in different settings.
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission of works for examination	Two good works
No of sketches	50 every weeks

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING**

PRACTICAL SUBJECTS (SEMESTER 4th)

COMPOSITION PAINTING

SEMESTER - 4

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colour, Acrylic Colour, and Oil Colour.
Size of Sheet:-	Half imperil Sheet or Canvas of 24 x 36
Course of Study:	composition exercises based on studies of objects and groups, on space, on studies of Local Scenes, compositional analysis of paintings exercises in the use of colour and textural values.
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission	2- Two Canvas 24 x 36 inches or 24 x 30 inches
No of sketches	50 every weeks

COMPOSITION GRAPHICS

SEMESTER - 4

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Woodcut, Lithography and Dry point.
Course of Study	Print making in intaglio and relief method (Woodcut, Lithography and Dry point).
Total No of assignment: In whole semester	2- Two Final prints in any above mentioned mediums(with minimum four identical editions if each)
No of Submission	2 (Two)
No of Sketches	20

OR

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING
PRACTICAL SUBJECTS (SEMESTER 4TH)

COMPUTER GRAPHICS

SEMESTER -4

Introduction to Information Technology and networking like email, website. Introduction to software coral draw, practicing of coral draw its tools and its applications and creation of 2 digital art works using simple Coral Draw tools demonstrated in class.

Size A4

Note:- Two digital coloured prints duly mounted are to be submitted along with visuals thumb nails and sketches on ¼ imperial sheet done for the final work.

Max Marks: 200 (Sessional 50, Submission 150)

Minimum 5 sketches.

Submission for Examination:- Two good works and sketches

OR

PHOTOGRAPHY

SEMESTER -4

Light and its behavior reflection and refraction, Introduction to Basic photography , Study of different kind of cameras and their mechanism including Digital Camera. Study Apertures: f-number and their effects, Study of shutter: focal plane and between the lens shutters, different shutter speed, Element of Black and white photography processes. Basic picture taking techniques, Photo corn position. Basic dark room techniques.

Practical Demonstration and Assignments/ Studio Practice — Shooting general composition, Depth of field . ISO Settings making proper exposure, Manual setting in camera, still picture, Freezing motion objects 2/3 portrait in day light and use of reflectors .Demonstration for developing of B/W films, making contact prints in studio

Max Marks: 200 (Sessional 50, Submission 150)

Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works submission for examination -2

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. PAINTING

PRACTICAL SUBJECTS (SEMESTER 4TH)

OR

MURAL

SEMESTER -4

Max Marks	200 (50 Sessional 150 Submission)
Size of Work	As per the instructions of teacher or 30 x 40 inches
course of Study situation	Study of principles of design as applied to mural considering size, and material, concept of shape and distortion as applied to mural.
Total number of assignments in whole semester	2 (Two)
Total Number of submission for examination	2 (Two)
No of sketches	50

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING
THEORY SUBJECTS (SEMESTER 4TH)**

MAX MARKS -80

**METHODS AND MATERIALS
(FOR PAINTING COURSE)**

SEMESTER 4

UNIT -1

1. Water colours application and techniques.
2. Gouache painting Method and materials used for it.

UNIT -2

3. Pastel colours, its characterises, Process of application, Advantages and disadvantages.
4. Role of various solvents and thinners in oil painting.
5. Siccative and their various uses in painting.

UNIT -3

6. Varnishes: kinds of varnishes and their usage in oil painting.
7. Preparation of various surfaces like Canvas, Wood Panels, Metal, Wall, board, their Priming and ground recipes.
8. Various types of oils and solvents used in oil painting.

UNIT -4

9. Gesso Panels, Gesso grounds complete process of Preparation of Gesso Panels.
10. Various types of Glues, their preservation and other aqueous binders and adhesives.
11. Various types of Resins used in Oil Painting.

Book Reading for 3rd and 4th Semesters.

5. A Hand Book of Method & Material- Ray smith
6. Chitran Samagri – Dr. R.K. Singh (In Hindi Language)
7. The Painter's method and materials – A.P Laurie
8. The Artist's hand book of Materials and techniques by Ralph Mayer.

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words each questions of 2 marks i.e. total 24 marks.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each units.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allotted : 3 hours

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -3)**

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration
Portrait (head Study)	1	75	25	100	Submission Or Portfolio
Study from Full Figure	1	150	50	200	Submission Or Portfolio
Composition Painting	1	150	50	200	Submission Or Portfolio
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	1	150	50	200	Submission Or Portfolio

THEORY SUBJECT						
--	Identification of Slides	100	20	80		
Total		800	195	605		

COMMON TO ALL COURSES

Note: The course content for the practical subjects will remain the same as regular BFA Painting course for Special Diploma and instead of theory subjects they will be identifying the slides.

- 1. Students will be shown 20 slides in whole semester.**
- 2. In exam student will be shown 10 slides carrying 8 marks for each slide.**

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA PAINTING
PRACTICAL SUBJECTS (SEMESTER 3RD)**

SEMESTER - 3

PORTRAIT (HEAD STUDY)

Max Marks: 100 (Sessional 25, Submission 75)

Medium: Pencil Charcoal, Crayon, Pastel, Dry Pastel,

Size of Sheet:- Half Imperial, or 18 x 24 inches canvas

Course of Study :-

Head Study:- Construction of the skull, planes, and masses of head, bust from different angles and eye levels, adding of details, and finishing.

Total No of assignment: 4
In whole semester

No of Submissions for examination Two good works

No of sketches 50 every weeks

STUDY FROM FULL FIGURE

SEMESTER - 3

Max Marks: 200 (Sessional 50, Submission 150)

Medium: Pencil, Charcoal, Oil Pastel, Crayon, Pastel, Dry Pastel,

Size of Sheet:- Full Size Sheet or Canvas 24 x 36

Life Drawing: Study of full figure human anatomy, proportions, planes and masses posture and rhythmic unity of body parts

Total No of assignment: 4 (One good work to be produced in each week)
In whole semester

Submission of works Two good works

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA PAINTING

PRACTICAL SUBJECTS (SEMESTER 3RD)

COMPOSITION PAINTING

SEMESTER - 3

Max Marks:	100 (Sessional 25, Submission 75)
Medium:	Water Colour, Acrylic Colour, and Oil Colour,
Size of Sheet:-	Half imperil Sheet or Canvas of 24 x 36
Course of Study	out door selection of spot, picture frame observation and study of variation in nature, addition and elimination, simplification, eye levels and perspective, balance and Rhythms for use in composition.
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission	Two Canvas 24 x 36 inches or 24 x 30 inches
No of sketches	20 per week.
No of sketches	50 every weeks

COMPOSITION GRAPHICS

SEMESTER - 3

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Woodcut, Lithography, Dry point
Course of Study	Print making in the intaglio and relief (Woodcut, Lithography, Dry Point)
Total No of assignment: In whole semester	Two Final prints in any above mentioned medium (with minimum four identical editions if each)
No of submission	2

OR

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA PAINTING

PRACTICAL SUBJECTS (SEMESTER 3RD)

COMPUTER GRAPHICS

SEMESTER -3

Introduction to computer and various accessories, Devices, Applications. Practicing of computer with windows. Introduction to paint brush software and its tools and accessories. Creation of minimum 2 good digital works.

Size: A4

Note:- The 2 digital prints (One coloured, One Black & White) are to be duly mounted and are to be submitted along with visuals, thumb nails and sketches (1/4 imperial sheet) done for the final works.

Max Marks: 200 (Sessional 50, Submission 150)

Minimum 5 Sketches.

Submission for Examination:- Two good works and sketches

Or

PHOTOGRAPHY

SEMESTER -3

Light and its behavior reflection and refraction, Introduction to Basic photography, Study of different kind of cameras and their mechanism including Digital Camera. Study Apertures: f-number and their effects, Study of shutter: focal plane and between the lens shutters, different shutter speed, Element of Black and white photography processes. Basic picture taking techniques, Photo corn position. Basic dark room techniques.

Practical Demonstration and Assignments/ Studio Practice — Shooting general composition, Depth of field . ISO Settings making proper exposure, Manual setting in camera , still picture, Freezing motion objects 2/3 portrait in day light and use of reflectors .Demonstration for developing of B/W films, making contact prints in studio

Max Marks: 200 (Sessional 50, Submission 150)

Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works submission for examination -2

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA PAINTING
PRACTICAL SUBJECTS (SEMESTER 3RD)**

OR

**MURAL
SEMESTER -3**

Max Marks	200 (50 Sessional 150 Submission)
Size of Work	As per the instructions of teacher or 30 x 40 inches
course of Study	Study of principles of design as applied to mural considering size, situation and material, concept of shape and distortion as applied to mural.
Total number of assignments in whole semester	2 (Two)
Total Number of submission for examination	2 (Two)
No of sketches	50

**SPECIAL DIPLOMA SLIDES
(Common to All Courses)**

Max Marks	100
Internal Marks	20
External Marks	80

**SEMESTER -3
UNIT-1**

1. Temple No. 17- Sanchi – Gupta Period
2. Vishnu Temple at Deogarh- Gupta Period
3. Brick Temple at Bhattargaon – Gupta Period
4. AulusMettalus- Roman
5. Augustus of Prima Porta- Roman
6. Column of Trajan- Roman
7. Equestrian Statue of Marcus Aurelius- Roman
8. Good Shepherd – Mosaic – Early Christian Art
9. Emperor Justinian with his attendants- Early Christian Art
10. Ara Pacis- Roman

UNIT-2

11. Portrait Head of Constantine the Great- Roman
12. The Parting of Lot and Abraham- Early Christian Art
13. Vishnu Anantasayana- Mahabalipuram
14. Ardhanarisvara- Elephanta
15. Shore Temple- Mahabalipuram
16. Teaching Buddha- Sarnath – Gupta
17. VimaKadphises- Mathura
18. Statue of Kanishka- Mathura
19. Fasting Buddha- Gandhara
20. Kiritarjunayam Panel- Mahabalipuram

Note: In exam a student will be show 10 slides of 8 marks each.

In whole semester students will be shown 20 slides.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -4)**

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration
Portrait (head Study)	1	75	25	100	Submission Or Portfolio
Study from Full Figure	1	150	50	200	Submission Or Portfolio
Composition Painting	1	150	50	200	Submission Or Portfolio
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	1	150	50	200	Submission Or Portfolio

THEORY SUBJECT					
--	Identification of Slides	100	20	80	
Total		800	195	605	

COMMON TO ALL COURSES

Note: The course content for the practical subjects will remain the same as regular BFA Painting course for Special Diploma and instead of theory subjects they will be identifying the slides.

- 1. Students will be shown 20 slides in whole semester.**
- 2. In exam student will be shown 10 slides carrying 8 marks for each slide.**

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA PAINTING**

PRACTICAL SUBJECTS (SEMESTER 4th)

SEMESTER - 4

PORTRAIT (HEAD STUDY)

Max Marks:	100 (Sessional 25, Submission 75)
Medium:	Pencil, Pastel, Water Colours
Size of Sheet:-	Half Imperial or canvas 18 x 24 inches
Course of Study:-	study of features with emphases on manner of execution
Total No of assignment: In whole semester	4
No of Submissions for examination	Two good works
No of sketches	50 every weeks

STUDY FROM FULL FIGURE

SEMESTER - 4

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Crayon, Coloured Pencil, Water Colour, Oil Pastel, and Dry Pastels,
Size of Sheet:-	Full Size Sheet or Canvas 30 x 40 inches
Course of Study:	Study from life model with emphasis on delineation of character, various expressions and composition of figure in different settings.
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission of works for examination	Two good works
No of sketches	50 every weeks

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA PAINTING**

PRACTICAL SUBJECTS (SEMESTER 4th)

COMPOSITION PAINTING

SEMESTER - 4

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colour, Acrylic Colour, and Oil Colour,
Size of Sheet:-	Half imperil Sheet or Canvas of 30 x 40 inches
Course of Study:	composition exercises based on studies of objects and groups, on space, on studies of Local Scenes, compositional analysis of paintings exercises in the use of colour and textural values.
Total No of assignment: In whole semester	4 (One good work to be produced in each week)
Submission	Two Canvas 24 x 36 inches or 24 x 30 inches
No of sketches	50 every weeks

COMPOSITION GRAPHICS

SEMESTER - 4

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Woodcut, Lithography, Dry point
Course of Study	Print making in intaglio and relief (Woodcut, Lithography, Dry point).
Total No of assignment: In whole semester	Two Final prints in any above mentioned mediums(with minimum four identical editions if each)
No of Submission	2
No of Sketches	20

OR

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA PAINTING

PRACTICAL SUBJECTS (SEMESTER 4th)

COMPUTER GRAPHICS

SEMESTER -4

Introduction to Information Technology and networking like email, website. Introduction to software coral draw, practicing of coral draw its tools and its applications and creation of 2 digital art works using simple Coral Draw tools demonstrated in class.

Size A4

Note:- Two digital coloured prints duly mounted are to be submitted along with visuals thumb nails and sketches on ¼ imperial sheet done for the final work.

Max Marks: 200 (Sessional 50, Submission 150)

Minimum 5 sketches.

Submission for Examination:- Two good works and sketches

OR

PHOTOGRAPHY

SEMESTER -4

Light and its behavior reflection and refraction, Introduction to Basic photography , Study of different kind of cameras and their mechanism including Digital Camera. Study Apertures: f-number and their effects, Study of shutter: focal plane and between the lens shutters, different shutter speed, Element of Black and white photography processes. Basic picture taking techniques, Photo corn position. Basic dark room techniques.

Practical Demonstration and Assignments/ Studio Practice — Shooting general composition, Depth of field . ISO Settings making proper exposure, Manual setting in camera , still picture, Freezing motion objects 2/3 portrait in day light and use of reflectors .Demonstration for developing of B/W films, making contact prints in studio

Maximum Marks 200 (Sessional50 Submission 150)

Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works submission for examination -2

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA PAINTING
PRACTICAL SUBJECTS (SEMESTER 4th)**

OR

MURAL

SEMESTER -4

Max Marks	200 (50 Sessional 150 Submission)
Size of Work	As per the instructions of teacher or 30 x 40 inches
course of Study situation	Study of principles of design as applied to mural considering size, and material.
Total number of assignments in whole semester	2 (Two)
Total Number of submission for examination	2 (Two)
No of sketches	50

SPECIAL DIPLOMA SLIDES

(Common to All Courses)

Max Marks	100
Internal Marks	20
External Marks	80

SEMESTER -4

UNIT-3

1. Cover of the Coffin of Tutankhamen- Egyptian
2. Dying warrior – Greek
3. Discobolus- Greek
4. Christ entering Jerusalem- Giotto
5. Ravana Shaking Mt. Kailasha- Ellora
6. Shiva Nataraja- Chola
7. Dilwara Temple –Mount Abu
8. ArjunaRatha- Mahabalipuram
9. Roettegen Pieta- Gothic
10. Dipylon Vase- Greek

UNIT-4

11. Laocoon Group- Greek
12. Nike of Samothrace- Greek
13. Dionysis on a Boat- Greek
14. Seated Scribe- Egyptian
15. Calf Bearer- Greek
16. Standing Buddha- Gandhara
17. Vishnu With Ayudhapurushas- Mathura
18. KandariyaMahadev Temple- Khajuraho
19. Sarcophagus of JuniusBassus- Early Christian Art
20. Archangel Ivory- Byzantine Art

Note: In exam a student will be show 10 slides of 8 marks each.

In whole semester students will be shown 20 slides.

**COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS (B.F.A. SEMESTER 3)**

Max Marks-80

**HISTORY AND ART APPRECIATION
(Common for all courses)**

SEMESTER-3

Unit –I

Sculpture (Buddhism as an Exponent of the art activity during this era.)

- Kushana Art
- Gandhara Art

Unit-II

Sculpture (Buddhism as an Exponent of the art activity during this era)

- Mathura Art
- Gupta Art

Unit –III

Sculpture

Mahabalipuram-study of the Rathas, Caves and Rock Reliefs

- Elephanta
- Ajanta
- Ellora

Unit-4

Sculpture

- Khajuraho
- Mount Abu
- Chola Bronzes-Technique and Process
- Sculpture of Pala and Sena Period

SUGGESTED BOOKS

Semester-3

- | | | |
|--|---|-----------------|
| 1. Temples of South India | - | K.R. Srinivasan |
| 2. The wonders of Elora | - | John B. Seely |
| 3. The Dharamraja Ratha and
Its Sculptures- Mahabalipuram | - | K.R. Srinivasan |
| 4. The caves of Elora | - | J. Burgess |

5. Ajanta-its place in Buddhist Art	-	Sheila L. Weiner
6. Elephanta-the Island of Mystery	-	Owen C.Kail
7. Khajuraho	-	Krishna Deva
8. Art of India (Prehistory to the Present)	-	Frederick M. Asher
9. Indian Sculpture	-	M.S. Randhawa and D.S. Randhawa
10. Indian Art	-	K. Bharatha Iyer
11. Introduction of Indian Art	-	Anada K. Coomaraswamy
12. A Concise History of Indian Art	-	Roy C. Creven
13. Indian Sculpture	-	Stella Kramrisch
14. The Early Kushanas	-	Baldev Kumar
15. The Gandhara Sculptures- A critical Survey	-	K. Krishna Murthy
16. A survey of Indian Sculpture	-	S.K. Saraswati
17. The Gandhara and its tradition	-	Ajit Ghosh
18. Pallava Rock Architecture and Sculpture	-	Elisabeth Beck
19. The Art of Eastern India 300-800	-	Frederick M. Asher
20. Khajuraho Orchha	-	Archan Shankar
21. Early Indian Sculpture Vol. I	-	Ludwig Bachhofer
22. Indian Sculpture Vol.I	-	Pratapaditya Pal
23. Masterpieces of Indian Bronzes and Metal Sculpture	-	Rustam J. Mehta
24. Indian Sculpture	-	Grace Morley
25. Indian Metal Sculpture	-	Chintamoni Kar
26. Bharitya Chitrakala avem Murtikala ka itihās	-	Rita Pratap

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words, each question carries 2 marks i.e. total 24 marks.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The examiner may frame the question in all the 4 units accordingly by giving internal choice.
8. The maximum marks for the examination is 80.
9. Time allotted : 3 hours

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECTS (BFA SEMESTER 3)

MAX MARKS -80

AESTHETICS

(Common for all Courses)

SEMESTER -3

The aim of the subject is to introduce the students to Indian Aesthetic

Unit -1

1. An introduction to Indian Aesthetic and brief historic background.
2. Understanding of terms and terminologies related to art. Rasa- Bhava, Mudra, Asana, Bhangima, Drishti, Chiroscuro, Line, Colour, Hue and Tint.

Unit -2

1. Indian view of Life and Art.
2. Theory of Colour.

Unit -3

1. Main Principles of Art
2. Form of content

Unit -4

1. Basic Religion System- Hindu
2. Introduction to Iconography- Hindu

BOOKS SUGGESTED (3RD AND 4TH SEMESTER)

- | | | |
|---|---|-----------------------|
| 1. Saundrya Sastra Ke Tatva (Hindi) | - | Kumar Vikal |
| 2. Art Beauty and Creativity | - | Shyamala Gupta |
| 3. Comparti Aesthetic | - | Dr. K.C. Pandey |
| 4. Kala Ke Sidhant (Hindi) | - | R.G Kalingwood |
| 5. Saundrya Ka Tatparya (Hindi) | - | Dr. Ram Tirath Shukul |
| 6. Bhartya Kala Aayam (Hindi) | - | Nihar Ranjan Rai |
| 7. The dances of Shiva | - | Anand Coomarswamy |
| 8. An approach for Indian theory of Art and Aesthetes | - | Sheh Pandit |
| 9. Marxist Aesthetes | - | A Zis |
| 10. Aesthetes | - | S.K. Saxena |

11. Survey of Painting in Deccan	-	Karmrisch, Stella
12. Ajanta, Ellora and Aurangabad Caves	-	Gupte ad Mahajan
13. Pahari Masters	-	Goswamy B.N.
14. A survey of Indian Sculpture	-	Saraswati, S.K
15. India and Modern Art	-	Arehen W.G
16. Bhartiya Kal (Hindi)	-	Aggarwal, V.S.
17. Meaning of Art	-	Read, Herbert
18. A History of Modern Art	-	Gombrich E.H Arnason, H.H

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question will be of 2 marks i.e. total 24 marks.
3. Rest of the paper should be divided into 4 units.
4. Each unit should carry two essay type questions.
5. Each unit carries 14 marks.
6. The maximum marks for the examination is 80.
7. Time allotted : 3 hours

**COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS (BFA SEMESTER 4)**

MAX MARKS -80

HISTORY AND ART APPRECIATION

(Common for All Courses)

SEMESTER -4

UNIT -1

- Egyptian Art-Sculptures (Relief and 3-D)
- Greek Art (Geometric and Archaic)

UNIT -2

- Greek Art (Classical)
- Roman Art

UNIT -3

- Early Christian Art
- Byzantine Art

UNIT -4

- Romanesque Art
- Gothic Art

SUGGESTED BOOKS

SEMESTER -4

- | | | |
|--------------------------------|---|------------------------|
| 1. History of Art | - | H.W. Janson |
| 2. Art through the Ages | - | Gardener |
| 3. The Art of Rome | - | Bernard Andreae |
| 4. Egypt | - | K. Lange and M. Hirmer |
| 5. Byzantium | - | Cassell, London |
| 6. Ancient Rome | - | Nigel Rodgers |
| 7. Byzantine Art in the making | - | Ernst Kitzinger |
| 8. Pre Historic Europe | - | Philip Van Doren Stern |
| 9. The Greek Stones Speak | - | Paul Mackendrick |
| 10. How to recognize Roman Art | - | Mac Donald |

11. How to recognize Greek Art	-	Mac Donald
12. How to recognize Egyptian Art	-	Mac Donald
13. How to recognize Gothic Art	-	Mac Donald
14. Greek Art	-	John Boardman
15. The Appreciation of Byzantine Art	-	David Talbot Rice

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allotted : 3 hours

**COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS (BFA SEMESTER 4)**

MAX MARKS -80

AESTHETIC

(Common for all Courses)

SEMESTER -4

Unit-1

1. Principles of Art Appreciation.
2. Stylistic analysis of important works of Art.

Unit -2

1. The Six Limbs of Indian Art “Shadanga”
2. Hinyana Buddhis.

Unit -3

1. Art and Society
2. Art and Religion

Unit -4

1. Basic Religious System –Jain
2. Introduction to Jain Iconography.

BOOKS SUGGESTED (3RD AND 4TH SEMESTER)

- | | | |
|--|---|-----------------------|
| 1. Saundrya Sastra Ke Tatva (Hindi) | - | Kumar Vikal |
| 2. Art Beauty and Creativity | - | Shyamala Gupta |
| 3. Comparti Aesthetic | - | Dr. K.C. Pandey |
| 4. Kala Ke Sidhant (Hindi) | - | R.G Kalingwood |
| 5. Saundrya Ka Tatparya (Hindi) | - | Dr. Ram Tirath Shukul |
| 6. Bhartya Kala Aayam (Hindi) | - | Nihar Ranjan Rai |
| 7. The dances of Shiva | - | Anand Coomarswamy |
| 8. An approach for Indian
theory of Art and Aesthetes | - | Sheh Pandit |
| 9. Marxist Aesthetes | - | A Zis |
| 10. Aesthetes | - | S.K. Saxena |

11. Survey of Painting in Deccan	-	Karmrisch, Stella
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13. Pahari Masters	-	Goswamy B.N.
14. A survey of Indian Sculpture	-	Saraswati, S.K
15. India and Modern Art	-	Arehen W.G
16. Bhartiya Kal (Hindi)	-	Aggarwal, V.S.
17. Meaning of Art	-	Read, Herbert
18. A History of Modern Art	-	Gombrich E.H Arnason, H.H

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question will be of 2 marks i.e total 24 marks.
3. Rest of the paper should be divided into 4 units.
4. Each unit should carry essay type questions
5. Each unit carries 14 marks.
6. The maximum marks for the examination is 80.
7. Time allotted : 3 hours

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. GRAPHICS (PRINT MAKING)
PRACTICAL SUBJECTS (SEMESTER 3RD)

Objective:

Of all the arts, Print-making is most democratic and potentially capable of reaching a far-greater number of people because of its basic nature, being multiples. It also forms a means of having the work directly related to society's needs and rendering improvement in type of Graphic produced including those of advertising and the printing industry.

Graphics- printmaking forms a means of communication and dissemination of ideas and helps establish artistic values in the society.

In painting a student is trained in the skill of original and creative expression, this course also is aimed to gradually develop the students proficiency in these areas and his understanding of the pictorial concepts and symbolism is also his perceptual and expressive awareness giving him fullest opportunities from new materials and new techniques.

The course is devised with a conviction that technical competence provides the most satisfactory foundation for the expression of creative inventions . however, the mastery of technique is seen as a means not an end. The end of education is the arts is the exercises of creative imagination.

It is not intended to isolate the student from the influence of contemporary movements, but to give him fullest opportunities to benefit from new materials and new techniques and apply the achievements of Modern Art as source of the equip the living quality of our art traditions in the contemporary manifestations of this is work. The course would seek to cultivate in the student an attitude of professional responsibility.

It differs from the painting to the extent that a major portion of the creative work is intended to be realised through manipulation and exploration of the latest materials and process in arriving at a synthesis between content and form rather than a direct application of paint to various support to achieve the same end. Thus with this emphasis the objectives as detailed under painting are fulfilled through various printmaking techniques.

In addition to the production of an artefact a student is required to do the mounting, framing and presentation of the artefacts in the form of exhibition and display.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)

PRACTICAL SUBJECTS (SEMESTER 3RD)

Subject Code /Paper	Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching in one Rotation of 7 weeks
G-1	Drawing and Painting (Study From Nature and Life)	100	25	75	1 week
G-2	Composition Graphics (Relief Process, Intaglio and Lithography)	300	75	225	3 weeks
G-3	Composition Painting	100	25	75	1 week
G-4	Photography	100	25	75	1 week
G-5	Computer Graphics	100	25	75	1 week
Total		700	175	525	

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)

PRACTICAL SUBJECTS (SEMESTER 4TH)

Subject Code /Paper	Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching in one Rotation of 7 weeks
G-1	Drawing and Painting (Study From Nature and Life)	100	25	75	1 week
G-2	Composition Graphics (Relief Process, Intaglio and Lithography)	300	75	225	3 weeks
G-3	Composition Painting	100	25	75	1 week
G-4	Photography	100	25	75	1 week
G-5	Computer Graphics	100	25	75	1 week
Total		700	175	525	

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. GRAPHICS (PRINT MAKING)
THEORY SUBJECTS (SEMESTER 3rd)

Subject Code /Paper	Subject Name	Total Marks	Sessional marks	Marking by University	Duration of Examination	Duration of Teaching in one rotation of 7 weeks
	Aesthetics	100	20	80	3 hrs.	
	History and appreciation of Art	100	20	80	3 hrs.	
	Methods and Material	100	20	80	3 hrs.	
Total		300	60	240		

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. GRAPHICS (PRINT MAKING)
THEORY SUBJECTS (SEMESTER 4TH)

Subject Code /Paper	Subject Name	Total Marks	Sessional marks	Marking by University	Duration of Examination	Duration of Teaching in one rotation of 7 weeks
	Aesthetics	100	20	80	3 hrs.	
	History and appreciation of Art	100	20	80	3 hrs.	
	Methods and Material	100	20	80	3 hrs.	
Total		300	60	240		

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN GRAPHICS (PRINT MAKING)
PRACTICAL SUBJECTS (SEMESTER 3RD)**

Subject Code /Paper	Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching in one Rotation of 7 weeks
G-1	Drawing and Painting (Study From Nature and Life)	100	25	75	1 week
G-2	Composition Graphics (Relief Process, Intaglio and Lithography)	300	75	225	3 weeks
G-3	Composition Painting	100	25	75	1 week
G-4	Photography	100	25	75	1 week
G-5	Computer Graphics	100	25	75	1 week
	Total	700	175	525	
THEORY SUBJECT					
--	Identification of Slides	100	20	80	
	Total	800	195	605	

COMMON TO ALL COURSES

Note: The course content for the practical subjects will remain the same as regular BFA Graphics course for Special Diploma and instead of theory subjects they will be identifying the slides.

- 1. Students will be shown 20 slides in whole semester.**
- 2. In exam student will be shown 10 slides carrying 8 marks each slide.**

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN GRAPHICS (PRINT MAKING)**

PRACTICAL SUBJECTS (SEMESTER 4th)

Subject Code /Paper	Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching in one Rotation of 7 weeks
G-1	Drawing and Painting (Study From Nature and Life)	100	25	75	1 week
G-2	Composition Graphics (Relief Process, Intaglio and Lithography)	300	75	225	3 weeks
G-3	Composition Painting	100	25	75	1 week
G-4	Photography	100	25	75	1 week
G-5	Computer Graphics	100	25	75	1 week
	Total	700	175	525	
THEORY SUBJECT					
--	Identification of Slides	100	20	80	
	Total	800	195	605	

COMMON TO ALL COURSES

Note: The course content for the practical subjects will remain the same as regular BFA Graphics course for Special Diploma and instead of theory subjects they will be identifying the slides.

- 1. Students will be shown 20 slides in whole semester.**
- 2. In exam student will be shown 10 slides carrying 8 marks each slide.**

SEMESTER -3

DETAILS OF SYLLABUS

PRACTICAL

1. DRAWING & PAINTING (Study from Nature and Life)

(Using various painting techniques and experiments in different painting media.

Study and sketches based on nature, landscape ,object drawing, architecture and perspective.

Study of human figure/anatomy, semi nude and draped in the classroom)

Maximum Marks Sessional 25 Submission 75 Total 100

Medium Pencil, Charcoal, Crayons, Pastel, Dry Pastle and Oil Colours.

Size of Sheet/Canvas Half Imperial Size or 24 x 30 inch or 30 x 40 inches

Number of works submission for examination -2 (Two)

2. COMPOSITION GRAPHICS (drypoint, relief, intaglio)

(Planography)

It is taking print of two-dimensional surface and its structural possibilities, elements of plastic expression related to the concept of space, form, use of colour, textural values and content. Compositional exercises based on objects, figures and animal,

Simple exercises in various relief printing and lithography techniques to be carried out.

Maximum Marks Sessional 75 Submission 225 Total 300

Medium Dry Point (Zinc Plate , Acrylic Sheet), Relief, Intaglio, Planography, Lithography and Wood Cut.

Size of Print 8 x 10 , 10 x 12 and more with the consultancy of subject teacher.

Number of works submission for examination - 3 (Three)

3. COMPOSITION PAINTING

Elements of plastic expression related to the concept of space, form, use of colour and textural values. Compositional exercises based on objects, figures and animals etc. Various painting techniques and experiments in different painting media.

Maximum Marks	Sessional 25	Submission 75	Total 100
Medium	Crayons, Pastel, Dry Pastle, Water Colour, Oil Colour		
Size of Sheet/Canvas	24 x 30 or 30 x 40 inch		
Number of works submission for examination	-2 (Two)		

4. PHOTOGRAPHY

Light and its behavior reflection and refraction, Introduction to Basic photography , Study of different kind of cameras and their mechanism including Digital Camera. Study Apertures: f-number and their effects, Study of shutter: focal plane and between the lens shutters, different shutter speed, Element of Black and white photography processes. Basic picture taking techniques, Photo corn position. Basic dark room techniques.

Practical Demonstration and Assignments/ Studio Practice — Shooting general composition, Depth of field. ISO Settings making proper exposure, Manual setting in camera, still picture, Freezing motion objects 2/3 portrait in day light and use of reflectors .Demonstration for developing of B/W films, making contact prints in studio

Maximum Marks	Sessional 25	Submission 75	Total 100
Medium	Digital photographs (Coloured and B/W)		
Size	10x 12 inches or 12x 15 Inches		
Number of works submission for examination	-2 (Two)		

5. Computer Graphics

1. Introduction to computer and its various accessories, Devices, Applications.
2. Practicing of computer with windows.
3. Introduction to paint brush software and its tools and accessories.

Maximum Marks	Sessional 25	Submission 75	Total 100
Medium	Digital		
Size	A4		
Number of works submission for examination	-2 (Two)		

Note:- Two graphics digital prints (One coloured, One B/W) are to be duly mounted and are to be submitted along with visuals, thumb nails and sketches (1/4 imperial sheet) done for the final works.

SEMESTER -4

1. DRAWING & PAINTING (Study from Nature and Life)

(Using various painting techniques and experiments in different painting media. Study and sketches based on nature, landscape, object drawing, architecture and perspective.

Study of human figure/anatomy, semi nude and draped in the classroom)

Maximum Marks Sessional 25 Submission 75 Total 100

Medium Pencil, Charcoal, Crayons, Pastel, Dry Pastel and Oil Colours.

Size of Sheet/Canvas Half Imperial Size or 24 x 30 inch or 30 x 40 inches

Number of works submission for examination -2 (Two)

2. COMPOSITION GRAPHICS (woodcut/Linocut, lithography)

Woodcut/ Linocut and lithography

expression related to the concept or space and form, use of colours and textural values, form and contents, compositional exercises based on objects, figures and animals.

Method and material, drawing processing and printing, use of tonal and textural gradation in black and white. Compositions in lithography, lino or woodcut, wood engraving etc.

Printing in colour on lino or wood.- registration and printing understanding of black and white/ colour only through nature, animals and human figure study. Their use in simple form and in imaginative compositions.

Lithography exercises in colour and registration also use of different material on stone lithography).

Maximum Marks Sessional 75 Submission 225 Total 300

Medium Dry Point (Zinc Plate , Acrylic Sheet), Relief, Intaglio, Planography, Lithography , Wood Cut,

Size of Print 8 x 10 , 10 x 12 and more with the consultancy of subject teacher.

Number of works submission for examination - 3 (Three)

3. COMPOSITION PAINTING

Elements of plastic expression related to the concept of space, form, use of colour and textural values. Compositional exercises based on objects, figures and animals etc. Various painting techniques and experiments in different painting media.

Maximum Marks Sessional 25 Submission 75 Total 100

Medium Crayons, Pastel, Dry Pastle, Water Colour, Oil Colour

Size of Sheet/Canvas 24 x 30 or 24 x 36 inch

Number of works submission for examination -2 (Two)

4. PHOTOGRAPHY

Introduction and history of photography, optics and their special applications.

Elements of photographic processes.

Outdoor photography, subject to be decided by subject teacher in consultation with the students and outdoor group discussions etc.

Post processing on computer and related equipments.

Type of Camera Lenes, Single (meniscus), achromatic, symmetrical and unsymmetrical lenses, telephoto, Zoom, macro Supplementary and fish-eye lenses. Exposure meters-Type and functions, exposure tables, Exposure compensation and its effects .White balance, colour temperatures. Custom white balance. White balance Shift/Bracketing, colour space, Adobe Camera Raw Histogram pixels out. Type of Photography papers and dark room processing

Practical Demonstration and Assignments/ Studio Practice- Out door Motion blur, urban architect, Micro photography. Product photography though light box and use External flash gun in studio. Dark room demonstration on Making B/W Print and cartooning on 24 x 30.5 cm Resin coated paper

Maximum Marks Sessional 25 Submission 75 Total 100

Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works submission for examination -2 (Two)

5. COMPUTER GRAPHICS

1. Introduction to Information Technology and networking like email, website.
2. Introduction to software Corel Draw.
3. Practicing of Corel Draw its tools, and its applications and creation of 2 digital art work using simple Corel tools demonstrated in class.

Maximum Marks Sessional 25 Submission 75 Total 100

Medium Digital

Size A4

Number of works submission for examination -2 (Two)

Note:- Two digital coloured prints duly mounted are to be submitted along with visuals thumb nails and sketches on ¼ imperial sheet done for the final work

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)

THEORY SUBJECTS (SEMESTER 3RD)

Maximum marks 80

Timing 3 Hrs

SEMESTER -3

METHOD & MATERIAL

Unit -1

1. Importance of study of Method and Material in Printmaking
2. Relief and intaglio process with exampleS and diagrams
3. Registration of colours in printing process.

Unit -2

4. Drawing Techniques, support and representation of :
 - (a) Charcoal, Pencil and Ink
 - (b) Pen Drawing, Pastels
5. Brief History of Photography.
6. Planography: Lithography, Serigraphy

Unit -3

7. Brief History of Computer Graphics.
8. Types of Computer and development.

Unit -4

9. Brief History of Cameras and its development.
10. Preparation of Canvas.

BOOKS SUGGESTED FOR METHOD AND MATERIAL

- a. Hand book of method and material – Ray Smith
- b. Chitran Samagri-Dr.R.K. Singh (In Hindi Language)
- c. The panthers method and material –A.P. Laurie
- d. The Artist’s hand book of materials and techniques by Ralph Mayer

**B.F.A. GRAPHICS (PRINTMAKING) THEORY SUBJECT
INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES**

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question of 2 marks total 24 marks
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allotted : 3 hours

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)

THEORY SUBJECTS (SEMESTER 4th)

Maximum marks 80

Timing 3 Hrs

SEMESTER -4

Unit -1

1. Brief history of Print making.
2. Information about various printing presses.
3. Importance of computer graphics in printmaking

Unit -2

4. Importance of rollers and type of rollers.
5. All process of serigraphy – Stencil method, Direct exposing method and different exposing methods.

Unit -3

6. Type of grounds and its ingredients used in Printmaking.
7. Role of shutters speed and lenses in Photography.

Unit -4

8. Method of Etching and related surfaces.
9. Process of Colograph, Print making , intaglio and relief.
10. Water Colour, Pastel colour and Oil Colour.

Reference Book

1. Beginner Guide to taking photos like a Pro by JCM Iniotke
2. Under Standing Exposure 3rd edition By Bryan Peterson
3. The digital photography by Scott Kelby
4. The Photographer's Eye by Miechael Freeman (Focal Press composition and design for digital photos)
5. The Complete Guide (Prints and Printmaking), (Techniques and Material) Edited by John Dawson, Execalibur Book, New York.
6. Bamber Gascoigne (How to Identify Prints) a complete guide to manual and mechanical processes from wood cut to inkjet (Thomas and Hudson).
7. A hand book of Method & Materials by Ray Smith
8. Chitran Samagri (Hindi) by R.K. Singh
9. The Artist Hand book of Materials and techniques by Ralph Mayer
10. Computer Graphics for Graphics Degins by John Vince

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES
BFA Graphics (Print Making) Theory Subject (Semester 4th)

MAXIMUM MARKS 80

1. The syllabus has been divided into 4 units in each semester
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question of 2 marks total 24 marks
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allotted : 3 hours

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. SCULPTURE
PRACTICAL SUBJECTS (SEMESTER 3RD)

SEMESTER -3

PRACTICAL SUBJECTS

PORTRAIT DRAWING:-

How to internalize the procedure of Portrait Drawing from life model (Male/Female)- Enhance ability to check over work. -Sharpen observation skills, so that portraits capture essence of subject without being caught up in details. -Anatomical study of the skull is a sensible part of portrait drawing.

Duration: Two Weeks
Size: Half imperial drawing sheet
Medium: Pencils, Pastles, Charcoal or any other drawing material.

Number of Works: Three drawings.
Three drawings to be submitted for final submission.

PORTRAIT SCULPTURE:

Working from a life model (Male /Female)- Know how to create a head/portrait in clay through particular measurements (with the use of callipers) and observation. –Study the emotions and develops the minute details. –Emphasize surface value, smooth, texture etc- How to build an armature/portrait stand.- Taking plaster of Paris mould from sculpture and cast it in plaster/Cement concrete.

Duration: Four Weeks
Size: Life Size
Medium: Plaster of Paris/Cement concrete.

Number of Works: Two works.
Two finished portraits to be submitted for final submission.

COMPOSITION –A:

Clay modelling (Round/ Relief)

Water based earth ware clays are highly versatile and extremely easy to give shape and it is perfect modelling material.

Round: creation of three dimensional composition in clay is a comprehensive study of all directions.- Use modelling tools to manipulate the material into the desired shape. –How to create a specific aesthetic value .- Use armature and modelling stand whenever needed.

For Relief: to know the apply relief as it speak about the creation of three dimensional composition, but is meant to be fully viewed from only one side. – Begin with the idea of picture plane be added or subtracted material/Clay to create low/high relief sculptures. – Make maquettes in clay of assigned topics and then the enlarge in relief.- Take plaster of paris mould from the relief sculpture and cast it in plaster/Cement concrete.

Duration: Two Weeks

Size: Round Sculpture: 2' x 1 ½' x 1' (Height x width x depth respectively) mere changes can be done if required, but not so small.
Relief: 2' x 3'.

Medium: Plaster of Paris/Cement concrete.

Number of Works: One work.

One finished work to be submitted for final submission.

COMPOSITION –B

Terracotta Sculpture / Ceramics (Pottery)/ POP Direct method.

Terracotta Sculpture: Articulation of water based earth ware clay another practice for making desired form. – Basic terracotta sculpture techniques. – building method: Joining process of clay together, one way to execute this method in cut clay strips required thick, rolled out slab and then join the form terracotta into required shape. –subtract method : The sculpting of method is the work of removing the clay to take away everything one does not intend to be part of the sculpture. – Firing is the process of baking a dried clay sculpture at particular temperature.

OR

Ceramics/Pottery: Knowledge of various raw materials use in pottery and their sources. –simple lesson on the classifications of potteries on body composition.- glazes stains and engobe and firing of pottery wares. – study of traditional pottery and their design.- method of making different shapes. – throwing of shapes for functional and decorative ware in various body compositions. – various methods of decorating pottery in the unfired state by simple devices. – simple exercise in drawing pertaining to pottery/ceramics.

OR

POP direct method: Plaster of paris is a flexible material . – how to work with this material.- find out the characteristics of the material. - before proceeding the work with it learn advantages. – how to build an armature or reinforcing structure. – how mix plaster of paris and learn how to handling tools.- prepare maquettes in clay of given subjects and then enlarge in POP through building process.

OR

Computer Graphics: Introduction to computer and various accessories, Devices, Applications. Practicing of computer with windows. Introduction to print brush software and its tools and accessories. Creation of minimum 2 good digital works.

Duration: Two Weeks

Size: Terracotta : 1 x 1 x 1 feet, mere changes can be done if required but neither so small nor so big.

or

Ceramic: 1 x ½ x ½ or less but not so small.

or

Plaster of Paris: 1 ½ x 1 x 1 or less but not so small.

or

Computer Graphics : Number of Works:A4 One work.

For Computer Graphics: Two digital prints (One coloured, One Black & White) are to be duly mounted and are to be submitted along with visuals, thumb nails and sketches (1/4 imperial sheet) done for the final works.

One finished work to be submitted for final submission. For Computer Graphics: Two digital prints (One coloured, One Black & White) are to be duly mounted and are submitted along with visual, thumb nails and sketches (1/4 imperial sheet) done for the final works.

COMPOSITION –C

Carving (Stone/Wood)

Carving (Subtract) in one of the primitive and the most important process of the making sculptures. – comprehensive knowledge can be achieved through this method of making sculpture. – using carving tools to form a composition from solid natural material by taking away portions of the material is carving process. – simple composition suitable for carving with appropriate emphasis on form and technique.

Duration: Four Weeks

Size: Wood : 1' x 1' x 1' mere changes can be done if required, but not so small

Stone: less than 1' x 1' x 1' mere changes can be done if required, but not so small

Medium: Wood /stone.

Number of Works: One work.

One finished work to be submitted for final submission.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. SCULPTURE
PRACTICAL SUBJECTS (SEMESTER 3RD)

Subject Code /Paper	Subject Name	Total Marks	Sessional Marks	Display and Viva Marks	Duration of Teaching
S-1	Portrait Drawing	100	25	75	2 weeks
S-2	Portrait Sculpture	200	50	150	4 weeks
S-3	Composition –A Clay Modling(Round/Relief)	100	25	75	2 weeks
S-4	Composition –B terra cotta Sculpture/ Ceramics Pottery / POP direct method / Computer Graphics	100	25	75	2 weeks
S-5	Composition C Carving (Wood /Stone)	200	50	150	4 weeks
Total		700	175	525	14 weeks

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. SCULPTURE
THEORY SUBJECTS (SEMESTER 3RD)

THEORY SUBJECTS

Methods and Materials

UNIT -1

Fundamental of Sculpture- Definition of Sculpture, Type of Sculpture, Forms of Sculpture, Indoor and outdoor, Architectural sculpture, Studio

UNIT -2

Materials of Sculpture, Carving materials, Modeling materials, Difference between carving & modelling, Treatment of material.

UNIT -3

Clay- Types of clay & their use, preparation of natural earthenware clays, Storage, Shrinkages, Porosity of clay.

UNIT -4

Terracotta as a sculpture medium, preparation of clay for Terracotta, kilns for baking Terracotta, Modeling, Armatures.

SUGGESTED READINGS FOR METHODS AND MATERIAL:

1. The Complete Guide to Sculpture, Modelling - Barry Midgley, and
Ceramics Techniques and Materials P- Chartwell Books, INC
2. The Manual of Sculpture Techniques - John Plowman
P- A&C Back London
3. Sculpture Ceramics - Iran Gregory
4. Sculpture for beginners with Clay & Wax - Maria & Louis Divaentis
P- Sterling Publishing Co.,
INC
5. Sculpture: New Ideas and techniques - Anne Stone
P- G. Bell & Sons Ltd.
London.
6. Sculpture Principles & Practice - Louis Slobodkin
P- Dover Publications,
INC, N.Y
7. Casting Technique for sculpture - Glynis Beeroft
P- B.T. Batsford Limited,
London
8. Wood Carving: Design Material, Technique - Walter Sack
P- Van Nortrand Reinhold
Company
9. Gas & Arc welding : revised to Indian Standards- W Marfels
P-Wiley Eastern Limited.
10. Wood Carving: A complete Course - Ron Butter Field
P- Guild of Master
Craftman Publication Ltd.
11. Sculpture in Concrete - John W Mills Arca
P- Maclaren& Sons Ltd

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

1. The syllabus has been divided into 4 units in each semester.
2. The first question should be compulsory and shall be short answer type containing 12 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 12 questions from question 1 carrying 2 marks.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allowed : 3 hours.

COURSE STRUCTURE AND EXAMINATION SCHEME B.F.A. SCULPTURE THEORY SUBJECTS (SEMESTER 3RD)

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration.
Aesthetics	1	80	20	100	3 Hrs.
History & Appreciation of Art	1	80	20	100	3 Hrs.
Methods & Materials	1	80	20	100	3 Hrs.

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. SCULPTURE**

PRACTICAL SUBJECTS (SEMESTER 4TH)

SEMESTER -4

PRACTICAL SUBJECTS

PORTRAIT DRAWING:-

How to internalize the procedure of Portrait Drawing from life model (Male/Female)- Enhance ability to check over work. -Sharpen observation skills, so that portraits capture essence of subject without being caught up in details. -Anatomical study of the skull is a sensible part of portrait drawing.

Duration: Two Weeks

Size: Half imperial drawing sheet

Medium: Pencils, Pastles, Charcoal or any other drawing material.

Number of Works: Three drawings.

Three drawings to be submitted for final submission.

PORTRAIT SCULPTURE:

Working from a life model (Male /Female)- Know how to create a head/portrait in clay through particular measurements (with the use of callipers) and observation. –Study the emotions and develops the minute details. –Emphasize surface value, smooth, texture etc- How to build an armature/portrait stand.- Taking plaster of Paris mould from sculpture and cast it in plaster/Cement concrete.

Duration: Four Weeks

Size: Life Size

Medium: Plaster of Paris/Cement concrete.

Number of Works: Two works.

Two finished portraits to be submitted for final submission.

COMPOSITION –A:

Clay modelling (Round/ Relief)

Water based earth ware clays are highly versatile and extremely easy to give shape and it is perfect modelling material.

Round : creation of three dimensional composition in clay is a comprehensive study of all directions.- Use modelling tools to manipulate the material into the desired shape. – How to create a specific aesthetic value .- Use armature and modelling stand whenever needed.

For Relief: to know the apply relief as it speak about the creation of three dimensional composition, but is meant to be fully viewed from only one side. – Begin with the idea of picture plane be added or subtracted material/Clay to create low/high relief sculptures. – Make maquettes in clay of assigned topics and then the enlarge in relief.- Take plaster of paris mould from the relief sculpture and cast it in plaster/Cement concrete.

Duration: Two Weeks

Size: Round Sculpture: 2' x 1 ½' x 1' (Height x width x depth respectively) mere changes can be done if required, but not so small.
Relief: 2' x 3'.

Medium: Plaster of Paris/Cement concrete.

Number of Works: One work.

One finished work to be submitted for final submission.

COMPOSITION –B

Terracotta Sculpture / Ceramics (Pottery)/ POP Direct method.

Terracotta Sculpture: Articulation of water based earth ware clay another practice for making desired form. – Basic terracotta sculpture techniques. – building method: Joining process of clay together, one way to execute this method in cut clay strips required thick, rolled out slab and then join the form terracotta into required shape. –subtract method : The sculpting of method is the work of removing the clay to take away everything one does not intend to be part of the sculpture. – Firing is the process of baking a dried clay sculpture at particular temperature.

OR

Ceramics/Pottery: Knowledge of various raw materials use in pottery and their sources. –simple lesson on the classifications of potteries on body composition.- glazes stains and engobe and firing of pottery wares. – study of traditional pottery and their design.- method of making different shapes. – throwing of shapes for functional and decorative ware in various body compositions. – various methods of decorating pottery in the unfired state by simple devices. – simple exercise in drawing pertaining to pottery/ceramics.

OR

POP direct method: Plaster of paris is a flexible material . – how to work with this material.- find out the characteristics of the material. - before proceeding the work with it learn advantages. – how to build an armature or reinforcing structure. – how mix plaster of paris and learn how to handling tools.- prepare maquettes in clay of given subjects and then enlarge in POP through building process.

OR

Computer Graphics: Introduction to computer and various accessories, Devices, Applications. Practicing of computer with windows. Introduction to print brush software and its tools and accessories. Creation of minimum 2 good digital works.

Duration: Two Weeks

Terracotta : 1 x 1 x 1 feet, mere changes can be done if required but neither so small nor so big.

or

Ceramic: 1x ½ x ½ or less but not so small.

or

Plaster of Paris: 1 ½ x 1 x 1 or less but not so small.

or

Computer Graphics : Number of Works:A4 One work.

For Computer Graphics: Two digital prints (One coloured, One Black & White) are to be duly mounted and are to be submitted along with visuals, thumb nails and sketches (1/4 imperial sheet) done for the final works.

One finished work to be submitted for final submission. For Computer Graphics: Two digital prints (One coloured, One Black & White) are to be duly mounted and are submitted along with visual, thumb nails and sketches (1/4 imperial sheet) done for the final works.

COMPOSITION –C

Carving (Stone/Wood)

Carving (Subtract) in one of the primitive and the most important process of the making sculptures. – comprehensive knowledge can be achieved through this method of making sculpture. – using carving tools to form a composition from solid natural material by taking away portions of the material is carving process. – simple composition suitable for carving with appropriate emphasis on form and technique.

Duration: Four Weeks

Size: Wood : 1' x 1' x 1' mere changes can be done if required, but not so small

Stone: less than 1' x 1' x 1' mere changes can be done if required, but not so small

Medium: Wood /stone.

Number of Works: One work.

One finished work to be submitted for final submission.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. SCULPTURE PRACTICAL SUBJECTS (SEMESTER -4TH)

Subject Code/Paper	Subject Name	Total Marks	Sessional Marks	Display and Viva Marks	Duration of Teaching
S-1	Portrait Drawing	100	25	75	2 weeks
S-2	Portrait Sculpture	200	50	150	4 weeks
S-3	Composition –A Clay Modling (Round/Relief)	100	25	75	2 weeks
S-4	Composition –B terra cotta Sculpture/ Ceramics Pottery / POP direct method / Computer Graphics	100	25	75	2 weeks
S-5	Composition C Carving (Wood /Stone)	200	50	150	4 weeks
Total		700	175	525	14 weeks

THEORY SUBJECT

Methods and Materials

UNIT -1

Plaster of Paris- Properties, Advantage and disadvantage, Suitability of sculpture.

UNIT -2

Different ways of reinforcing(Direct method or indirect method) the plaster mould and casting (waste mould, piece mould) Mixing Plaster.

UNIT -3

Cement- Properties of cement, Different Proportion and sand & cement, Advantage and disadvantage, Suitability of sculpture .

UNIT -4

Armature and durability Different method of working with cement. (Direct method and Indirect method)

SUGGESTED READINGS FOR METHODS AND MATERIAL:

1. The Complete Guide to Sculpture, Modelling Techniques and Materials - Barry Midgley, and Ceramics
P-Chartwell Books, INC
2. The Manual of Sculpture Techniques - John Plowman
P- A&C Back London
3. Sculpture Ceramics - Iran Gregory
4. Sculpture for beginners with Clay & Wax - Maria & Louis Divaientis
P-Sterling Publishing Co., INC
5. Sculpture: New Ideas and techniques - Anne Stone
P- G. Bell & Sons Ltd. London.
6. Sculpture Principles & Practice - Louis Slobodkin
P- Dover Publications, INC, N.Y
7. Casting Technique for sculpture - GlynisBeeroft
P- B.T. Batsford Limited, London
8. Wood Carving: Design Material, Technique - Walter Sack
P-Van Nortrand Reinhold Company
9. Gas & Arc welding : revised to Indian Standards - W Marfels
P-Wiley Eastern Limited.
10. Wood Carving: A complete Course - Ron Butter Field
P- Guld of Master Craftman
Publication Ltd.
11. Sculpture in Concrete - John W Mills Arca
P- Maclaren& Sons Ltd

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5. Each unit should carry two essay type questions and the candidate shall attempt one question from each unit.
6. Each unit carries 14 marks.
7. The maximum marks for the examination is 80.
8. Time allowed: 3 hours.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. SCULPTURE
THEORY SUBJECTS (SEMESTER 4TH)

Subject	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	Duration.
Aesthetics	1	80	20	100	3 Hrs.
History & Appreciation of Art	1	80	20	100	3 Hrs.
Methods & Materials	1	80	20	100	3 Hrs.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA SCULPTURE
PRACTICAL SUBJECTS (SEMESTER 3RD)**

SEMESTER -3

PRACTICAL SUBJECTS

PORTRAIT DRAWING:-

How to internalize the procedure of Portrait Drawing from life model (Male/Female)- Enhance ability to check over work. -Sharpen observation skills, so that portraits capture essence of subject without being caught up in details. -Anatomical study of the skull is a sensible part of portrait drawing.

Duration: Two Weeks
Size: Half imperial drawing sheet
Medium: Pencils, Pastles, Charcoal or any other drawing material.
Number of Works: Three drawings.
Three drawings to be submitted for final submission.

PORTRAIT SCULPTURE:

Working from a life model (Male /Female)- Know how to create a head/portrait in clay through particular measurements (with the use of callipers) and observation. –Study the emotions and develops the minute details. –Emphasize surface value, smooth, texture etc- How to build an armature/portrait stand.- Taking plaster of Paris mould from sculpture and cast it in plaster/Cement concrete.

Duration: Four Weeks
Size: Life Size
Medium: Plaster of Paris/Cement concrete.
Number of Works: Two works.
Two finished portraits to be submitted for final submission.

COMPOSITION –A:

Clay modelling (Round/ Relief)

Water based earth ware clays are highly versatile and extremely easy to give shape and it is perfect modelling material.

Round : creation of three dimensional composition in clay is a comprehensive study of all directions.- Use modelling tools to manipulate the material into the desired shape. – How to create a specific aesthetic value .- Use armature and modelling stand whenever needed.

For Relief: to know the apply relief as it speak about the creation of three dimensional composition, but is meant to be fully viewed from only one side. – Begin with the idea of picture plane be added or subtracted material/Clay to create low/high relief sculptures. – Make maquettes in clay of assigned topics and then the enlarge in relief.- Take plaster of paris mould from the relief sculpture and cast it in plaster/Cement concrete.

Duration: Two Weeks

Size: Round Sculpture: 2' x 1 ½' x 1' (Height x width x depth respectively) mere changes can be done if required, but not so small.
Relief: 2' x 3'.

Medium: Plaster of Paris/Cement concrete.

Number of Works: One work.

One finished work to be submitted for final submission.

COMPOSITION –B

Terracotta Sculpture / Ceramics (Pottery)/ POP Direct method.

Terracotta Sculpture: Articulation of water based earth ware clay another practice for making desired form. – Basic terracotta sculpture techniques. – building method: Joining process of clay together, one way to execute this method in cut clay strips required thick, rolled out slab and then join the form terracotta into required shape. –subtract method : The sculpting of method is the work of removing the clay to take away everything one does not intend to be part of the sculpture. – Firing is the process of baking a dried clay sculpture at particular temperature.

OR

Ceramics/Pottery: Knowledge of various raw materials use in pottery and their sources. –simple lesson on the classifications of potteries on body composition.- glazes stains and engobe and firing of pottery wares. – study of traditional pottery and their design.- method of making different shapes. – throwing of shapes for functional and decorative ware in various body compositions. – various methods of decorating pottery in the unfired state by simple devices. – simple exercise in drawing pertaining to pottery/ceramics.

OR

POP direct method: Plaster of paris is a flexible material . – how to work with this material.- find out the characteristics of the material. - before proceeding the work with it learn advantages. – how to build an armature or reinforcing structure. – how mix plaster of paris and learn how to handling tools.- prepare maquettes in clay of given subjects and then enlarge in POP through building process.

OR

Computer Graphics: Introduction to computer and various accessories, Devices, Applications. Practicing of computer with windows. Introduction to print brush software and its tools and accessories. Creation of minimum 2 good digital works.

Duration: Two Weeks

Duration: Two Weeks

Size: Terracotta : 1 x 1 x 1 feet, mere changes can be done if required but neither so small nor so big.

or

Ceramic: 1 x ½ x ½ or less but not so small.

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Plaster of Paris: 1 ½ x 1 x 1 or less but not so small.

or

Computer Graphics : Number of Works:A4 One work.

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COMPOSITION –C

Carving (Stone/Wood)

Carving (Subtract) in one of the primitive and the most important process of the making sculptures. – comprehensive knowledge can be achieved through this method of making sculpture. – using carving tools to form a composition from solid natural material by taking away portions of the material is carving process. – simple composition suitable for carving with appropriate emphasis on form and technique.

Duration: Four Weeks

Size: Wood : 1' x 1' x 1' mere changes can be done if required, but not so small

Stone: less than 1' x 1' x 1' mere changes can be done if required, but not so small

Medium: Wood /stone.

Number of Works: One work.

One finished work to be submitted for final submission.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA SCULPTURE
PRACTICAL SUBJECTS (SEMESTER 3RD)**

Subject Code /Paper	Subject Name	Total Marks	Sessional Marks	Display and Viva Marks	Duration of Teaching
S-1	Portrait Drawing	100	25	75	2 weeks
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S-3	Composition – A Clay Modling (Round/Relief)	100	25	75	2 weeks
S-4	Composition – B terra cotta Sculpture/ Ceramics Pottery / POP direct method / Computer Graphics	100	25	75	2 weeks
S-5	Composition C Carving (Wood/Stone)	200	50	150	4 weeks
THEORY SUBJECT					
--	Identification of Slides	100	20	80	--
	Total	800	195	605	14 weeks

COMMON TO ALL COURSES

Note: The course content for the practical subjects will remain the same as regular BFA Graphics course for Special Diploma and instead of theory subjects they will be identifying the slides.

- 1. Students will be shown 20 slides in whole semester.**
- 2. In exam student will be shown 10 slides carrying 8 marks each slide.**

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA SCULPTURE
PRACTICAL SUBJECTS (SEMESTER 4TH)**

SEMESTER -4

PRACTICAL SUBJECTS

PORTRAIT DRAWING:-

How to internalize the procedure of portrait drawing from life model (Male/Female)- Enhance ability to check over work. -Sharpen observation skills, so that portraits capture essence of subject without being caught up in details. -Anatomical study of the skull is a sensible part of portrait drawing.

Duration: Two Weeks
Size: Half imperial drawing sheet
Medium: Pencils, Pastels, Charcoal or any other drawing material.
Number of Works: Three drawings.

Three drawings to be submitted for final submission.

PORTRAIT SCULPTURE:

Working from a life model (Male /Female)- Know how to create a head/portrait in clay through particular measurements (with the use of callipers) and observation. –Study the emotions and develops the minute details. –Emphasize surface value, smooth, texture etc- How to build an armature/portrait stand.- Taking plaster of Paris mould from sculpture and cast it in plaster/Cement concrete.

Duration: Four Weeks
Size: Life Size
Medium: Plaster of Paris/Cement concrete.
Number of Works: Two works.
Two finished portraits to be submitted for final submission.

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Duration: Two Weeks

Size: Round Sculpture: 2' x 1 ½' x 1' (Height x width x depth respectively)
mere changes can be done if required, but not so small.
Relief: 2' x 3'.

Medium: Plaster of Paris/Cement concrete.

Number of Works: One work.

One finished work to be submitted for final submission.

COMPOSITION –B

Terracotta Sculpture / Ceramics (Pottery)/ POP Direct method.

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COMPOSITION –C

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Duration: Four Weeks

Size: Wood : 1' x 1' x 1' mere changes can be done if required, but not so small

Stone: less than 1' x 1' x 1' mere changes can be done if required, but not so small

Medium: Wood /stone.

Number of Works: One work.

One finished work to be submitted for final submission.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA SCULPTURE
PRACTICAL SUBJECTS (SEMESTER 4th)**

Subject Code /Paper	Subject Name	Total Marks	Sessional Marks	Display and Viva Marks	Duration of Teaching
S-1	Portrait	100	25	75	2 weeks
S-2	Drawing Portrait	200	50	150	4 weeks
S-3	Sculpture Composition – A Clay Modling (Round/Relief)	100	25	75	2 weeks
S-4	Composition – B terra cotta Sculpture/ Ceramics Pottery / POP direct method / Computer Graphics	100	25	75	2 weeks
S-5	Composition C Carving (Wood /Stone)	200	50	150	4 weeks
THEORY SUBJECT					
--	Identification of Slides	100	20	80	--
	Total	800	195	605	14 weeks

COMMON TO ALL COURSES

Note: The course content for the practical subjects will remain the same as regular BFA Graphics course for Special Diploma and instead of theory subjects they will be identifying the slides.

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- 2. In exam student will be shown 10 slides carrying 8 marks each slide.**